MA DI

A Celebration of the Master of Arts in Design and Innovation Program

2015 – 2021

From Us to You

Hello and welcome to the Master of Arts in Design and Innovation (MADI) five-year book: **The MADI Book**! We have taken great care to truly design a graduate program like no other, and in the same way we expect our students to be great storytellers, we are excited to share our own story as well.

Since the inception of MADI in 2015, we have seen some big changes, but at its core, we have stayed the course. We have grown in our ability to teach the importance of conducting qualitative research to inform future design decisions. We have put students at the center of all program decisions including client projects, public events, and our social media. And we have shown that design plays a role in any field, and the best way to get it there is through our people.

The goal of this book is to capture every course, student, initiative, and project from Fall 2015 through Spring 2021. We want to highlight our unique student experience through the What Makes Us MADI section. The Course Overviews section gives a brief description of each class that is offered. We give special attention to our twelve Studio Projects. You will get to know our leadership team through our Instructors & Staff and Designers-in-Residence pages. The Design Council section shows the great investment and support others have given us over the years. And our Projects Beyond the Classroom pages showcase the major projects we have taken on outside of the curriculum.

As we wrap up the first five years of the MADI program, I could not be more excited for what the next five, ten, and fifteen might hold. Our most recent change—becoming a joint program supported by both the Lyle School of Engineering and the Meadows School of the Arts—has truly set a strong foundation for growth. I look forward to growing in our academic rigor and offerings, our local community impact, and our student achievement.

For all of the work that is represented in this book, we know the quick descriptions and few photos will not do it justice. But we trust that capturing it here and now will make it a milestone that everyone involved should be tremendously proud of—I know I am!

- Jessica Burnham, MFA
Director and Clinical Assistant Professor

How to Read this Book

FOR THE:
Current Students

This is your yearbook, MADI-style! We wanted to collect the events, the projects, and the snazzy head shots all in one place for you to look back on over the years. This is a celebration of your work and your contribution to the program. We know that without you, MADI would be nothing. Read through the book and **check out the Course Overviews & Studio Projects for all the work you and your classmates have done!**

FOR THE:
SMU Faculty & Staff

MADI owes much of its success to the support of SMU. Our program is truly one of a kind, and we wouldn't be here without the support of the Lyle School of Engineering and the Meadows School of the Arts. To learn more about our MADI structure, **check out What Makes Us MADI and our Faculty & Staff section.** You'll get a picture of the amazing aspects of MADI: where we've been, where we're going, and what we've done.

FOR THE:
MADI Alumni

MADI Fam! We're so glad you're here. We couldn't have done it without your trailblazing success, guiding us to where we are now. Really, this whole book is for you! From our history to current classes to our yearly events, we hope this book will help you feel connected to MADI no matter how near or far you are. We hope you'll **check out the Design Council and consider how your company can get involved!**

FOR THE:
Professionals

The world of design is big, and MADI believes that design fits into every field. Whether you're a traditional designer looking to grow your team or a professional just dipping your toes into the world of design and innovation, MADI is here for that journey! Make sure to **check out the sections on the Design Council and our Designers-in-Residence** to see more of MADI 's work with professionals like you!

FOR THE:
Prospective Student

Welcome! We're excited that you want to learn more about MADI. We put together this book to highlight not only the program but also our students and their hard work over the years. **Check out the course overviews and Studio Projects to learn more.** This is the heart and soul of MADI and something we hope you'll be a part of soon!

Table of Contents

What
Makes
Us
MADI

MADI Through the Years

In 2015, the Master of Arts in Design and Innovation (MADI) launched within the Lyle School of Engineering at Southern Methodist University. The program set out to teach a Human-Centered Design process to students from all backgrounds through rigorous content, real-life client projects, and constant team work.

The goal of the MADI program has always been to prepare mindful problem-solvers to take on systemic, meaningful challenges with creativity and confidence. Since inception, our core values have remained the same:

having a
BIAS TO ACTION,

being
ROOTED IN RESEARCH,

including
MULTIDISCIPLINARY COLLABORATION,

seeking
INTENTIONAL INDUSTRY PARTNERS,

focusing on
PROBLEM DEFINITION,

working on
DEVELOPING DESIGN CRAFT,

and always making room for
ITERATIVE PROTOTYPING.

From 2015 to 2021, we have had thirty-eight students graduate the program and take their MADI skills and mindset to uncharted territory. Most graduates have gone on to help build up small Design Research teams at different corporations, others have stayed in their some location
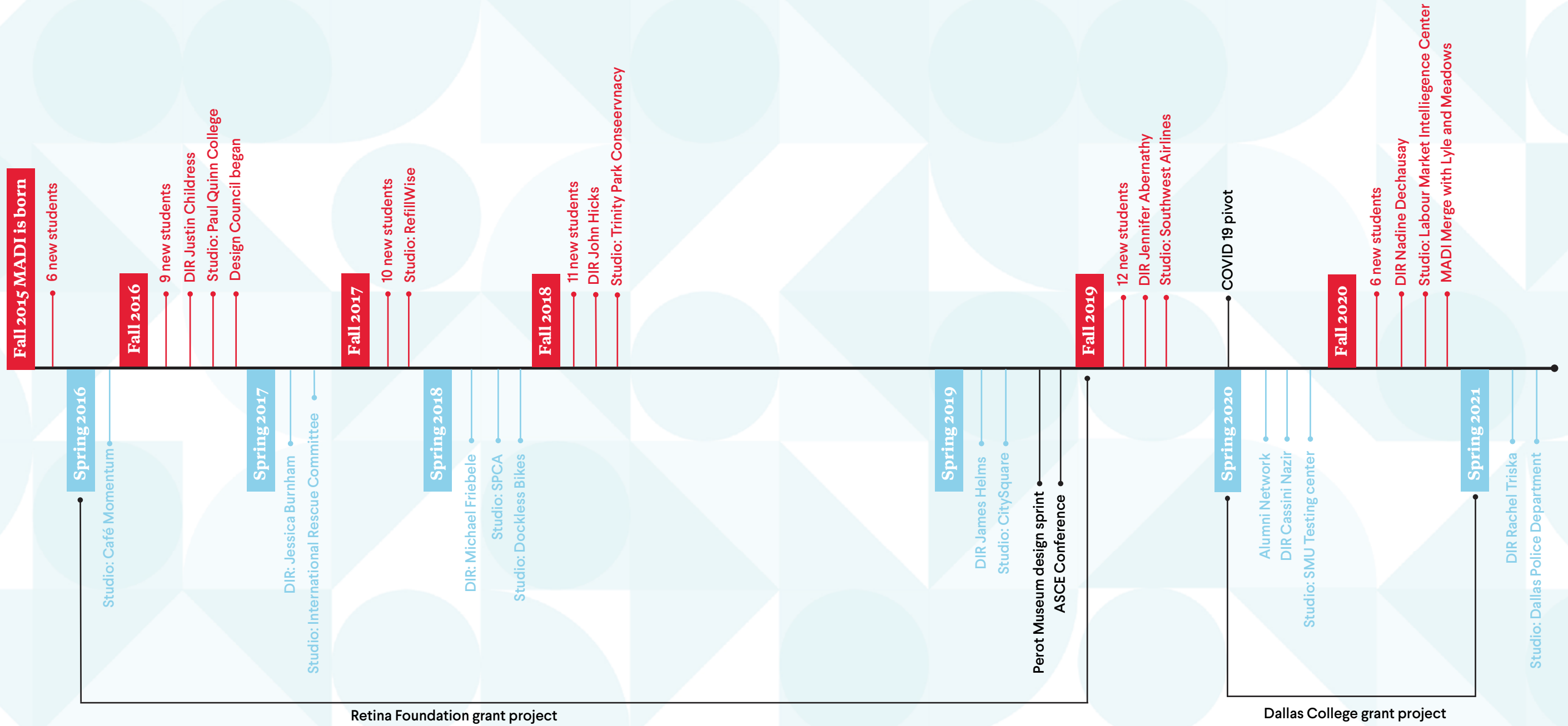
intentionally expanding their already strong efforts. Others have started their own businesses, gone on to another graduate program, or moved across country—all the while staying connected to the program through the MADI Alumni Network (started in 2019), participating as thought leaders at conferences, and mentoring current students.

We've also seen a great deal of investment in the program through our Designer-in-Residence program. As of 2021, we've been able to bring in nine different Designers with a vast expanse of skill sets, worldviews, and philosophies. This has been one of the most dynamic aspects of the MADI program that directly enriches not only our students but also our faculty as we get to collaborate in ways otherwise not possible.

Although we've kept a steady pace of growth and interest over the years, our determination to make a meaningful impact in our city has only catapulted. We've been able to work with important local leaders such as Southwest Airlines (2019) and the Dallas Police Department (2021). We have also been able to work on projects outside of the classroom with such groups as Dallas College and the American Society of Civil Engineers.

Most importantly, we've been able to stay true to the course of Human-Centered Design by further expanding its reach at SMU by becoming a joint program between the Lyle School of Engineering and the Meadows School of the Arts.

MADI
Through the Years

Fall 2015 MADI is born
- 6 new students

Fall 2016
- 9 new students
- DIR Justin Childress
- Studio: Paul Quinn College
- Design Council began

Fall 2017
- 10 new students
- Studio: RefillWise

Fall 2018
- 11 new students
- DIR John Hicks
- Studio: Trinity Park Conseervnacy

Fall 2019
- 12 new students
- DIR Jennifer Abernathy
- Studio: Southwest Airlines

COVID 19 pivot

Fall 2020
- 6 new students
- DIR Nadine Dechausay
- Studio: Labour Market Intelliegence Center
- MADI Merge with Lyle and Meadows

Spring 2016
- Studio: Café Momentum

Spring 2017
- DIR: Jessica Burnham
- Studio: International Rescue Committee

Spring 2018
- DIR: Michael Friebele
- Studio: SPCA
- Studio: Dockless Bikes

Spring 2019
- DIR James Helms
- Studio: CitySquare
- Perot Museum design sprint
- ASCE Conference

Spring 2020
- Alumni Network
- DIR Cassini Nazir
- Studio: SMU Testing center

Spring 2021
- DIR Rachel Triska
- Studio: Dallas Police Department

Retina Foundation grant project

Dallas College grant project

DIR – Designer in Residence

Orientation

MADI Orientation is one of our most exciting times and dedicated to setting the stage and expectation of what each student's graduate experience will be like. We welcome new students to the program by going through all aspects of the program with plenty of getting-to-know-you time! We then get to welcome back returning students so the whole MADI family has the opportunity to connect before classes start. Orientation is also when we reveal our new MADI T-shirts, common read, and Coffee Partners.

Coffee Partners

We recognize that not everyone has a class together, and we wanted to create a way to help build connections across all of MADI, for new and returning students alike. Through our student Coffee Partners, new students are partnered with existing students and graduating students are partnered with alumni. This has been a great method for connecting students who might not otherwise have a chance to get to know each other and also for keeping alumni engaged in the program.

Field Trips

We are always looking for ways to open our academic doors to the professional industry and to get our students through professional doors in return. One way we create these connections is through field trips to different design firms. These mostly happen within our Context & Impact course, but we love making new and interesting connections whenver possible. Community is a huge part of MADI, and field trips are a way we are able to expand and deepen ours.

End-of-Semester Reviews

MADI is a transformational program not only with the work our students create but also on a personal level. We want to honor the different ways students grow and embody the Human-Centered Design process by having each student give an End-of-Semester Review. This is a chance students have to reflect and present on who they were at the beginning of the semester and who they are at the end. In turn, hearing each student's personal reflection about their time in MADI becomes transformational for the faculty and staff who are at the presentations. This experience helps build presentation skills and also creates a much-deserved space for reflection and application.

Graduation Celebration

In the same way that we want to welcome students to MADI with our custom orientation, we want to send them out with great celebration and recognition. Along with participating in the official SMU graduation ceremony, we also have our own end-of-year party where we get to directly recognize each graduating student. We also give them a kit of basic tools to set them up for success. This tool kit includes an enamel MADI pin, a framed poster of the graduation year, brand new notebooks, fresh pens and pencils, stickers, and–of course–a new book to keep them in their learning mindset.

Students

Students of MADI

We are excited to introduce the reason MADI exists in the first place–our students! On the following pages, we have featured every student that has graduated from the program. As the program is flexible by offering full- and part-time options, each student is grouped by the year that they started the program.

What is shown are the student's choice of head shots and their names. What will not be as obvious is the vast disciplines that each student has brought with them on their MADI journey. We have had students with backgrounds ranging from graphic design, architecture, and animation to civil, mechanical, and computer engineering. We have had teachers, actors, non-profit gurus, and community organizers, as well as representation from real estate, corporate enterprises, and religious studies.

To say we are multi-disciplinary in our make up is an understatement. Although working well in groups with people with such a wide range of professional and life-style backgrounds is a learned skill, we believe that this is where MADI thrives and where innovation is fostered.

2015-2016

Antonia Agbeh

Gillian Salerno-Rebic

Tobie Smith

James Alanis

Thomas Browne

Meredith Davis

2016-2017

**Andre
Bouillion**

**DiMitri
Higginbotham**

**Maggie
Inhofe**

**Joseph
Minardi**

**Michaela
Rollins**

**Matthew
Barkley**

**Edward
Li**

**Ana
Rios Martinez**

**Keya Nuhamin
Tollossa**

2017-2018

Courtney Kent

Caleb Kyle

Ariel Martin

Victoria Sun Esparza

Tania White

Marlene Gomez Islinger

Rae'Van Parson

Gavin Pham

Laura Reed

Campbell Konrad

2018-2019

**Tina
Barton**

**Deborah
Clanton**

**Monica
Fields**

**Mikaela
Hawk**

**Emily
Hughes Armour**

**Kindra
Knight**

**Kiran
Lakhian**

**Michael
Murphy**

**Regina
Nippert**

**Ginnie
Roark**

**Cole
Suttle**

2019-2020

**Hope
Anderson**

**Jessica
Donnelli**

**Kyle
Dvorak**

**Mishaela
Korenak**

**Kaci
McCartan**

**Alain
Mota**

**Ramisa
Faruque**

**Carlos
Flores-Rodriguez**

**Emma
Goff**

**Samantha
Navarro**

**Kyle
Spencer**

**Dominique
Wells**

2020-2021

Christina Hahn

Caroline Harms

Emily Lee

Ryan Lozano

JT Ringer

Daryl Sosland

Course Overviews

Human-Centered Design

CREDIT HOURS:	SEMESTER:
3	**Fall**
MADI CORE CLASS	

A fast-paced, project-based examination of Human-Centered Design, which is a well-established process and set of methods aimed at devising solutions based on people's needs. Explores HCD's foundation in design research that emphasizes primary, contextual research such as interviews, observations, and adapted ethnographic methods, with a focus on empathy for the user and rapid prototyping to quickly express possible solutions. MADI majors only.

"Learning how to stay comfortable in ambiguous situations taught me to take the process and run with it. Uniting for a problem to solve was both exciting and exhausting, but ultimately worth it in the end."

—Alain Mota, 2019

Form & Composition

CREDIT HOURS:	SEMESTER:
3	**Fall & Spring**
MADI CORE CLASS	

Introduces 2-D and 3-D design through assignments focused on the process of creating design work and receiving criticism. Includes overall design principles, 2-D graphic design, 3-D form making, and a culminating final assignment to utilize a full repertoire of design skills. Concentrates on design production with brief training on various digital and analog tools. Students do not need to have a design production background to complete the assigned projects.

"Form and Comp was integral both to my MADI experience and to my journey to being a Designer. Form and Comp taught me foundational, technical, and critical design skills. I was challenged to not only receive and incorporate feedback from instructors, but also to provide and frame constructive feedback to classmates. Form and Comp was hands-on, action-oriented, and prototype-focused; it is actually the course that made me fall in love with prototyping and process pictures!"

—Mikaela Hawk, 2018

Context & Impact of Design

CREDIT HOURS:	SEMESTER:
3	**Spring**
MADI CORE CLASS	

Focuses on a series of broad cultural topics through a design lens. Includes discussion and exploration of design topics that cut across eras, mediums, and scales. Emphasizes the idea of the intentionality of a design, as situated in its original context, as well as a design's continuing relevance to modern life.

"Through meaningful research of design heroes and stories, Context & Impact monumentally expanded and matured my understanding of design's influence on humanity. The class refined my design tastes and enabled me to articulate design beyond personal preferences."
—*James Alanis, 2015*

Interactive Product Design

CREDIT HOURS:	SEMESTER:
3	**Fall**
MADI ELECTIVE	

The purpose of this class is to train students in the fundamentals of digital product design, with a specific focus on planning and designing the user experiences and interfaces of interactive web and mobile applications. Emphasis is placed on critical analysis of a product's goals, defining and evaluating key functionalities based on both client direction and user analysis, defining target markets, layout planning, navigation, information hierarchy, and contemporary visual approaches to interaction design.

Course work will be largely project-based, and will explore best practices in user experience and how to design user interfaces that function on digital devices. Students will be required to research contemporary practices in user interface design and integrate that research into their own design process. The course will involve two distinct project categories: the critical visual analysis of existing digital products, and designing the user experience/ interface of a digital product that solves a specific problem.

"By the end of the class I learned how to take a client's problem and turn it into a digital product through professional design practices of user experience, user interface, and visual language"
—*Kyle Spencer, 2019*

Design Research Strategies

CREDIT HOURS:	SEMESTER:
3	**Spring**
MADI ELECTIVE	

With a focus on frameworks for working through the uncertain front-end of the Human-Centered Design process, this course covers in-depth processes and professional best practices of Design Research Strategy. Building upon the skills and theory gained in Human-Centered Design, advanced theory and methods necessary to be successful in the field of design will be taught and applied on an individual project level.

Students will aim to deeply understand the systems at play that affect designed solutions and use this understanding to frame areas of opportunity for new designs that span product, service, and policy. This course will provide tools and real-life applications for students to use in exploring a problem from multiple angles.
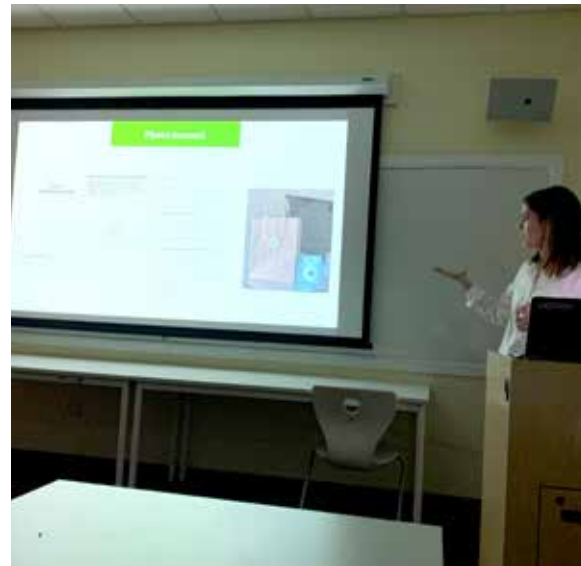
"Design Research Strategies allowed me to explore, practice, and learn different research methods. This is one of the few MADI classes that allows students to pick a passion project and really get in the trenches of research! Some of the research in my class explored dating apps, little free libraries, corporate culture, dog safety, LGBTQ social services, and environmental consciousness. While I enjoyed all the topics in the class, DSR gave me the opportunity to research a design problem at my workplace which I later continued to prototype, launch, and create actionable change."

—*Ramisa Faruque, 2019*

Designing the Visual Environment

CREDIT HOURS:	SEMESTER:
3	**Spring**
MADI ELECTIVE	

The purpose of this course is to extend a student's understanding of visual concepts and composition beyond basic formal principles into realms of critical observation, strategic thinking, problem solving, as well into social impact and responsibility. Emphasis will be placed on the analysis of problems, strategic engagement with a client or client proxy, and full development of a formal visual design solution that integrates classical principles with contemporary methodologies.

At the end of the course the student will have a basic understanding of what kinds of problems can be addressed with an ethnographic approach to design and communication, how to explore a design problem from the beginning, how to evaluate the validity of a problem, and how to conceptually develop and execute an attractive and effective design solution. In addition, they will have a broader understanding of the role of environmental design in the visual environment, and the subsequent responsibilities that designers have to their clients, audiences, and the world at large.

"I really enjoyed learning how to take a client through the whole brand evolution process from A to B to C, etc. It was great getting to apply my graphic design skills in a real world setting."

—*Cole Suttle, 2018*

Drawing for Visual Communications

CREDIT HOURS:	SEMESTER:
1	**Spring**
MADI ELECTIVE	

This course will train students in the theories and techniques of sketching for visual communication. The process of drawing by hand has been shown to develop different neural pathways that improve people's ability to both think and communicate in new ways. Assignments will expose students to a variety of drawing techniques that will improve their ability to conceptualize ideas and accurately convey those ideas to others.

Drawing methods include sketching, orthographic projection, technical drawing for fabrication, drawing the human form, color theory, as well as compositional strategies for annotation, rendering and storytelling. Weekly classes focus on practical drawing assignments with faculty guidance and critique.

"I signed up to take Drawing for Visual Communications with zero prior experience or education, so I was a little intimidated (to say the least!) and wasn't sure how much I would realistically be able to learn. This class absolutely exceeded my expectations! Drawing has actually become one of the skills I use the most from my MADI tool box. When I sketch out a story board or mock up a concept, it makes my designs come to life for clients and they absolutely love it!"
—*Kindra Knight, 2018*

Working & Living by Design

CREDIT HOURS:	SEMESTER:
3	**Spring**
MADI ELECTIVE	

In a world where career choices and workplaces are being disrupted due in part to technology and innovation, college graduates are frequently changing jobs, and working young professionals are less engaged in their work. Inspired by the Life Design Studio at Stanford University and the course (now NYT best-selling book) on Designing Your Life (Burnett and Evans, 2016), this course uses Human-Centered Design as a learning process and pedagogy to engage students in discovering career pathways and reframing vocational development. In this course, students will engage in readings, experiential learning, class discussions, and rapid prototyping of experiences and artifacts reflecting career discovery. The people, skills, and interactions in class will help them learn their way to a life challenge with no right answer—what do I do with my degree and how do I understand work in the future?

"I coincidentally took Working and Living By Design during a drastic life change, which made each class a much needed fresh perspective on how to adjust for life's pivots. I still look back on the notes I took concerning ideal career paths, especially while I try to navigate through what my life will look like after MADI."
—*Deborah Clanton, 2018*

Building Creative Confidence

CREDIT HOURS:	SEMESTER:
3	**Spring**
MADI ELECTIVE	

Focuses on traditional and nontraditional strategies, tools, and mind-shifts required for creativity. Students develop tactical skills to generate, express, and develop their ideas. Investigates the essential components of successful innovation and ways to overcome cultural and personal blocks against creativity. Work is individually produced.

"Building Creative Confidence challenged us to do a deep dive into who we are as individuals and to truly understand who we are in order to be able to create products and experiences that feel truly authentic. We were taught how to find our voice, even if it was uncomfortable, and to embrace vulnerability in an effort to clearly discover our why — what drives us— and translate it into any work we do."

—Ana Rios Martinez, 2016

Innovation & Design Attitude

CREDIT HOURS:	SEMESTER:
3	**Interim**
MADI ELECTIVE	

The primary aim of the course is to give students a thorough understanding of the nature and relationship among design and innovation. Beyond this intellectual foundation, the course will serve as an environment for students to cultivate a spirit of innovation, practice creative and analytical problem solving, and develop an interdisciplinary and collaborative orientation conducive to succeeding in today's organizations. As a result, the course will blend theoretical understanding with hands-on, contextualized, experiential learning exercises and projects.

"From mind mapping to rapid prototyping, the hands-on collaborative format of this class is incredibly effective at illuminating the observational and perspective skills needed for effective HCD. Handed a box of rudimentary supplies was the first thrill, and while we tracked with readings on innovation and ideation, we manifested ideas with our own hands. From simple visual communication to more lofty human impact opportunities, it was the most fun I've had in MADI . . . highly recommend!"

—Emily Hughes Armour, 2018

Design Studio I & II

CREDIT HOURS:	SEMESTER:
5	**Fall & Spring**
MADI ELECTIVE	

The premier platform for real-world client projects is the Design Studio course, which every MADI student is required to take twice during their time in the program. The goal of this course is to give students the chance to improve a scenario for a client in the DFW area by fully running a Human-Centered Design project from beginning to end.

Each year, MADI seeks out two clients from both the non-profit and corporate sectors for our students to work with during the Fall and Spring semesters. MADI asks potential clients questions such as: What's keeping you up at night? What is something you just can't figure out? What is something that does not have a strict deadline but demands your attention? These questions aim to identify projects that provide a great learning experience for the students and push the clients' thoughts and perspectives beyond their efforts.

Since 2016, the collective impact from the total number of students at an average of 30 hours per week per student on each project is more than $2 Million to the DFW area. We're so proud of what our students have accomplished so far and excited about what they'll achieve in the future!

"Studio has been one of the most pivotal points in my MADI career. Getting to work with two amazing clients has really brought my skill sets to the next level and given me the confidence to take my experience out into the real world."
—*Mishaela Korenak, 2019*

Studio Projects

Café Momentum

STUDIO SPRING 2016

How might we help find housing solutions for Café Momentum interns, who have spent time in juvenile detention?

Café Momentum operated a restaurant space where youth from juvenile detention facilities took part in a paid, twelve-month intensive culinary and life-skills training program. Café Momentum also offered interns assistance with their employment, health, and legal needs.

Team:
Antonia Agbeh │Gillian Salerno-Rebic │ Tobie Smith

This team uncovered four areas of opportunity. They determined that a Home Base solution could establish a third place for Café Momentum to expand hours of influence through new Intern programs for youth when they are not working in the restaurant. The spaces within the Home Base could facilitate certain types of relationships, behaviors, and values. The design team recommended the following phases:

Phase 1.0: Café Momentum re-purpose the restaurant's classroom and temporary Home Base functional areas for interns and staff. The team provided illustrations and examples for what the space could be.

Phase 1.5: Acquire an off-site location to rapid prototype and test eight recommended spaces.

Phase 2.0: Secure funding and select and build spaces to fully realize the Home Base recommendation.

Paul Quinn College

STUDIO FALL 2016

How might we take steps to create future generations of high achieving students at Highland Hills?

Paul Quinn College (PQC) has become the nation's premier urban work college, providing low-tuition, low-debt higher education for students. PQC is redefining what it means to be a work college, valuing student involvement and a commitment to the community.

TEAM:

Andre Bouillion | Edward Li | Ana Rios Martinez | Tobie Smith

In August 2016, PQC partnered with MADI to help develop a concept for a Weekend University to tackle educational inequity in their immediate surroundings and ultimately build a stronger relationship between the college and its community. The team made the following recommendations for a Paul Quinn College Weekend University that will:

1. Act as a convener through community partnerships. People are more likely to go somewhere with friends than to go alone.

2. Include outdoor activities. PQC has safe, natural, outdoor spaces.

3. Let the community lead. People are willing and eager to share what they know, when given the opportunity.

4. Provide programming for both adults and children. People will overcome all sorts of challenges when something is important to them, especially their children.

5. Don't forget basic needs. Without basic needs, residents within the community don't have the opportunity or time to give their energy to events for their own benefit.

International Rescue Committee

STUDIO SPRING 2017

How can we improve the resettlement experience for emerging refugees in Dallas?

The International Rescue Committee (IRC) is a global organization that works to "restore health, safety, education, economic well-being and power to people devastated by conflict and disaster". Their work in the U.S. centered largely on the yearly Dallas refugee resettlement process which helps more than 1000 refugees including 70-100 refugees aged 18-28.

On January 27, 2017, an Executive Order was signed to reduce the total refugee intake from 110,000 to 50,000 individuals. This forced agencies to reduce budgets and cut staff by up to 50%.

TEAM:

Andre Bouillon | Maggie Inhofe | Joe Minardi | Ana Rios Martinez | Gillian Salerno-Rebic

Young adult refugee friendships and authentic connections were the core principles to drive the design of the solution. After prototyping a software that could help schedule and facilitate meet-ups between clients and Americans, the team uncovered the design principle that personal interactions were valued higher than digital.

Hello Friend was designed as a mentor program to serve as a resource for youth age 18-28 by providing social interaction, cultural guidance, and assistance in navigating what it means to be a thriving young adult in Dallas. Through two-hour monthly experiences run by four mentors, participants would experience introductions, games, art and discussions to increase levels of English proficiency and learn about American culture. Training materials, welcome guides and supply kits were designed to support the IRCs budgetary constraints and enable easy implementation.

TEAM:

Antonia Agbeh | Thom Browne | Courtney Kent | Edward Li

The Peer Adventure Crew and Adventures by Design was a solution based on four principles:

- Be experiential and adventurous.
- Create moments where all involved feel comfortable and confident.
- Provide group social experiences.
- Help refugees practice English in an immersive environment.

This new program was intended to foster exploration and socialization in refugees aged 18-28. A series of four highly immersive excursions were designed and supported by off the shelf guidebooks that would allow IRC staff and volunteers to quickly engage displaced youth by introducing them to new people while exploring their new city and learning the language in an immersive and engaging activity.

RefillWise

STUDIO FALL 2017

How might we improve the patient journey with prescription medication?

RefillWise is a prescription discount card company based in Plano, TX. RefillWise recognizes that there are millions of people in the U.S. that cannot afford to pay for their prescription medications. They created their prescription discount card to help anyone in need. The RefillWise card allows members to save money on their prescriptions at all major pharmacies nationwide.

TEAM:

Caleb Kyle | Gavin Pham | Michaela Rollins

This team developed an empowerment campaign which included promotional pamphlets and posters. Additionally, they created a texting service for patients to check prices of medications. They believed that a price transparency service and empowerment campaign would address a real need that patients are experiencing daily.

TEAM:

Thom Browne | Courtney Kent | Joe Minardi

This team realized the lack of awareness there was of medication affordability among those who do not struggle to afford medications. They saw an opportunity to engage this type of customer and leverage that engagement to help patients who are struggling. They created a system called Refillwise Sponsor that offers a way for customers to do something that they already do in a way that benefits others.

They arrived at a program where people who fill prescriptions and do not struggle could become a member of this program. They could then show their membership card every time they filled their prescription, which would trigger a small donation on behalf of the pharmacy to benefit people who are struggling.

SPCA of Texas

STUDIO SPRING 2018

How might we improve pet ownership in South Dallas?

The SPCA (Society for the Prevention of Cruelty to Animals) is one of the leading animal welfare agencies in the North Texas region, offering an array of animal services and educational programs to the community that they serve. They provide animal adoption, rehabilitation, spaying and neutering surgeries, low-cost vet care, and perform animal cruelty investigations. It is their mission to "provide every animal exceptional care and a loving home."

In 2016, the city council was looking to address the issue of the loose and roaming dog population in

South Dallas. The SPCA of Texas formed strategic partnerships in an effort to fix the dog problem. Funding, support systems, and a thorough network of spay-and-neuter outreaches had been in full effect in order to impact twenty-three communities. However, the issue of loose and potentially aggressive dogs continued to persist.

TEAM:

Maggie Inhofe | Keya Tollossa | Tania White

After field research, the team determined that while a spay or neuter procedure only takes a couple of hours, the procedure is a major surgery that includes preparation and a recovery period of up to a month. In looking for opportunities to improve this experience, the team re-imagined specific points along the animal spay/neuter journey which could help streamline the hardest parts that might prevent someone from scheduling or following through with this service. These included recommendations for:

- Appointments to be confirmed by text or via live chat.
- Offering clients discounted post-surgery boarding services and information about nearby services available.
- A new intake form used in person or online which mitigates roadblocks encountered and supports the rescheduling and cancellation process.

TEAM:

Caleb Kyle | Ariel Martin | Rae'Van Parson | Laura Reed | Michaela Rollins

After a variety of in-home interviews, expert interviews, and secondary research proactivists, or community members who want to take action, were targeted as key to the overall solution given their daily experience and specialized insights. It was recommended that outside organizations such as SPCA tap these resources to create a sustainable solution to the loose dog problem. This would include supplying them with what they need to be successful such as funding and community resources. With these, there were three specific recommendations:

- A program of micro-grants for project or resource-based funding.
- A new non-profit to empower the Proactivists.
- A series of workshops hosted by Proactivists within their community to share information and best practices with others.

Team 3:

Eskinder Abebe | Matthew Barkley | Victoria Sun Esparza | Gavin Pham

This team discovered that the "neighbor across the street" would need to drive a solution and to be successful it would be critical to reach the 5 percent of the community that didn't spay or neuter their dogs and let them roam freely. They shifted their question to be, "How might we reach the high-impact user?"

With this new question, Dog Box was designed as an approach to reach the high-impact users. The Dog Box and contents would be accessible and created with a friendly appearance targeted to the right user. This Dog Box would be mailed to households and was more than an educational campaign; it was a carefully designed experience that created an opportunity for new information to be received openly and positively by a high-impact user. The box included food bags, specialized packaging, tip cards, and response sheets.

Dockless Bike in Dallas

STUDIO SUMMER 2018
What is the future of dockless bikeshare in Dallas?

In the fall of 2017, more than 100 bike share companies were being operated in the most densely populated cities such as Washington D.C., New York City, San Francisco, and Houston. In those cities, docked and dockless bike share had become a part of the urban fabric and afforded many of its citizens a new form of viable transportation outside of a car and public transit.

Dallas has historically been a car-centric city with urban sprawl. Dockless bikes were getting a mixed response as both useful and a nuisance. Negative media attention was growing portraying dockless bikes as messy and annoying while stories were emerging that bikes were being used for pranks causing a nuisance rather than a service.

TEAM:
Matthew Barkley ⏐ Marlene Gomez Islinger ⏐ Rae'Van Parson

The proposed solution established the Dallas Bike Force to promote predictability for bikes in the city and ultimately serve the citizens. By creating reliability for bikes, the Dallas Bike Force would generate sustainability and mobility for Dallas and make the city a better place.

The Dallas Bike Force would be grounded in six guiding principles:

1. Create place for bikes in Dallas, remembering that creating place is more than just making space.
2. Encourage mobility by establishing places based on user input.
3. Fill communication gaps between all five stakeholders in the city.
4. Create a human presence in an industry that is perceived as faceless.
5. Enforce place through presence, not through power.
6. Prioritize visual presence over team size.

TEAM:
DiMitri Higginbotham ⏐ Campbell Konrad ⏐ Ariel Martin ⏐ Laura Reed

This team learned that the Dallas bike infrastructure was 20-30 years behind peer cities with 75 percent of Dallas's bike lanes being shared with cars. Additionally, they found unsafe passages between disconnected bike paths which they called "pinch points." Pinch points were putting cyclists, pedestrians, and drivers in danger. With this focus, the team developed the Dallas Pinch Point Connection Proposal aimed to physically connect the gaps in Dallas's existing bike infrastructure, starting with two locations.

This proposal would include pedestrian and bicycle safety enhancements such as traffic signals, signage, sidewalk pedestrian and cyclist division, safe crosswalks, and bike lane connections. By addressing these pinch points, the city could unite its existing bike infrastructure while enhancing safety for cyclists.

After calculating an estimated cost of $10,000, a crowdfunding campaign was recommended and a non-profit sponsor was identified to match raised funds. This proposal was intended to legitimize additional implementations across Dallas and keep Dallas moving ahead while establishing Dallas as a truly bike friendly city.

Trinity Park Conservancy

STUDIO FALL 2018

How might we create opportunities for connection between West Dallas and the Harold Simmons park?

In 2018, the Trinity Park Conservancy (TPC) was working to transform 200+ acres of the Trinity River flood basin into a recreational park that would be named after famed Dallas business tycoon, Harold Simmons. Their goal was to unite Dallas's residents through the park while providing a public space that would enable access to nature, economic development opportunities, and a better general understanding of the river's ecosystem.

TEAM:

Marlene Gomez Islinger | Kiran Lakhian |
Mikey Murphy | Victoria Sun Esparza | Tania White

In the fall of 2018, the MADI Studio group determined that the new development provided an opportunity to create a community brand that captured West Dallas as the closest entity to benefit or lose from this effort.

The team followed four design principles in creating the VIVA West Brand. These included:

- Continue to build strong relationships with the West Dallas Community.
- Show them something they can interact with.
- Focus on co-creation over consensus. Offer customizable options.
- Respond to feedback directly and show them.

A life-sized VIVA West Dallas logo was prototyped and tested. The future goal was that West Dallas would take ownership of the brand and ensure that it could be reflected visually in their space and in the future Harold Simmons Park.

CitySquare - Forest Theater

STUDIO SPRING 2019

How might we make the Forest Theater an asset to the local community and to the city of Dallas?

CitySquare is a 501(c)3 nonprofit organization originally founded in 1990 as the Central Dallas-Fort Worth Metroplex Food Pantry. CitySquare has since grown into a broad community development organization including owning and driving plans to reengage and support the Forest Theater in South Dallas. CitySquare's mission is "to fight the causes and effects of poverty through service, advocacy, and friendship."

TEAM:

Tina Barton | Mikaela Hawk | Kindra Knight | Campbell Konrad | Michael Murphy

This project began with seeking to understand how historic cultural spaces can be thoughtfully renovated to serve the surrounding community.

This team proposed the following solutions be implemented.

1. Community as experts.
   Develop a calendar of regularly scheduled community association meetings, local events and other opportunities to build relationships with local organizations that impact people. Establish a consistent time for Community Listening Sessions that happens regularly, regardless of the number of people who are in attendance.

2. Relational, not transactional.
   Meet with people and organizations multiple times to establish rapport and build empathy.

3. Co-construction as a tool for engagement.
   Shared theater experiences and tours. Elicit feedback from community advisory boards and local non-profits for collaboration.

TEAM:

Kiran Lakhian | Ginnie Roark | Cole Suttle | Keya Tollossa

This team prototyped a pop-up café and recommended the following:

1. Focus on unmet needs.
   By focusing on unmet needs — a café, a place open before 10 AM, a flexible space — we were able to engage partners, which is key in collaboration and the long-term sustainability of the Forest Theater.

2. Flexibility fosters sustainability.
   People want and use social infrastructure.

They are invested in places to gather, use for events, or host work gatherings. Because the café was flexible, people came and stayed for a variety of reasons. Additional flexibility could ensure profitability and sustainability over time.

3. Visibility drives engagement.
   Visibility is key. People want amazing things for the Forest Theater and are eager to be a part of it. That natural curiosity and investment is an easy entry point for engagement.

Southwest Airlines

STUDIO FALL 2019
How might we scale a culture of innovation at Southwest Airlines?

Known for low-costs and great customer service, Southwest Airlines is one of the most successful and recognizable names in the airline industry. Southwest has an innovative business model and was looking to invest in scaling a culture of innovation.

TEAM:
Tina Barton | Mikaela Hawk | Kindra Knight | Cole Suttle

In an effort to keep the LUV alive at Southwest, this team recommended using the LUV approach to make small shifts in existing structures and practices. This included:

- Leverage the graduate relationship.

- Understand and communicate expectations.
- Verbalize innovation support models.

Examples were provided for how to incorporate these recommendations into existing structures.

- Using "Green Light Conversations" before the Academy as a catalyst for creating a dialogue between the participants and their leader.
- Shifting to Academy participants being directed to identify innovation opportunities within their existing roles, developing a project timeline and plan to integrate innovation into their work with innovation support feedback during the Academy.
- Conduct a post Academy "Green Light Conversation" with their Leaders to revisit

learning outcomes and expectations and co-create a specific plan for how to manage and allocate time for innovation to be integrated into participant's work.

TEAM:
James Alanis | Deborah Clanton | Monica Fields | Ginnie Roark

This team determined the importance of capturing and sharing stories of the process of innovation and uncovered three key areas of opportunity to support the Innovation Team in scaling a culture of Innovation.

1. Define: redefine innovation to celebrate process and people as much as products or outcomes. This could be done by graduates self-identifying as innovators and using branded email signatures to support storytelling and personal recognition.
2. Align: utilize badges to capture data and as a way to capture what people are able to apply after the Innovation Academy.
3. Invest: support participants to tell their stories in ways such as allowing them to gift badges to non-graduates and collaborate on projects in preparation for the "Booster Shot".

SMU Testing Center

STUDIO SPRING 2020

How might we redesign a testing center for SMU?

Collectively, Associate Provost Sherri Kunovich, SMU's Disability Accommodations and Success Strategies (DASS), and the Altschuler Learning Enhancement Center (ALC) provide students with accommodations to take tests outside of the traditional classroom setting. On-campus testing experiences have been varied for student test-takers and student proctors. Students using remote testing services experienced a complex sequence of events, while proctor interactions could directly impact the test takers experience.

TEAM:

James Alanis | Regina Nippert

During the Spring of 2020, this team of two sought to understand the needs and opportunities associated with improving the "remote" or off-site testing experience and verify whether there was a need for a centralized testing center and/or a more standardized remote and distance learning testing process at SMU.

From their research, the team created a digital solution prototype called *Meet Socrates*. This integrated Test Management App was designed to help students manage their time and testing challenges in order to work through hurdles associated with remote test taking through text communication and Online to-do-lists. Text messages from *Socrates* would gently remind the student to begin preparations in the days before the test, getting into a routine, chunking items, and single-tasking.

In addition to helping students prepare for tests, *Socrates* could equip faculty to preempt issues by reviewing resources and supporting materials for proctored tests.

COVID Alert

Due to COVID-19 and the immediate lockdown in the middle of the Spring 2020 semester, this Studio became MADI's first ever virtual studio class! It was a huge pivot to transition a class online, especially one that is rooted in human connection and long hours. However, our students accepted the challenge, embraced ambiguity, and had a very successful outcome.
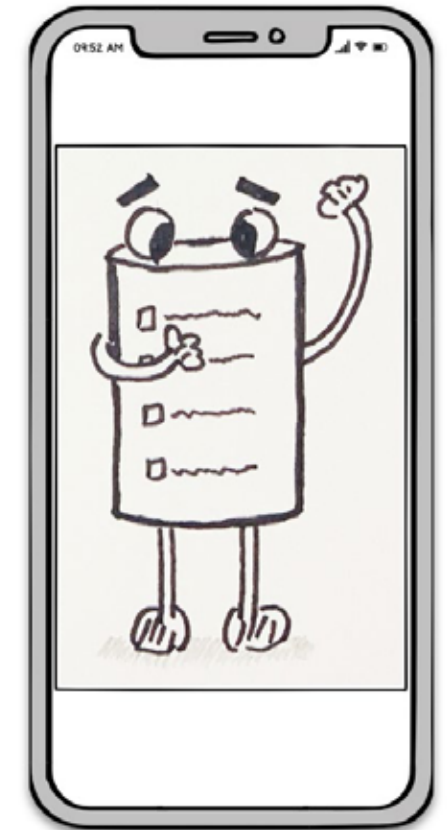
Abigail needs a level playing field to show her learning ability.

Labor Market Intelligence Center

STUDIO FALL 2020

How might we leverage the LMIC to create a sustainable impact on Dallas County?

In the summer of 2020, after several decades of serving the community as seven individual colleges, Dallas College reinvented itself as one college with seven campuses. The Labor Market Intelligence Center (LMIC) was expected to play a significant role in bringing the campuses together by providing the Dallas College Network with data and decision support to ensure that curriculum would produce workers with the relevant skills for Dallas County businesses.

TEAM:

Meredith Davis | Kyle Dvorak | Mishaela Korenak | Kyle Spencer

The team learned that although the LMIC was doing a great job providing resources and information pertaining to workforce demands to Dallas College and nonprofits, it did not have a way of tracking their successes or impact. The recommendation was to develop an approach and multi-part feedback system to measure success. This was done by creating a comprehensive process and system in which the LMIC could evaluate their organizational success, track, and communicate their accomplishments.

This team created a system that allowed the LMIC to evaluate their organizational successes through the analytics platform Power BI, a customer survey through Qualtrics to generate meaningful feedback, an auto-response email to redirect customers to their online request form, and dashboards to communicate their value through storytelling. This new approach would also allow them to show and share their successes to prove their value to Dallas College, future customers, and themselves.

All this makes for a better work environment and allows the LMIC to function at a higher level. The long-term implications included a greater level of data insights being provided to customers and the community, which would benefit the social, technological, economic, environmental, political aspects of Dallas College, and the broader Dallas community

TEAM:

Samantha Navarro | Regina Nippert | Dominique Wells

The team uncovered a need to utilize LMIC collected data to create value alignment between students and future employers. This would empower students to better navigate the career lattice towards successful employment, create a more equitable job search process that would help entry level employees find employers who value them and share their values, generate greater retention for Dallas College students at school and at work post-graduation, and help employers to be more competitive and values-driven.

Four design principles emerged for how the LMIC might improve conditions in Dallas County, whether they were focused on improving the LMIC's impact by addressing either its functionality or its reach.

- Students always first.
- Encourage Exploration.
- Improve Life.
- Create Stickiness.

A values survey was created and was recommended to be added as part of the Dallas College enrollment process. Guidance included: students to complete the survey on an existing student platform, more visible links and additional links to the Department of Labor website, link locations, and the type of data to be collected including employer values. The team delivered a concept that showed that values matter.

Dallas Police Department

STUDIO SPRING 2021

How might we improve Procedural Justice for the Dallas Police Department?

The Dallas Police Department (DPD) has gone through lots of changes over the years, including newly appointed Police Chief Garcia that started on March of 2021. With new initiatives in place, DPD partnered with the MADI program for help in designing potential solutions to improve procedural justice. Another complexity to consider with this project is that the Studio class was our largest to date with fifteen students broken up into four groups. The class approached the Procedural Justice as being experienced through four pillars:

1. Dignity and respect
2. Voice
3. Neutrality and transparency
4. Trustworthiness

TEAM ONE: Just Design

Meredith Davis | Christina Hahn | Monica Fields | Kyle Spencer

Based on the key themes and insights from their research, this team focused on improving procedural justice by supplementing the pre-existing Procedural Justice training material for police officers. They hypothesized that creating a more interactive, personal, and experiential training they would be able to create greater internalization and lasting behavioral change for police officers. This included an updated training lesson plan and an emphasis on training delivery.

The delivery approach consisted of Framing, which is the way the information is communicated and how to highlight meaning and Engaging, which is the way the content is reinforced and absorbed. Their approach included:

Three ways to frame:

1. Personal – learning can provide officers the opportunity to connect human experiences with material.
2. Contextual – related to the city of Dallas, DPD, or the officer's assigned divisions allows for the material to be practical.
3. Language – utilizing an officer's vernacular can assist in the content comprehension by leveraging existing shared meanings.

Three ways to engage:

1. Activities – can provide officers the ability to creatively. Engage with the material that absorbs academic concepts through practical methods.
2. Reality-based – learning engages officers in real-life scenarios that moves beyond the classroom to the human interactions they experience on a daily basis.
3. Peer accountability – creates an environment for officers to trust one another and be vulnerable through meaningful conversations.

TEAM TWO: DA&I

Kyle Dvorak | Caroline Harms | Mishaela Korenak | Emily Lee

Through their research, this team recognized that the Media Relations team or the Public Information's Office (PIO) at DPD is an under-resourced department that is the main channel of communications that DPD has with the public.

The team hypothesized that if DPD takes control of the narrative and invests in the creation of proactive branding and messaging the organization can positively affect the overall public trust in the institution and better impact its overall goal of being more procedurally just.

This team designed a Development Plan for the PIO which included recommendations on:

- Organizational structure. Including additional staffing, clearly defined roles, and communications trained staff.
- Social media guidance. Such as appropriate visuals and strategy.
- Local news relationship building techniques. Thinking of the local news as partners in

getting information out to the public.
- Communications training for current staff.
- Resource expansion to enable the PIO office to function at a higher capacity.

TEAM: The Squad

Hope Anderson | Samantha Navarro | Kaci McCartan | Ramisa Faruque

This team identified occupational stress as a key issue. Occupational stress can lead to burnout and unhealthy coping mechanisms that have ripple effects in the community's perception of the police. A growing number of trauma-informed studies are linking mental health challenges to high-profile interactions like some of the use-of-force cases that can end up on YouTube or your evening news broadcast.

The teams answer to the HMW: By creating and introducing Employee Resource Groups (ERG) as part of DPD culture and organization, we may improve occupational stress, ultimately improving procedural justice.

The team provided four recommendations:

1. Cultivate ERG advocates among executive leadership who will stay engaged with groups.
2. Offer institutional backing and logistical support to make ERGs possible.
3. Endorse ERGs as leadership and career development opportunities.
4. Promote consistency by making ERG resources consistent across the dept.

TEAM: Ultimate Gray

Emily Hughes Armour | Dominque Wells | Ryan Lozano

This team found that 50% of all complaints in DPD were classified as discourteous or unprofessional behavior. They hypothesized that they could improve procedural justice by reducing the incidents of discourteous or unprofessional behavior through a campaign with visual touch points for on shift cues to remind officers to shift back into focus on how they are interacting with the public.

This team designed a campaign called "Take a B.E.A.T."

- Behavior
- Empathy
- Attitude
- Teamwork

The campaign included an instruction card with details on how DPD practices positive Behavior, shows Empathy, portrays positive Attitudes, and practices good Teamwork. It also included decals and stickers to be placed on state issued patrol cars, note pads, and state issued computers as additional visual cues.

Instructors & Staff

The Team

We asked our leadership team for their best bit of quick advice for our MADI students.

Jessica Burnham
DIRECTOR OF DESIGN & INNOVATION PROGRAMS

"The MADI dress code is confident and comfortable! Make sure that whatever room you walk into you're prepared to be both confident and comfortable!"

Christina Donaldson
INSTRUCTOR

"Celebrate discomfort and embrace ambiguity! If you're feeling uncomfortable and uncertain then you know you're doing MADI right."

Justin Childress
INSTRUCTOR

"Be curious about everything, never assume anything, always start with listening, and never throw away your notes."

Dr. Seth Orsborn
INSTRUCTOR

"Everyone has the potential to be highly creative. Creativity is like a muscle. If we don't use it often or we only use it for one thing, it can atrophy. We need to exercise our creativity every day and in a variety of ways so that we're prepared to create great designs."

Rickey Crum
INSTRUCTOR

"Always bias towards action. Design happens in real-time, and benefits from the input of others. Get your ideas out of your head in a form you can share with others as quickly as possible. In my experience, this mindset always leads to better design solutions, faster. "

Adriana Warda
PROGRAM COORDINATOR

"The best part of MADI is getting involved. We're proud of the opportunities we create for students to get engaged as much as they like."

Designer -in- Residence

Designer-in -Residence

The Designer-in-Residence program exists to enrich the MADI student experience by engaging with design professionals to bring the most up-to-date working knowledge to the curriculum. The program emphasizes direct contact with MADI students to broaden student exposure across multiple design disciplines. The Designers-in-Residence have spent approximately 2,400 hours over 5 years with students.

Jennifer Abernathy
SENIOR PRINCIPLE DESIGN LEADER

Chick-Fil-A Corporate

Designer-in-Residence for the Fall 2019 semester with Southwest Airlines and host for the DIR Event: Working In and Around Gender Bias.

Michaela Friebele
SENIOR ASSOCIATE

CallisonRTKL

Designer-in-Residence for the Spring 2018 semester with the SPCA of Texas and host for the DIR Event: Dowagiac from Donut Sticks to Design.

Cassini Nazir
DIRECTOR, PDA PROGRAM

University of North Texas

Designer-in-Residence for the Spring 2020 semester with the SMU Testing Center and host for the DIR Event: Designing Curiosity.

John Hicks
SR. USER EXPERIENCE RESEARCHER

Waste Management

Designer-in-Residence for the Fall 2018 semester with the Trinity Park Conservancy and host for the DIR Event: Destination Unknown: Finding Comfort in Chaos.

Nadine Dechausay
COMMUNITY PHILANTHROPY DIRECTOR

Community Foundation of Texas

Designer-in-Residence for the Fall 2020 semester with the Labor Market Intelligence Center and host for the DIR Event: The Psychology of Design.

James Helms
VICE PRESIDENT, DESIGN AND PRODUCT

Intuit

Designer-in-Residence for the Spring 2019 semester with CitySquare and host for the DIR Event: Line of Questioning: Humility, Curiosity and Bravery.

Rachel Triska
STRATEGIC EXECUTIVE & COMMUNITY LEADER FOCUSED ON POLICE REFORM

Dallas, Texas

Designer-in-Residence for the Spring 2021 semester with the Dallas Police Department and host for the DIR Event: An Intentional Conversation with the Dallas Police Department.

Design Council

SMU Design Council

The SMU Design Council rounds out the make-up of the Design and Innovation Programs at SMU. The Design Council is a forum for leaders who appreciate and acknowledge Human-Centered Design and Innovation as critical, strategic elements of their future success. Specifically, the Design Council's purpose is to connect, inspire, and equip influential leaders from across diverse industries who are committed to utilizing design for innovation and problem solving.

We fulfill this purpose by connecting members to leading-edge content, other renowned thought leaders in the field, the Designer-in-Residence program, and the MADI program's students, staff, and faculty. Being part of the Council requires an annual paid membership, qualifies as an official partnership with SMU, and is a tax exempt write-off. Not only does your support go to sustaining the Design Council directly but also goes toward student scholarships, stipends, and awards.

Every fall, we host an SMU Design Council Kickoff event that aligns with our Human-Centered Design foundational truths: We have participated in a full improv training with Amanda Austin, of the Dallas Comedy House, who taught us how to "Yes, and." Our very own Justin Childress and his wife, Christina, hosted an Enneagram Workshop to help us be more empathetic with others by knowing ourselves better. Most recently, we pivoted online to host a painting night that encouraged us to show our bias to action and continue to create and make even during a global pandemic.

Design Council Members

We want to thank all of our current and past members for being a part of the SMU Design Council. The continued support of these companies and individuals has made MADI function at a premium. Contributions have gone to short-term scholarships, sending students to conference, public convenings of thought leadership, and the all-around hospitality of Design and Innovation programs at SMU.

Sponsors since 2016:

Accenture

Better Block

C1 Innovation Lab

CallisonRTKL

Communities Foundation of TX

Ensemble

Good Shepherd

Gensler

GameStop

Lamplighter

Luma Institute

Southwest Airlines

Village Tech Schools

Members:

Antonia Agbeh

James Alanis

Thomas Browne

Meredith Davis

Gillian Salerno-Rebic

Tobie Smith

Mathew Barkley

Andre Bouillion

DiMitri Higginbotham

Maggie Inhofe

Edward Li

Joseph Minardi

Ana Rios Martinez

Michaela Rollins

Keya Nuhamin Tollossa

Marlene Gomez Islinger

Courtney Kent

Campbell Konrad

Caleb Kyle

Ariel Martin

Rae'Van Parson

Gavin Pham

Laura Reed

Victoria Sun Esparza

Tania White

Tina Barton

Deborah Clanton

Monica Fields

Mikaela Hawk

Emily Hughes Armour

Kinda Knight

Kiran Lakhian

Michael Murphy

Regina Nippert

Ginnie Roark

Cole Suttle

Hope Anderson

Jessica Donnelli

Kyle Dvorak

Ramisa Faruque

Carlos Flores-Rodriguez

Emma Goff

Mishaela Korenak

Kaci McCartan

Alain Mota

Samantha Navarro

Kyle Spencer

Dominique Wells

Christina Hahn

Caroline Harms

Emily Lee

Ryan Lozano

JT Ringer

Daryl Sosland

Jessica Burnham

Adriana Warda

Justin Childress

Christina Childress

Rickey Crum

Christina Donaldson

Seth Osborn

Rachel Triska

Nadine Dechausay

Cassini Nazir

Jennifer Abernathy

James Helms

John Hicks

Michael Friebele

SMU DESIGN COUNCIL

Projects Beyond the Classroom

Retina Foundation

GRANT PROJECT 2015 - 2019

In 2016, a grant agreement with Communities Foundation of Texas and the Retina Foundation of the Southwest (RFSW) and SMU was launched with a goal to ultimately to help establish the Clinical Center of Innovation for Aged-Related Macular Degeneration. The mission of the Center is to create a world-class center that leverages the expertise of the RFSW and SMU whereby clinicians and researchers collaborate to rapidly prototype innovative diagnostic and treatment options for patients with age-related macular degeneration (AMD).

MADI was able to play an integral role in putting structure in place for the innovative project process. This was rooted in a concept coined Cross-Disciplinary Iterative Brainstorms (CDIB). The concept was established through the consecutive and iterative work of various MADI instructors and five different Graduate Research Assistants. The project required the teams to run over eight major brainstorm sessions and synthesize the findings and the process down to a structure that could be repeated and scaled. The grant project was the first and largest initiative of which MADI has been able to be a part.

Contributors

Kate Canalas   Antonia Agbeh

Gray Garmon   Matthew Barkley

Taylor Henry   Tania White

Jessica Burnham   Tina Barton

Perot Museum

DESIGN RESEARCH SPRINT SPRING 2019

On April 12, 2019 a MADI team of ten set out to observe and investigate areas of opportunity within the field trip experience at the Perot Museum of Nature and Science.

The group split up into four teams to explore the space. Our goal and objectives were to observe the field trip experience from four different angles to reveal potential areas of improvement. The experiences we wanted to know more about included the General Overall Experience, Elementary School, Kindergarten, and High School.

In total we were able to do over 50 hours of observation. Throughout the day each group experienced a field trip with their assigned school through unobtrusive observations. We tried to be flies on the wall as much as possible in order to witness and see how each group functioned in the space on their respective field trips.

At the end of our time at the museum, we were able to identify four over-arching themes to consider when defining next steps.
The main insights from the entire day are:

- Autonomy drives exploration and empowerment
- Optimize logistics to optimize learning
- Way-finding, including signage, uniforms, and use of open spaces is crucial
- Hospitality directly influences experience

This project allowed our team to see the back-end experience of the Perot Museum in order to help guide future next steps.

Contributors

James Alanis   Kindra Knight

Tina Barton   Campbell Konrad

Jessica Burnham   Mikey Murphy

Mikaela Hawk   Devon Skerritt

DiMitri Higginbotham Tania White

ASCE Visioning Conference
CONFERENCE SPRING 2019

Dallas College
PROFESSIONAL DEVELOPMENT GRANT 2020 - 2021

In the spring of 2019, the American Society of Civil Engineers held their first convening in more than twenty-five years. The goal of this gathering was to actively determine the future of Civil Engineering education. The ASCE leadership group contracted with a group of fourteen MADI students to help facilitate and guide this visioning process.

Through a serious of different brainstorm efforts, the team helped surface individual statements of purpose of over 125 people, down to a focus on individual People/Audiences and Needs, then on to opportunity statements. This collective process ultimately produced a final set of 20 priority statements in priority order. Once the order was determined, each statement was assigned to a table to brainstorm wild ideas that could be used to take that statement from vision to action.

This project allowed MADI to bring our facilitation skills to bear as well as our ability to deliver a fully designed and written report of the whole conference.
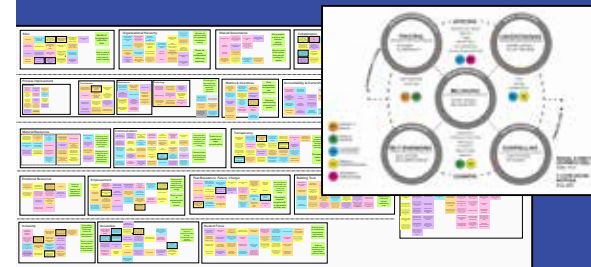
Contributors

Matthew Barkley	Edward Li
Tina Barton	Rae'Van Parson
Jessica Burnham	Devon Skerritt
Christina Donaldson	Ginnie Roark
Gray Garmon	Victoria Sun Esparza
DiMitri Higginbotham	Keya Tollossa
Kindra Knight	Michael Zaretsky

The strategic leadership team at Dallas College (DC) collaborated with a MADI team of four to design conceptual recommendations for a future professional development program. To design future recommendations, the team analyzed existing community engagement data, ran four focus groups, and operated three session tests.

The final recommendations included:

1. Content should be focused on belonging, and the delivery method should align with course content goals.
2. Participants should have experiences that can be directly applied in any educational, administrative or leadership setting.
3. DC should specifically provide opportunities for follow-up engagements even if they emerge spontaneously
4. Top-down support encourages and empowers others to lead the way for champions to emerge.
5. This effort should be seen as an opportunity to build and foster relationships.

Through this extensive exploration, the MADI team determined that the program strategy would need to address three crucial, interrelated dimensions for design: content, approach, and environment.

Contributors

Jessica Burnham	Monica Fields
Christina Donaldson	Kyle Spencer

Awards

2019 AIA Awards
Community Honors Award

2020 Innovation Awards
Innovation in Education
Finalist

There are not many feelings that are better than being recognized for a job well done! In 2019, MADI was awarded the American Institute Association Dallas Community Honors Award.

It was a great honor for the whole leadership team of MADI to come together to accept the award. Pictured above is MADI Founder and former Director, Kate Canales, MADI Co-founder, Gray Garmon, MADI Assistant Director, Devon Skerritt, and current MADI Director, Jessica Burnham.

This award is bestowed on persons, firms, corporations, or associations for meritorious work in their respective fields and that have contributed to the architectural and artistic quality of life in Dallas.

In 2020, MADI was nominated for the Innovation Awards that are put on annually by DCEO magazine and Dallas Innovates. We were named a finalist in the category of Innovation in Education.

Although we did not win the overall category, we were publicly recognized and seen as game changers in the space of education. It was a great honor for Jessica Burnham, Director and Tina Barton, alumnus (pictured above) to accept the recognition together.

The Wrap Up

Just Getting Started

Five years, four office moves, over seventy students, twelve studio projects, two directors, two staff members, six instructors, and one amazing studio space. There's clearly too much to include within one small book. But if there's anything that's clear, it's that even with all of our history and efforts we really are just getting started!

In the coming years, we're eager to move into a new dedicated office space in the Meadows School of the Arts, to update and improve our total curriculum offering, to grow in full-time faculty members, and to consider how we scale MADI to the undergraduate and terminal degree spaces.

The opportunities for MADI are endless, but they will always be rooted in evidence, iterated over and over, and told to as many people as will listen. We're excited for new partners to form throughout the City of Dallas and beyond, and to continue to give our students real-life, client-based experiences. If the next five years are anything like the first five years, we know we'll be in for a meaningful, uncertain, and highly curious ride.

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To all of the instructors that have made the MADI program a possibility through your great technique, pedagogy, and aligned philosophy that Design needs to be taught and represented in a way that is ever evolving and improving!

To the current students and alumni that have made the pivotal decision to jump into graduate school and have chosen MADI. Creating a comprehensive, applicable, and transformational experience for you is, and will always be, our bottom line.

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