



Designmatters and the Illustration Department at Art Center College of Design
 A collaboration between Mpala Community Trust, Kenya and Art Center College of Design, California
 Design by Ching Ching Cheng, Andrew Behr, Melissa Galaviz Rocamora, Rawn Trinidad and Sara Hofmann

IMAGES SPEAK

Designmatters







KENYA



IMAGES SPEAK

THE MPALA HEALTH EDUCATION PROJECTS

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A collaboration between Mpala Community Trust, Kenya and Art Center College of Design, California

Design by Andrew Behr, Ching Ching Cheng, Melissa Galaviz Rocamora, Rawn Trinidad and Sara Hofmann

ACCD

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www.artcenter.edu
www.artcenter.edu/designmatters
www.mpala.org

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GOOD MORNING,
ARTISTS!

WE WOULD LIKE TO **dedicate** THIS BOOK
TO ALL THE PEOPLE WHO WERE INVOLVED IN THIS WONDERFUL
PROJECT AND WHO BELIEVE THAT EVERYBODY CAN MAKE A DIFFERENCE...

TO MPALA: SHANNI, ROSE AND ROGERS,
WHO HAD TO CLIMB A MOUNTAIN TO MAKE POSSIBLE
THE DIALOGUE BETWEEN A KENYAN
MEDICAL CENTER AND 26 STUDENTS FROM CALIFORNIA.

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MPALA

HELLO
KENYA!

www.....@

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PREFACE

by Judy Webb
Trustee
Former Chairman of the Board
Art Center College of Design

A few years ago I was in Africa, and every day I found myself saying, "There's got to be something here that Art Center can help with." But nothing made sense to me until my very last day there, and then I got it: Mpala. With its mobile health clinic, the Mpala Community Trust serves the remote communities of Kenya's Laikipia District, a vast and harsh terrain. Mpala's critical work allows for a large number of the Laikipia's different peoples to receive basic and reliable healthcare, a difficult but much needed service for Kenya's nomadic population.

I knew that design could contribute in some way to helping them achieve one of their important goals: communicating with non-literate people in the area about HIV/AIDS and family planning. And so, knowing Designmatters through knowing its director, Mariana Amatullo, I made the connection.

Ultimately, that's what this entire project was about—connection. From Pasadena to Kenya, from Art Center's Marianna Amatullo to Mpala's Shanni Wreford-Smith, from faculty and advisors to students, from students to the Mpala counselors, and ultimately to the people of Kenya that Mpala serves.

At Art Center we were connected in the belief that through hard work and dedication, teamwork and talent, we could make a difference in the world, and that people would be genuinely helped.

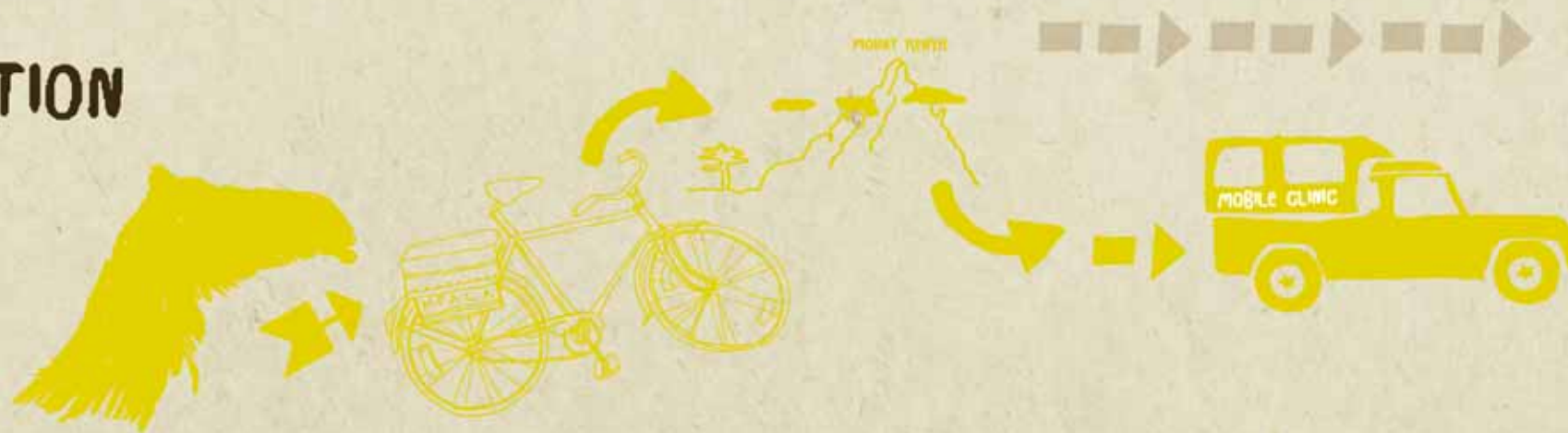
In a way, I think we all grew as a result of this project. It helped Mpala see further and do more, and it helped students see how much they could do beyond their city, state, and country by thinking bigger. For me, although just one small piece of a much larger puzzle, I knew that I too had grown and changed as a result of the part I played. I realized connections weren't limited to specific places, people, or institutions. Real connections lie deeper: they lie in an honest desire by people to help one another, whether it be a neighbor next door, or a neighbor across the world.

I am thrilled with the results from the students of the Designmatters Mpala Project, and am delighted to see them presented here.



INTRODUCTION

by Mariana Amatullo
Vice President, International Initiatives
Director, Designmatters
Art Center College of Design



In the summer of 2006, an article came across my desk with a note from Judy Webb—at the time Art Center College of Design's Chairman of the Board of Trustees. She had just returned from her first trip to Kenya and was profoundly touched by the country and its people. The article profiled a small community-based organization—the Mpala Community Trust (MCT)—that she wanted us at Art Center's International Initiatives Department to be aware of for its inspiring work. I learned that MCT was running a highly efficient mobile clinic despite few resources and a tiny staff. As the sole professional and reliable health care provider in a region roughly the size of Wales, the clinic's infrastructure consists of a couple of modest

sized rooms at base camp, and an integrated outreach system that relies on a yellow Land Rover, a few bikes, and periodic camel convoys to deliver critically needed medicine and health education to the nomadic population who live in the vast plateaus northwest of Mount Kenya.

I recall filing the article away—just in case—and not certain exactly how, or when, I would refer to it again. As chance would have it, by the fall of the same year, I had the perfect reason to go back to the article, and to Judy. The call was out for entries for the 2007 World Bank Development Marketplace competition; the theme focused on social innovation solutions related to challenges in healthcare and

nutrition, and guidelines called for a partner based in a developing world region. I had become a big fan of this social entrepreneurship incubator and grant-making program when visiting its staff at the Bank in 2005, and was convinced that there was a place for Art Center to engage in future competitions. With the motto "turning ideas into action," and its support for social projects with high potential for impact and scalability, this international competition represented a terrific platform for participation by Art Center's Designmatters initiative. For the submission process, a core project team of Art Center staff, alumni, and faculty was assembled—and thanks to Judy's introductions, we approached MCT's program coordinator and the founder of the Mpala Mobile Clinic, Shanni Wreford-Smith. As a design education institution with a college-wide program like Designmatters—whose mandate it is to research and develop design solutions to critical humanitarian issues—we hoped there could be areas within the clinic's operations that we could jointly identify, and where we might be able to help. When we asked

if Mpala would be open to partnering with us, two key areas of critical need and opportunity for design surfaced immediately: 1) Expanding upon the mobility and outreach capacity of the clinic by designing a system of transport, packaging and solar-powered refrigeration that would allow camel convoys to carry medicines that they currently cannot, because they spoil under heat conditions; 2) visually-based and culturally sensitive materials to support the health education efforts of the MCT counselors.

The following months were a roller coaster of emotions and knowledge sharing as Art Center and MCT prepared to participate in the May 2007 exhibition highlighting the small pool of competition finalists selected to convene at the Bank's headquarters in Washington D.C. In February, the two lead designers of the competition project, Art Center alumni Patrick Kiruki and Wendy MacNaughton, traveled to Kenya and visited with the MCT staff, undertaking two weeks of critical field research within the community. The many conversations and exchanges that later ensued with Shanni, Molly

Smith (a Princeton graduate volunteering in Mpala), and MCT counselors Rodgers Ade and Rose Kimanzi provided critical feedback and triggered important design ideas, pushing concepts forward for the team back in Pasadena. By the time we finally made our presentation to a jury of development experts over three intense and memorable days, our chief priority was to find a way to make the project a reality beyond the framework of the competition's prize.

Since then, Art Center's ongoing collaboration with the Undergraduate Engineering Department of Princeton University has made possible the full development of the mobility system proposed by Patrick. In turn, and as this book attests, Wendy's research and initial proposals for visually-based education materials became the basis and inspiration for a class of dedicated Art Center students who, under the guidance of Illustration Department Chairman Ann Field and the exceptional faculty team of Martha Rich and Esther Pearl Watson, took up the challenge of researching and conceiving the five distinct approaches for visual tools that promote HIV-

AIDS awareness and family planning, and are showcased in the following pages. This is a publication brought to life by Andrew Behr, Ching Ching Cheng, Melissa Galaviz Rocamora, Rawn Trinidad and Sara Hofmann — all students from that original Illustration class. Together they tell a compelling story of the educational journey they undertook with their peers.

And so it is that we have come full circle since my first encounter with that article chronicling the work of Mpala's Mobile Clinic. Now, with fully functioning prototypes of the camel system innovations and public education campaigns about to undergo field-testing with the MCT community, we are looking forward to new learning opportunities ahead. With deep gratitude for their enormous contributions thus far, and so much hope for what still can be accomplished, we say to everyone who is part of this extraordinary project and partnership with Mpala, "asante sana"—thank you very much!



ELISA RUFFINO

Sr. Associate Director, International Initiatives
Producer, Designmatters
Art Center College of Design

The studio's success in creating viable health education tools for non-literate communities in Kenya was largely a result of the truly collaborative spirit that existed among the students, faculty, and our client, the Mpala health clinic in Nanyuki. As is the case with any Art Center educational partnership structured by Designmatters, the students' exploration, development, and production of design solutions must occur in tandem with the expertise of both the client and guest experts. This collaboration ensures that the outcome, and the real-world deliverables that result, will resonate with the target end-users. In this case, we were very fortunate to count on the generous feedback contributions of Mpala, and the rich professional experience afforded us by Doe, Wendy, Patrick and Kinoti.

For many of these student designers, the Mpala Project represented a new opportunity to engage in user-centered research. (Many of them shared with me afterward the sobering number of hours

they had spent in "the Kenya section" of various libraries.) They were asked to defend ideas they believed could work, and thoroughly revise those that didn't. They were asked to think outside the box about materials, messages, and modes of communication. At the same time, they had to balance their innovations with a concrete understanding about the community for which they were designing—a community completely unlike their own.

It was particularly thrilling to watch the students' investment in this project manifest in a tireless motivation to produce the best work they could. And when they were able to reflect on the project at its conclusion, I sensed that many of them now looked at their design skills in a very different way. The energy and enthusiasm that infused the classroom on the last day of the studio embodied so much of what Designmatters strives for: to see the students at Art Center realize their potential as unique international players with the ability to make

essential contributions to critical global issues. To know that many of the students who participated in this studio discovered the potency of this role—and, even better, found their personal ownership of it—was, for me, the most rewarding result of this project.





Through the means of a mobile health clinic, Mpala Community Trust has been delivering reliable and accessible healthcare services to the communities of central and northern Laikipia since 1999.

Many of these communities are pastoralist, either transient or living in remote regions and often lack adequate access to basic health resources.

The Mpala Mobile clinic services include reproductive health and family planning advice, HIV/AIDS awareness, basic curative healthcare facilities, immunization, and many other healthcare services.



Founded in 1999, the Mpala Mobile Clinic successfully treats and educates thousands of Kenyans annually. Consisting of one clinical officer, three nurses, a health worker, a driver, and a trusty Land Rover, the Mpala Mobile Clinic visits a different community and school each day of the month. Sites are revisited monthly, providing communities with reliable and accessible healthcare services.

This information and more about Mpala and their healthcare services can be found on the Mpala website at www.mpala.org.

EXACTLY WHAT IS AIDS AND HOW DOES IT AFFECT THE PEOPLE OF KENYA?

AIDS STANDS FOR ACQUIRED IMMUNE DEFICIENCY SYNDROME AND IS CAUSED BY A VIRUS CALLED HIV, HUMAN IMMUNODEFICIENCY VIRUS.

KENYA HAS OVER ONE MILLION PEOPLE ESTIMATED TO BE LIVING WITH HIV/AIDS.

THERE ARE AN ESTIMATED 100,000 CHILDREN IN KENYA LIVING WITH AIDS AND ABOUT 65,000 OF THOSE CHILDREN ARE ORPHANS...

HIV IS SPREAD PRIMARILY THROUGH HETEROSEXUAL SEX IN KENYA.

HIV AND AIDS IS ALSO SPREAD THROUGH IMPROPER DISPOSAL OF RAZOR BLADES AND A LACK OF SUPPLY OF CONDOMS.

PROMOTING THE USE OF CONDOMS AND PROPER DISPOSAL OF BIOHAZARDOUS WASTE CAN HELP AVOID THE SPREAD OF INFECTION.

MOBILE HEALTH CLINICS LIKE MPALA ARE VERY HELPFUL IN THESE SITUATIONS, BUT MORE RESOURCES ARE NEEDED IN THE FIGHT AGAINST HIV/AIDS.

CONGRATULATIONS!

YOU ARE NO LONGER UNAWARE OF THIS SERIOUS SITUATION!

OH...

WHAT ABOUT FAMILY PLANNING? WHY IS IT IMPORTANT?

A HEALTHY POPULATION IS CRITICAL TO KENYA'S EFFORTS TO REDUCE POVERTY, IMPROVE LIVING STANDARDS AND MOST IMPORTANTLY, REDUCE THE SPREAD OF HIV AND AIDS TO CHILDREN.

WITHOUT FAMILY PLANNING, MANY FAMILIES WILL STRUGGLE DUE TO AN INSUFFICIENT FOOD SUPPLY.

A WOMAN'S RISK OF DYING DUE TO MATERNAL REASONS IS 1 IN 15.

CHILDREN ARE THE ONES WHO SUFFER THE MOST. MANY ARE ORPHANED AND ALREADY BORN WITH HIV/AIDS.

INFORMING FAMILIES AND PROMOTING THE IMPORTANCE OF USING DIFFERENT CONTRACEPTIVE METHODS IS THE FIRST STEP IN EFFECTIVE FAMILY PLANNING.

BECAUSE OF MPALA'S LIMITED RESOURCES, THEY HAVE TEAMED UP WITH ART CENTER TO PRODUCE EFFECTIVE STRATEGIES THAT WILL HOPEFULLY PROMOTE FAMILY PLANNING AS WELL AS SAFER SEX METHODS AND PROPER DISPOSAL OF BIOHAZARDOUS WASTE.

AS THEY SAY, "GREATER AWARENESS IS THE FIRST STEP TO A GREATER CHANGE."

I THINK I'VE ACHIEVED COMPLETE ENLIGHTENMENT!

HE'S SO DRAMATIC.

INTO THE CLASSROOM



martha rich

Illustrator
Instructor, The Mpala Project
Faculty - Illustration Department
Art Center College of Design

Mpala was a different kind of experience for the students in a lot of ways, the most significant being that everyone involved had to step out of his or her own ego. Early on in the semester I wrote on the board: "This is not about you." This project was not about how great a painter, or illustrator, or photographer any of us might be. And it wasn't about what we were going to get out of it. The Mpala Project really came down to just one thing: What are others going to get out of it?

It didn't surprise me that the students quickly grasped this essential aspect of the project. In fact, nothing they accomplished surprised me. I never doubted them, and I never doubted that their products would succeed. They all worked really hard, Designmatters supported us in every way, and the speakers they provided offered a real-life

connection to how different it was to live in Kenya, because we couldn't be there.

I think the students, at times, may have doubted their own abilities. Some of that probably grew out of frustration with the process—a process that was fairly typical of what they will encounter in the real world.

All along I hoped that they would get inspired, and they did. And I hoped that their excitement and passion, which I saw growing each week, would help them push through when they came to a roadblock. And that also happened. I got inspired, too, from all that I was learning, from the students themselves, and from Mpala and everything they hope to accomplish and change.

The Mpala Project's success started and ended with one idea: keeping an open mind. We began by asking the students to look inside themselves to try to gain an understanding of what they believed—about illustration, about semi-literate people, about people of Kenya, about nomadic tribes, and about themselves. This turned into a conversation that lasted the whole semester.

We structured the class in order to promote insights on the part of the students, and also to keep moving the project forward so we would meet our real-world deadline. Looking back, it seems like an overwhelming challenge, but I always believed it would all come together in the end. I kept saying, "It's going to work, you'll see." The students needed the encouragement, because it was a long and trying process that tested them in ways they'd never been tested before.

When it was over, there was a great sense of accomplishment amongst everyone who participated in this project. At the last class, no one left, they all lingered—even the guests, who talked with students, answering questions such as "What more can I do after Art Center?" and "How can I use my talent to better society?"

Sometimes it feels as though we live in our own sleepy world with eyes partly shut, and then something happens that helps you realize, "Wow, I have this talent and I could really do something with it." That's what happened for the students in the Mpala Project. I like to think that Mpala opened a door for these amazing illustrators and gave them a path to go out in the world and, somehow, make a difference along the way.



**esther
pearl watson**

Illustrator
Instructor, The Mpala Project
Faculty - Illustration Department
Art Center College of Design

IDEAS

?

QUESTIONS

HOW THE CLASS WORKED



MERU



MOST MERU PEOPLE WEAR WESTERN CLOTHING, ONLY 15 PERCENT STILL WEAR TRADITIONAL CLOTHING LIKE WEST AFRICAN GARBS. MERU COMMUNITIES GROW TROPICAL FRUITS LIKE BANANAS, PAPAYAS, AND PINEAPPLES. THEY ALSO RAISE POULTRY, BEEF, GOAT, LAMB. A TRADITIONAL DISH IS ROASTED POTATOES WITH BANANAS.



SAMBURU

SEMI-NOMADIC PASTORALISTS TRAVEL IN SEARCH FOR WATER AND GRAZING LAND. CATTLE = WEALTH. MEN BECOME WARRIORS IN THEIR EARLY TEENAGE YEARS AND GROW THEIR HAIR. AT ABOUT THE AGE OF 31 WARRIORS SHAVE THEIR HEADS AND GET MARRIED. WOMEN ARE MARRIED AS EARLY AS AGE 12. THEY TAKE UP THE RESPONSIBILITIES OF WORK AROUND THE HOUSE.



20 PERCENT OF KENYA'S POPULATION IS DEPENDENT ON AGRICULTURE. KIKUYU GROW BANANAS AND SUGAR CANE. THEY RAISE CATTLE, SHEEP AND GOATS. GIRLS ARE RAISED TO WORK ON THE FARM WHILE BOYS ARE RAISED TO WORK WITH THE ANIMALS.



HIV AND AIDS AWARENESS

SARA MOFMAN
ANDREW BEHR
KYLE CROWELL
RAWA TRIMDAD
FORD SPENCER

MELISSA ROCAMORA
SARA LAVOIE
SHENG MIN FANG

JUNE KIM
SUSAN KIM

FAMILY PLANNING

CHING CHING CHENG
CONNIE WONG
BEVERLY SHEN

JARED SCHORR
YANA KRAMSKAYA
BROOKE REIDT

HAYK MAKHURYAN
KIMBERLY STOKELY
JONATHAN CHANG

WEEK 3:
IN CLASS PROJECT
DEVELOPMENT,
VIDEO CRITIQUE
WITH WENDY
MAGNAUGHTON

WEEKS 4, 5, 6:
IN CLASS
PROJECTS,
MODELS FOR
FIGURE
DRAWING

WEEK 7:
MID-TERM CRITIQUE
WITH WENDY
MAGNAUGHTON,
KINOTI MEME,
DOE MAYER

WEEK 8:
PROJECT
DEVELOPMENT
PRESENTATION
WORK

WEEK 9:
INTERNAL
PRESENTATIONS
TO
DESIGNMATTERS

WEEK 10, 11, 12:
FINAL
DESIGNS
REALIZED

WEEK 13:
FINAL
PROJECT
PRESENTATIONS

WEEK 14:
FINAL CRITS BY
ESTHER PEARL
WATSON AND
MARTHA RICH



RENDILLE

SMALLEST SEMI-NOMADIC GROUPS IN KENYA. THEY ARE PASTORALISTS. THEIR MAIN SOURCE OF SURVIVAL IS THEIR CAMELS. AFTER HAVING THEIR FIRST SON, MEN GROW AND FASHION THEIR HAIR INTO THE DISTINCT COXCOMB, WHICH IS WORN UNTIL THEIR FIRST SON IS CIRCUMCISED.



POKOT

15 PERCENT OF THE POKOT PEOPLE ARE COW CULTIVATORS = PI PA FAX. 75 PERCENT OF THE PEOPLE ARE PASTORALISTS = PI PA TIK. FAT IS ASSOCIATED WITH BODY ORNAMENTATION THAT INCLUDES INTRICATE BEADWORK.



TURKANA

TURKANAS BELIEVE IN ONE SUPREME BEING: NYUJ. ANIMAL SACRIFICES ARE MADE TO NYUJ DURING DROUGHT, FAMINE, FLOODING. 5 TO 10 PERCENT CHRISTIANS. PRIMARY WAY OF LIFE: CATTLE HERDING. CATTLE = STATUS SYMBOL.



THE BORANA ARE AN ETHNIC GROUP LIVING IN NORTHERN KENYA AND ETHIOPIA. CATTLE AND CAMELS ARE THEIR MAIN SOURCE OF WEALTH. WOMEN COVER THEIR HEADS, MEN OFTEN WEAR A TURBAN OR PRAYER CAP. THE COLOR OF THEIR CLOTHES IS DARK.

BORANA



THE TRADITIONAL MAASAI LIFESTYLE CENTERS AROUND THEIR CATTLE AND CHILDREN = WEALTH. THEY LIVE A SEMI-NOMADIC LIFE IN HOUSES FORMED OF TIMBER POLES, FIXED DIRECTLY INTO THE GROUND, INTERWOVEN WITH A MIX OF MUD, GRASS, COWDUNG, AND ASH. MAASAI BELIEVE IN ONE GOD: ENGH, OR THEY ARE CHRISTIANS. TYPICAL ORNAMENTATION ARE PIERCING AND STRETCHING OF THEIR EYEBLIDS AND BEADED ORNAMENTS.



MAASAI



PATRICK KIRUKI

Product Designer
Alumnus, Art Center College of Design

The world is getting so small. That is one of the things I wanted the students of the Mpala Project to capture — a broad thinking, even universal thinking: thinking that goes beyond borders. As designers, we must prepare for the time when we have to design for the world. Yet, we get so comfortable within our culture that we often lose any sensitivity to other cultures. **These Mpala students were dealing with something that was taking them, many for the first time, out of their comfort zone.**

As a former Art Center student, and as someone who comes from Kenya, I've mixed my two worlds together: I have been able to maintain my sensitivity to where I'm from, and also be competitive in the work environment where I am. I wanted the students to see that this could be done. The way to do it, I believed, was through their research. **Without research,**

design is pointless—because what, then, are you designing for? We can design anything we want, but will it be worth the time spent designing if it doesn't fulfill a specific need? And all of the Mpala products addressed a clear and specific need.

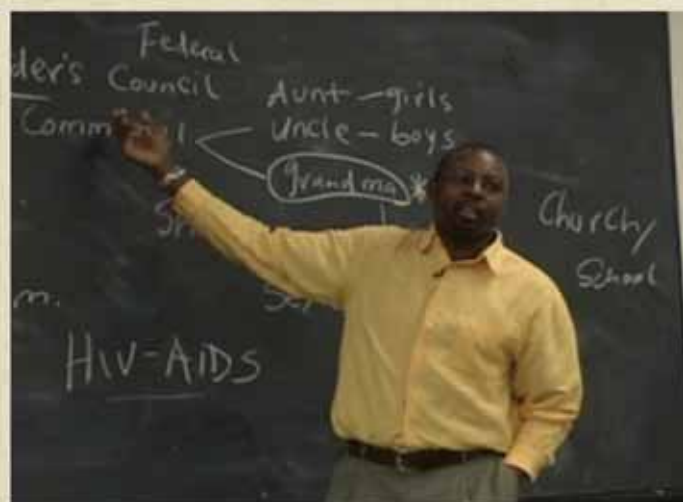
Helping them in their research often meant serving as a bridge between what I knew from being here, and what I knew from being over there. I was able to give them an idea of what I saw when I went back to Kenya. I told them what I observed the people doing. I told them how materials might be more acceptable to women rather than men, or men rather than women. I told them what might work better, and what might not work at all.

The way they came up with different perspectives to address the problem they were working on, and seeing how each group was able to design solutions that



were unique to the problem, led me to believe that they had assimilated the information given to them. It was impressive. It was also important because they weren't working on a project just for the sake of a project, they were working on a project for real people.

The Mpala students had to go through an amazing, intensive learning curve in order to finish the project. But that experience will open up their thinking and presenting in broader ways. Hopefully, it will lead to new ways of communicating important information within different cultures, and to transporting vaccinations to currently unreachable populations. If successful, this can be applied over Africa, and help people across the entire continent.



KINOTI MEME

Fuller Theological Seminary PhD Student

I am from a neighboring tribe, Meru. Although we are a non-nomadic people, growing up in the same kind of region, with interactions between the tribes, one learns a lot from and about the different tribes. Most of my studies have been cross-cultural, and as an advisor in the Mpala Project, I spoke on my world to their world—pointing out some of the things I knew coming from an older, storytelling culture, rather than a modern, technology culture.

Talking to the students about how we live, and how that is different from how an American lives, I wondered if design students would be able to transcend these differences. Would they be able to address specific needs across the world and accomplish what they were attempting to do? It was, after all, very far removed from them and their experience.

What a tremendously difficult task they had in front of them. With only scant information on the Web, and the inability to look at anything firsthand, they relied heavily on me and others from Kenya, or who had traveled there. And to this challenge they responded very well, asking questions that were extremely curious, and showing such enthusiasm. I saw how seriously some of them took my words; they were so very keen to connect ideas into something that would be applicable on the other side of the world.

There are many of us from outside of America (and even some Americans) who seem to think, "Ah, Americans only care about themselves." What was interesting for me to see was how much depth there was among the Mpala Project students. Looking at how they connected our talks with their design knowledge led me to

believe that there is more to them than I had first imagined. When the semester ended, it gave me a great feeling to hear students ask, "How can I continue working on this?" Perhaps this project will result in more involvement of Art Center with Mpala. There is such a need on the other side to see this initiative make progress.

My hope is that this will translate into actual products. My prayer is that it will be beneficial to the community in Kenya.



DOE MAYER

Mary Pickford Chair
School of Cinematic Arts &
Annenberg School for Communication
University of Southern California



Entering the Mpala Project as an advisor, I hoped to impress upon the students how difficult the work they were about to do truly was. Students from the Art Center are renown for their creativity and innovation, but designing media for a totally different culture is a very difficult and sensitive task. Creativity is only a piece of the puzzle.

I was particularly impressed with the students' ability to rise to the research challenge. **The idea of doing something for an audience that is not you is key. When you have grown accustomed to using yourself as a model, and suddenly you no longer can, then a real leap must be taken.** Then you must ask, "Can I learn enough about this without going to Kenya?" "What can I do to avoid making serious mistakes?" "How do I know if I

have had any positive (or negative) effect?" There's much to learn when you ask yourself those questions, as these students did. They became intensely involved in figuring out what the research would be. They worked hard to learn what they didn't know. They showed great energy and enthusiasm to go out and learn about the culture—to not make assumptions. To me, this is all a part of the **process of opening intercultural doors** and encouraging students to realize all the complex ways that people read and understand messages and media.

Their ideas showed an ability to synthesize research and feedback. Their products are a reflection of a combination of their understanding of appropriate HIV/AIDS messages and media, their creativity in using this understanding and the direct respon-

ses they received from the local communities in Kenya.

The Mpala Project was such an ambitious idea. **We all want to do good, but doing good can often backfire and it is always hard work.** When these students found out just how hard it was, they didn't back away. They tried to be sensitive to values and cultural framings that were very different from their own and they took seriously the issue of designing material around sexual messages and different belief systems. Perhaps the most important thing they learned was how difficult this process is and how important respect and good listening can be in designing media that matters.





WENDY MACNAUGHTON

Communications Consultant
Alumna, Art Center College of Design



For me, this project has always been about hope. Going into it, my greatest hope was that the products created would help people in the Samburu and Laikipia live longer and healthier lives. Remembering this, remembering why we were doing this project, was the starting point in advising the Mpala Project students—repeating to them, like a mantra—“It’s going to make people’s lives better.”

The way to get there was by getting them to kick all their assumptions to the curb so they could open themselves up to the whole new landscape in front of them. This is the biggest challenge for all of us who are designing in a socially responsible way—opening our eyes fresh each time. And yes, it’s hard, but what an incredibly rewarding journey to be on.

From the start I also hoped I’d be able to get them engaged, interested, and excited to learn about a very different way of life.

I hoped I could transfer information from my field research in Kenya to them so that they would gain empathy for the user. Having tools of empathy was one of the most important elements in this project. The need to do thorough, ethical, and culturally responsive research was the other. Without both of those there would be no way that any of the designs, products, or campaigns could have its intended effect and desired impact.

All along there were great leaps the students needed to make. Foremost among those leaps was accepting that people invariably know themselves better than we know them. That meant learning to ask questions, listen to the answers and then accept them as true. This led to another leap: abandoning an outsider’s perspective from which they said, “You need this, and you’re missing that,” and adopting the insider’s perspective by asking “What do you need, and

how can we use our skills to make it happen?” Eventually, the students got to the point where their outcomes were evaluated on one fundamental criterion: “Will this work?” It was a remarkable transformation.

When this project started, “Mpala” meant to me a group of committed people working, alone, with isolated communities in Northern Kenya. When the project ended, my definition of Mpala had transformed to encompass a group of committed students from Art Center willing to open themselves up to new ideas and new ways of using their talents to support communities in Northern Kenya. All in the hope that their products would let them answer the question “Will this make people’s lives better?” with a clear “Yes.” It’s a transformation that leaves me full of hope.



GOING INTO THE PROJECT

I HAD NEVER STUDIED NOMADIC COMMUNITIES IN KENYA BEFORE THIS CLASS.

7TH TERM ILLUSTRATION
BEVERLY SHEN

I ASSUMED THAT THE KENYAN PEOPLE WOULD PERCEIVE THE IMAGES WE MADE THE SAME WAY THAT WE DO. BUT THEY DON'T. AND SINCE THEY DON'T, WE MIGHT BE CONFUSING THEM. IF WE DON'T DO IT RIGHT WE COULD ACTUALLY HURT THEM.

5TH TERM ILLUSTRATION
RAWN TRINIDAD

I WAS EXCITED TO BE A PART OF A VERY LARGE SCALE LEARNING EXPERIENCE THAT ACTUALLY HAD A REAL ROLE IN HELPING THE INDIGENOUS PEOPLE OF KENYA.

5TH TERM PHOTOGRAPHY
HAYK MAKHMURYAN

MPALA LET ME DO SOMETHING OUTSIDE OF COMMERCIAL DESIGN AND DESIGNING TO SELL SOMETHING. INSTEAD, I WAS ABLE TO USE DESIGN TO HELP PEOPLE AND THAT MATTERED TO ME.

4TH TERM ILLUSTRATION
FORD SPENCER

IT WAS A CHALLENGE TO COME UP WITH A CONCEPT THAT WORKS NOT ONLY IN A CALIFORNIA CLASSROOM BUT ONE THAT REALLY HELPS PEOPLE IN KENYA.

4TH TERM ILLUSTRATION
SARA HOFMANN

AT FIRST, I DID NOT REALLY KNOW WHERE TO GO TO GET THE INFORMATION THAT I NEEDED.

4TH TERM PHOTOGRAPHY
KAILE CROWELL

WHY ARE WE DOING THIS? IS IT NOT WESTERN CIVILIZATION THAT CREATED THE PROBLEMS, AND NOW WE'RE TRYING TO FIX THEM?

4TH TERM ILLUSTRATION
YANA KRAMSKAYA

students'
thoughts
before class...

advisors'
thoughts
before class...

ENTERING THE MPALA PROJECT, I HOPED TO IMPRESS UPON THE STUDENTS HOW DIFFICULT THE WORK THEY WERE ABOUT TO DO TRULY WAS.

DOE MAYER

IT SEEMS LIKE AN OVERWHELMING CHALLENGE, BUT I ALWAYS BELIEVED IT WOULD ALL COME TOGETHER IN THE END.

INSTRUCTOR
ESTHER PEARL WATSON

FOR ME, THIS PROJECT HAS ALWAYS BEEN ABOUT HOPE THAT THE PROJECTS WOULD HELP PEOPLE IN THE SAMBURU AND LAIKIPIA LIVE LONGER AND HEALTHIER LIVES.

WENDY MACNAUGHTON

"THIS IS NOT ABOUT YOU."

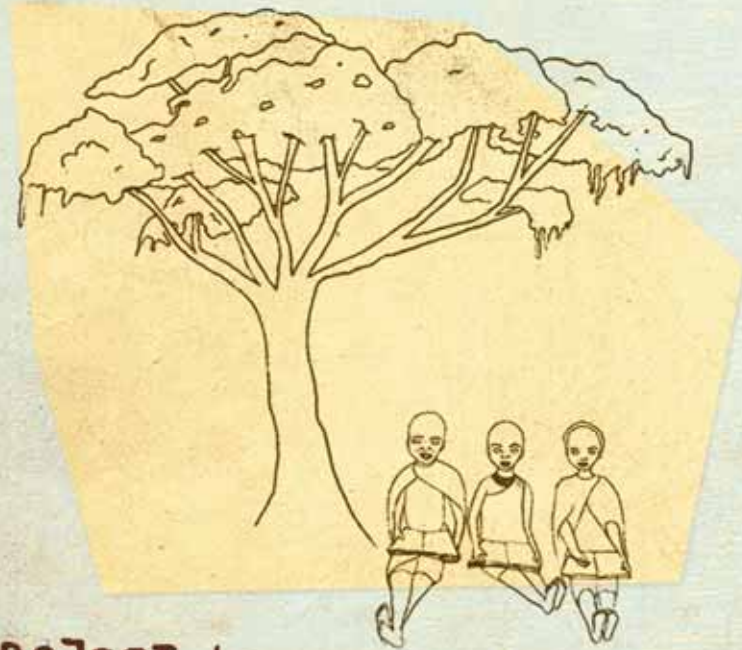
THIS PROJECT WAS NOT ABOUT HOW GREAT A PAINTER, OR ILLUSTRATOR, OR PHOTOGRAPHER ANY OF US MIGHT BE.

INSTRUCTOR
MARTHA RICH

TALKING TO THE STUDENTS ABOUT HOW WE LIVE, AND HOW THAT IS DIFFERENT FROM HOW AN AMERICAN LIVES, I WONDERED IF DESIGN STUDENTS WOULD BE ABLE TO TRANSCEND THESE DIFFERENCES.

KINOTI MEME





PROJECT I

NOTEBOOK and CHALKBOARD

focus: FAMILY PLANNING

group members:

CHING CHING CHENG

CONNIE WONG

BEVERLY SHEN

NOTEBOOK AND CHALKBOARD



connie
wong



ching ching
cheng



beverly
shen

WHY DOES THIS
PROJECT MATTER
TO YOU?

I WISH THE WOMEN IN AFRICA HAD
THE OPPORTUNITY TO LEARN MORE ABOUT
SAFE SEX AND FAMILY PLANNING, SO
THEY COULD LEARN THAT THEY
HAVE CHOICES.

connie

WHAT ARE SOME
ASSUMPTIONS YOU HAD AT THE
START OF CLASS? WHAT DID YOU
LEARN FROM THESE ASSUMPTIONS?

AT FIRST I ASSUMED THAT IT WOULD BE
EASY TO MAKE AN ILLUSTRATION FOR THIS
CLASS AS FOR ANY OTHER CLASS. THEN I
REALIZED THAT A DIFFERENT AUDIENCE
MAKES A HUGE DIFFERENCE.

ching

DID YOU HAVE
ANY MORAL OR ETHICAL
RESERVATIONS ABOUT ANY PART
OF THE PROJECT? IF SO, HAVE ANY
OF THESE FEELINGS CHANGED?

I FELT THAT IT WAS NOT APPROPRIATE TO TELL
PEOPLE IN KENYA TO CHANGE THEIR TRADITIONS.
I THINK IT'S EASIER AND BETTER TO EDUCATE
THE NEXT GENERATION IN ORDER TO IMPROVE
FUTURE GENERATIONS.

connie

WHAT WAS THE MOST
CHALLENGING ASPECT OF THE PROJECT?
WHY?

WHAT CHALLENGED ME MOST WAS THE RESEARCH
AND GETTING TO KNOW THE CULTURE. I DIDN'T
WANT TO OFFEND THE PEOPLE IN THE
SOCIETY WE WERE WORKING FOR.

beverly

HOW DID THE PROJECT
AFFECT YOU?

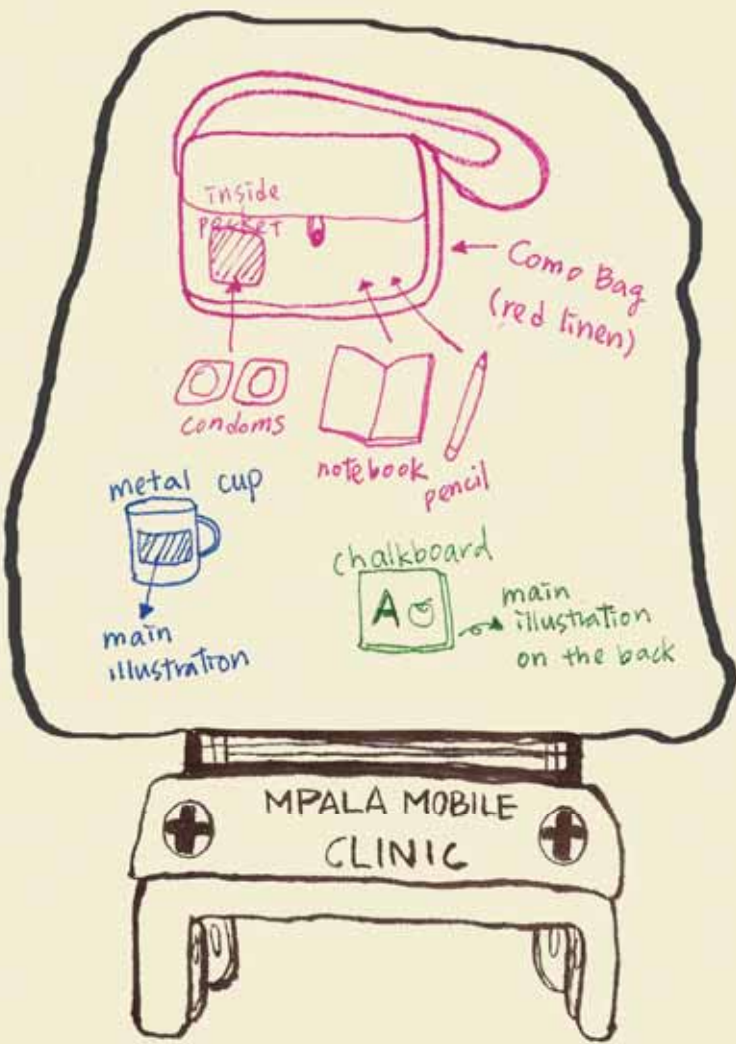
THIS PROJECT MADE ME THINK THAT DESIGN
CAN BE REALLY IMPORTANT IN TERMS
OF IMPROVING HUMAN LIVES.

ching

WHAT WAS THE BEST
PART OF THE PROJECT FOR YOU?

I REALLY ENJOYED WORKING WITH A
GROUP AND COLLABORATING, IT'S NOT SOMETHING
I GET TO BE A PART OF THAT OFTEN AS
AN ILLUSTRATOR.

beverly



Product: Notebook + Chalkboard

Target: Students

Reason: Since family planning is a very different concept to the Kenyan communities, we wanted to target the younger generations because they might be more willing to accept new ideas.

FOCUS ON THE MAIN ILLUSTRATION

The main illustration needs to show the benefits of family planning without using words.

Maybe we can use some kind of metaphor that people in Kenya can understand.

using animals?

which animal? what animals do they have?

cow, camel, bird, goat,

they have nests

easier to show family

We must research the most common birds in Kenya, especially the birds with cup nests.



Bird → Common Bulbul
One of East Africa's Best-known birds.

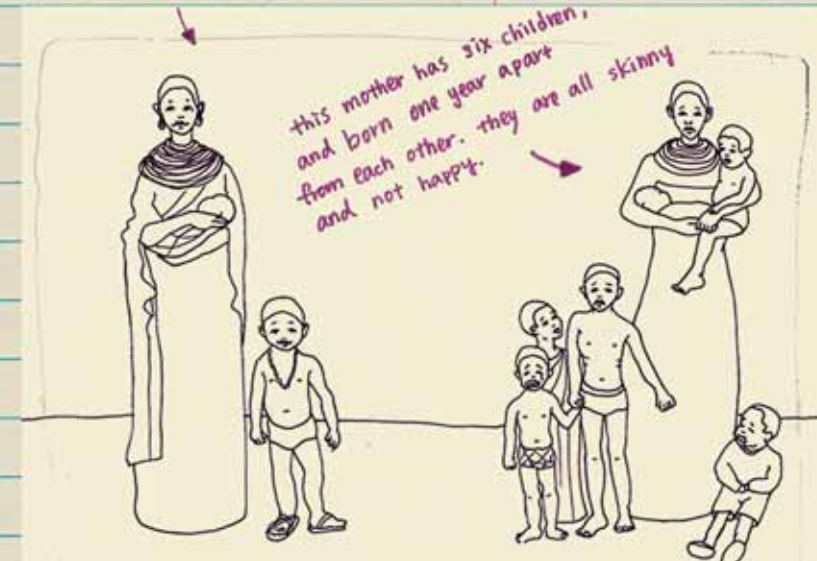
too many baby birds, so they don't have enough food, and they are all skinny and small, the nest is falling apart.




only have four baby birds, each one of them has enough food, the nest is steady.


this mother has only two children, born around 4 years apart from each other. they are healthy and happy.

this mother has six children, and born one year apart from each other. they are all skinny and not happy.



REVISING

~~the cone bag~~  \Rightarrow it costs too much to make custom bags

~~metal cup~~  \Rightarrow metal cups don't really fit with our target group (school children)

~~the illustration has mother and children~~ \Rightarrow the image is too straight forward to test them what is right and what is wrong. it will be hard for them to accept our message.

FOCUS ON. NOTEBOOK AND CHALKBOARD

NOTEBOOK (size 8"x10")

- front \rightarrow main illustration (Birds)
- back \rightarrow instruction about different kinds of birth control methods. (age 12-18)
- back \rightarrow no instruction of birth control methods. (age 6-12)

CHALKBOARD (size 8"x10") — main illustration printed on the back. (Birds)

DURABILITY TEST



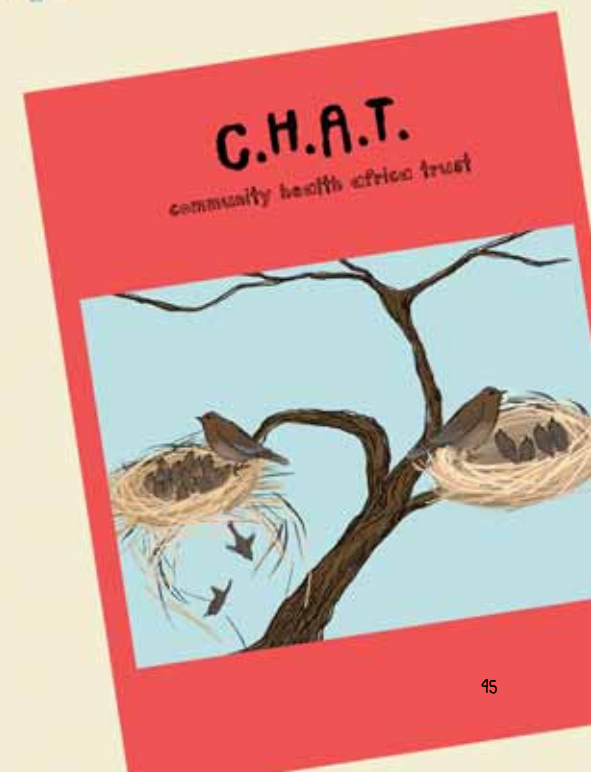
Because of the harsh weather where these nomadic communities live, the materials we use need to be durable. We tested our materials in school, and left them outside for a week.



final Prototype
notebook and chalkboard



ready to go!





IMPRESSIONS ON RECYCLED ALUMINUM

FOCUS: FAMILY PLANNING



IMPRESSIONS ON RECYCLED ALUMINUM

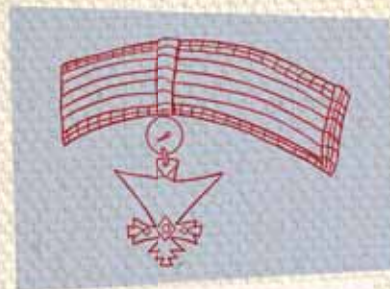
INTRODUCTION:

Drawings presenting the positive aspects of family planning and HIV/AIDS education will be translated onto steel stamps. The images on the stamps will then be pressed into recycled aluminum. This process could be taught to any member of the community. When the ornaments are complete, they can then be decorated with beads and strings.

We are hoping that the ornaments will provoke engaging conversations among the community regarding family planning and HIV/AIDS.



STAGE 1: BRAINSTORMING



A Samburu woman's beaded head ornament, with large aluminum ornament attached.



Hand-made aluminum earring made from an old aluminum pot.



The aluminum is soft and can be easily carved and cut with any sharp tool. The Samburu make ornaments from old aluminum pots so there wouldn't be much of a difference making ornaments from recycled aluminum cans.

STAGE 2: RESEARCH

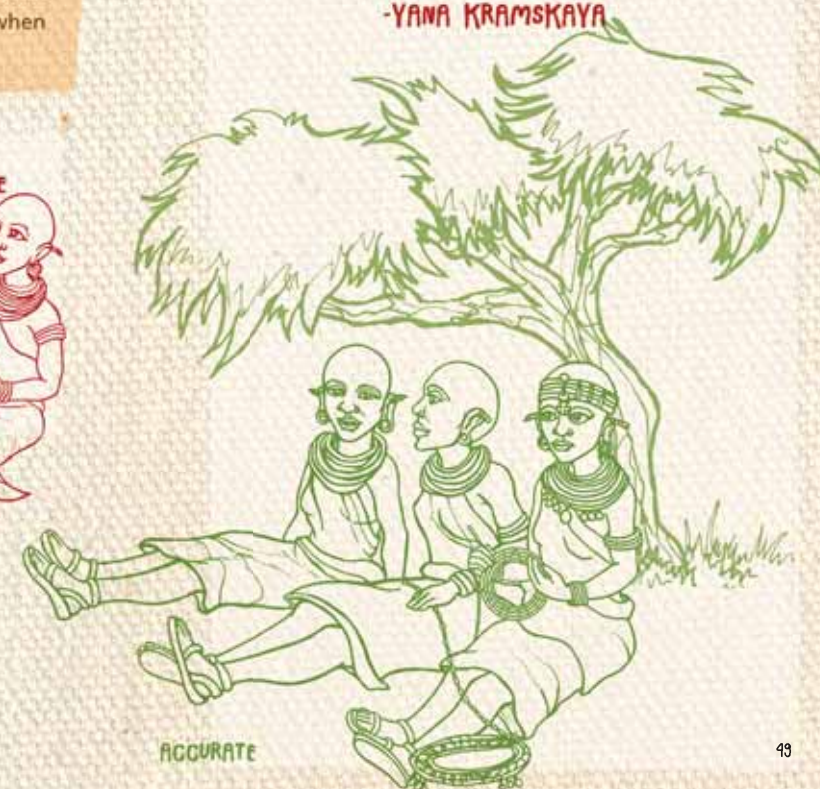
In order for the ornaments to have a successful impact on the communities, the smallest details in the images portraying the people were very specific and important to get right.

One subtle detail learned early was that nomadic people in Kenya do not sit cross-legged, but rather with their legs straight out. Also, beads and jewelry indicate a woman's wealth and marital status. This is very important to keep in mind when depicting a woman in these communities.

"GETTING CURRENT RESEARCH WAS A BIG CHALLENGE. JOURNAL PUBLICATIONS TAKE A COUPLE OF YEARS TO COME OUT, SO WE HAD TO RELY ON SOURCES FROM THE 70'S AND 80'S."

SINCE COMMUNICATION WITH MPALA TOOK AWHILE, CURRENT INFORMATION AND FEEDBACK WAS DIFFICULT."

-YANA KRAMSKAYA



STAGE 3 - PROTOTYPE DEVELOPMENT



Steel stamp and scrap aluminum.



Minimum 2 ton press or maximum 12 ton press.



Place aluminum on press with stamp facing down on top of it. Center both under rod.



Pull handle down repeatedly until adequate pressure is achieved.



For extra protection, place a piece of cardboard or foamcore on the top and bottom of the stamp and aluminum.



Pull out stamp and aluminum. Cut aluminum to desired shape.

How the prototype was made:

Our drawing was turned into a vectorized illustrator document, which Infinity Stamps translated onto a steel stamp.

Art Center's 12-ton press was then used to imprint the image onto a 1/32" aluminum sheet, which was cut out of a recycled can.

Production and distribution:

Drawings will be transferred onto stamps in Nairobi. The stamps will be given to the tribes by Mpala, along with a press or an alternative stamping device. Mpala will then demonstrate the stamping method, encouraging members of the tribes to press the ornaments themselves.

Both manufacturing of the stamps and mass production of the pressed ornaments will take place in Nairobi. Mpala will then hand out and explain the images on the completed ornaments to the tribes.

STAGE 4 - FINAL IMAGES

The focus of our project is to reiterate the benefits of family planning and HIV/AIDS education throughout a series of five images, each geared towards a specific age group and gender, imprinted on ornaments made from recycled aluminum.

The images consist of: A large group of mixed age and sex, eating a plentiful meal; woman wearing and making beaded jewelry; boys and girls reading under a tree; a man accompanied by his wives and a cows; and a camel representing Mpala.

Hopefully these items will help Mpala perpetuate improved family planning and reduction in HIV/AIDS amongst the communities.



Women Beading
Target: Married women.



Representing Mpala
Target: The whole community.



Group Meal
Target: Male and female 15+.



Man with 3 Wives and Cows
Target: Married men.



Children Reading Under Tree
Target: School children and their mothers.



FINAL PROTOTYPE
Aluminum Coin stamp



PROJECT 3

grandmother's kit

Focus: HIV/AIDS prevention



Group members:
Melissa Rocamora
Sarah Lavoie
Sheng Min Feng



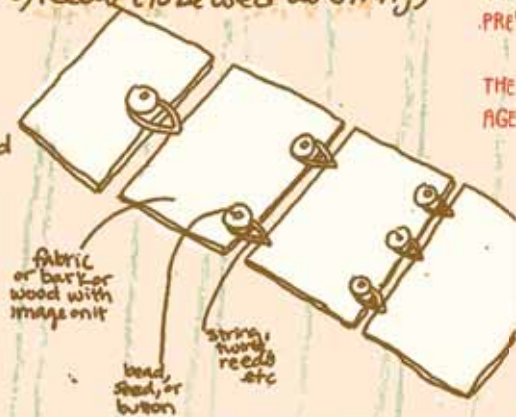
layout of idea #1

puzzle or "matching" game - this becomes interactive and involves + teaches user.

- ① materials - fabric cut into card shapes
- beads, seeds, or buttons
- thread, twine, reeds (to be used as string)



images = 3 per card



fabric
or bark or
wood with
image on it

String,
twine,
reeds
etc

STAGE I: BRAINSTORMING

First, we started thinking about ways to make communication interactive.

We came up with an idea of something similar to a book that also had the intention of a puzzle.

grandmother's kit

THIS KIT IS A WAY FOR MPALA, THE GRANDMOTHERS, AND SCHOOL TEACHERS OF THE TRIBES TO DISCUSS THE IMPORTANCE OF USING CONDOMS AS A METHOD OF PREVENTION AGAINST HIV/AIDS.

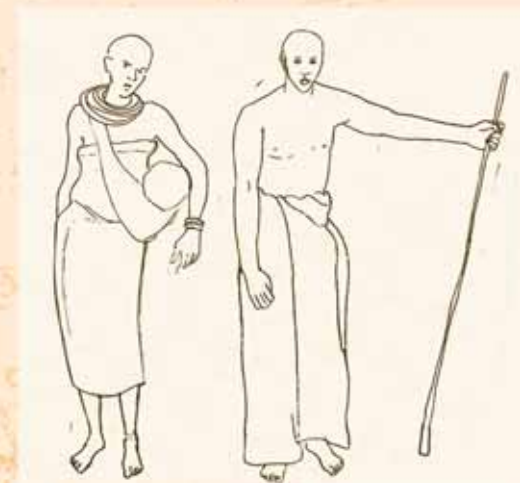
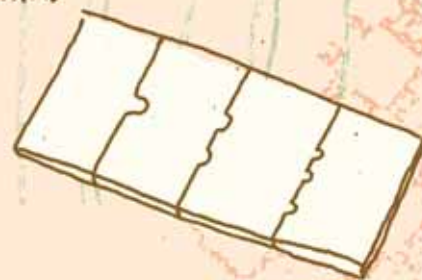
THE TARGET AUDIENCE ARE BOYS AND GIRLS AT THE AGE OF CIRCUMCISION.

Kinoti taught us about the important role the grandmothers play. In these communities, they are extremely influential. We decided that if we wanted to reach the rest of the community, we would have to start with the grandmothers.

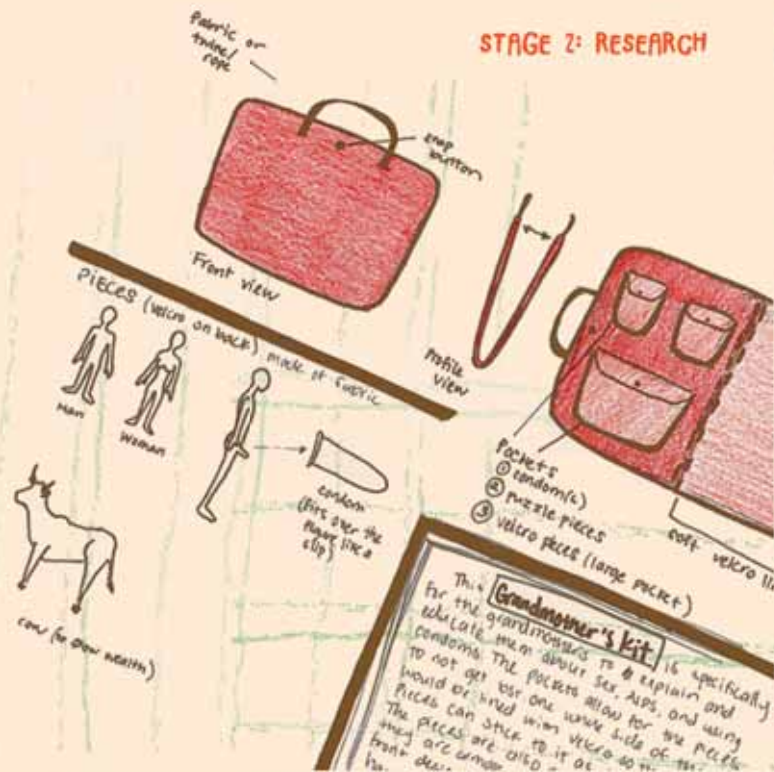
- ② materials
- wood or bark (thin)



fit together
like puzzle
pieces



The characters we designed had to be simple and easily associated with all the communities.

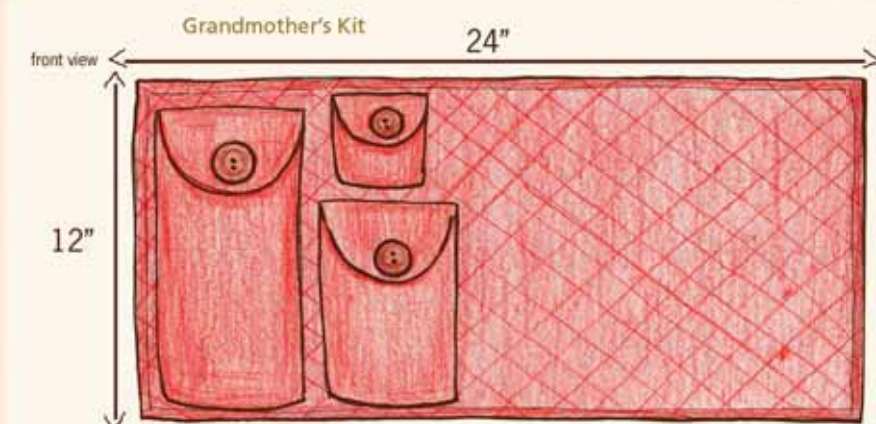


We spent most of the early process researching about the tribes. We learned that storytelling is important, so we made a story about the possible consequences of transmitting HIV/AIDS through unprotected sex. This is the concept that holds the kit together.



We created a materials board to get an idea of what patterns, textures, and colors we wanted to work with. Early on, we wanted to use velcro, but we found that was not practical because it would not last very long and it was not easily accessible to the tribes.

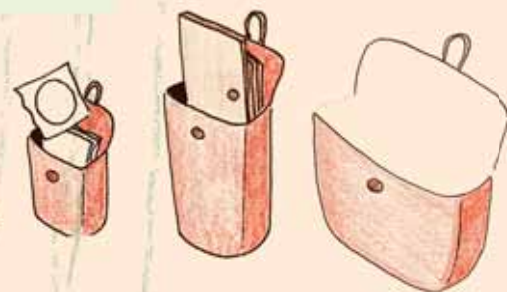
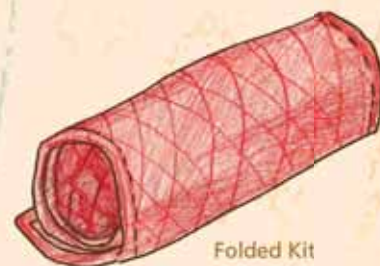
STAGE 3: PROTOTYPE DEVELOPMENT



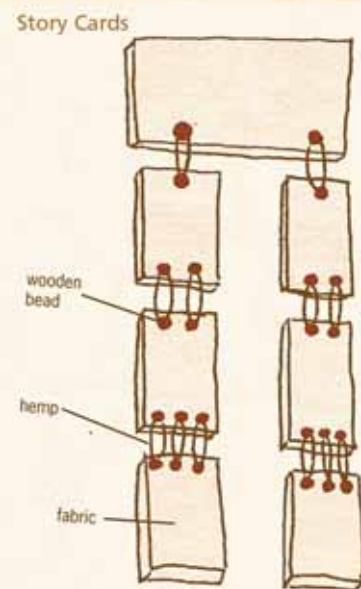
The kit would be made of cotton so that it is lightweight and easy to store.

Since it is made of fabric, the kit can be easily rolled up or folded.

Three pockets make it convenient to store condoms, the story cards, and any other educational tools.



Storage Pockets



The fabric cards will have drawings that illustrate the key points of the story.

The cards can be used sequentially as the story is told to help visualize the message.

Each card is attached by looping hemp around the large beads.

THE STORY OF THE TWO WARRIORS

Two men had just become warriors. One of the men was very strong and was the best warrior of his tribe. The other [man] was not the strongest, but he was very wise and he was a great problem solver.

Their grandmother talked to the strong warrior first and said: "[Strong warrior,] you must use this condom as your shield. It will protect you from HIV/AIDS." The strong warrior replied, "Grandmother, do not worry. I am a strong and fearless warrior. I do not need such a shield. No matter how the grandmother insisted, the strong warrior would refuse to wear the condom.

This made her very sad. She then went to the wise warrior next. The grandmother said, "Strong warrior will not listen to me. I'm afraid that he will make a very foolish mistake." She then told the wise warrior the same thing she told the strong warrior: "Wise warrior, you must use this condom as your shield. It will protect you from HIV/AIDS." The wise warrior knew that he was not a strong warrior and that this shield will give him protection. He replied, "Grandmother, I am not so strong a warrior, but I know that I want to be safe and healthy so I can look after my family and cows." The wise warrior did what his grandmother told him to do and used the condom everytime he had sex.

A year later, the strong warrior became very sick and did not know why. Soon he was too weak to take care of his family and cows. Since the wife was busy taking care of her sick husband, nobody could look after the cows. And so the cows were dying too. A doctor told the once strong warrior that he had AIDS and that he was going to die very soon. "Who will look after my family and take care of my cows now?" asked the once strong warrior. He then remembered what his grandmother told him long ago and told the doctor: "I will use that shield that grandmother told me about. It should protect me!" The doctor shook his head and said, "The condom will not cure you from HIV/AIDS. You should have used it to protect yourself and others from getting AIDS."

Six months later, the once strong warrior died. Soon after, his wife and kids were also diagnosed with AIDS. The entire family died within a year, as did the cows, since no one was around to take care of them.

In a neighboring village, the wise warrior continued to use condoms every time he had sex, just as his grandmother had told him to do. He knew that the shield was working because he felt strong and healthy. The wise warrior went on to live a long life and he had many strong cows. He and his wife had a beautiful child and healthy cows. The family was very happy and prosperous.

The End.

STAGE 4: MATERIAL TESTING



An important part of the process was making sure our materials would survive wear and tear and the elements. Every group tested the prototypes and materials by exposing them to water and dirt. We ran water over our materials, we rubbed them into the dirt, gravel, and grass. We had to make sure that the ink and the fabric would last.



FINAL PROTOTYPE
GRANDMOTHER'S KIT



PROJECT 4

Pouch

FOCUS: HIV/AIDS PREVENTION

GROUP MEMBERS:

June Kim



SUBIN KIM

Pouch

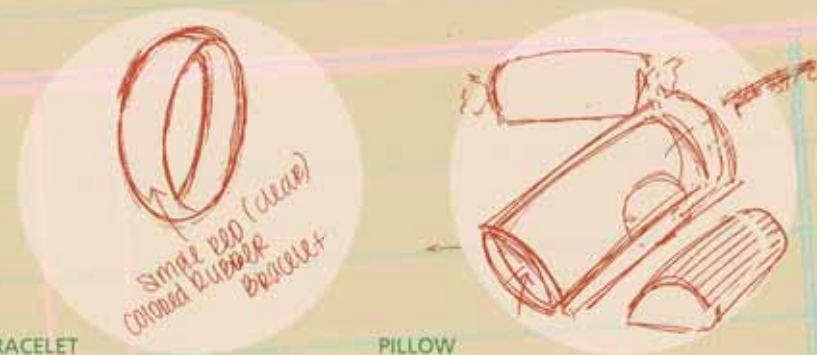
Primary Target Audience:
Male and female youth, mostly 12-18 years old. Both in and out of school. Literate and semi-literate.

Our goal is to produce a product that will help keep condoms in close reach and easily accessible.

We want to design a product that stores condoms safely and securely, one which is able to be carried around and stored inside their home.

We also intend on using designs and materials that fit within their culture, materials that are sturdy, comfortable, and last all season, especially in the rain and in the hot sun is essential.

Illustrations that introduce why using a condom is important and why one should carry around a condom at all times will also be addressed.



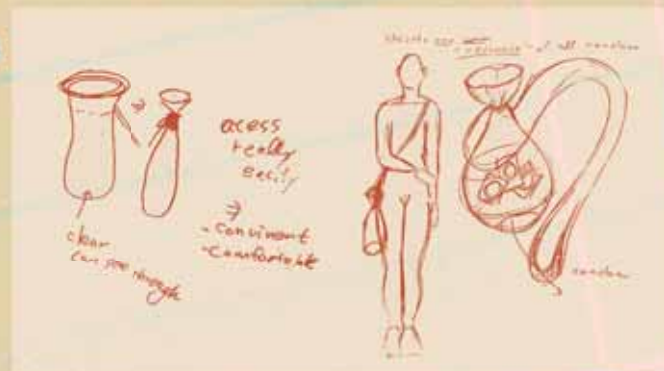
A RED BRACELET

We were thinking of a design that is very simple, including the material. We believed that designing something that would look like something they already have wouldn't be so striking.

PILLOW

We thought of a pillow that would have two layers of fabric. The inside would be have a small pouch which would contain condoms. The pillow is functional and comfortable at the same time, so what better idea is there than a pillow.

STAGE 1: BRAINSTORMING



CONDOM POUCH

We wanted the design to reflect the stretched out condom and thought of using the material with rubber. Inside of the pouch there would be condoms, and the pouch would be see-through. The pouch is meant to be carried around by grandmothers, aunts, and uncles.

STAGE 2: INITIAL IDEA FEEDBACK AND RESEARCH

Pillow

This would be a great idea, that is, if our target audience uses pillows. If not, then what else do they use in its place, or in a similar fashion?

Red bracelet

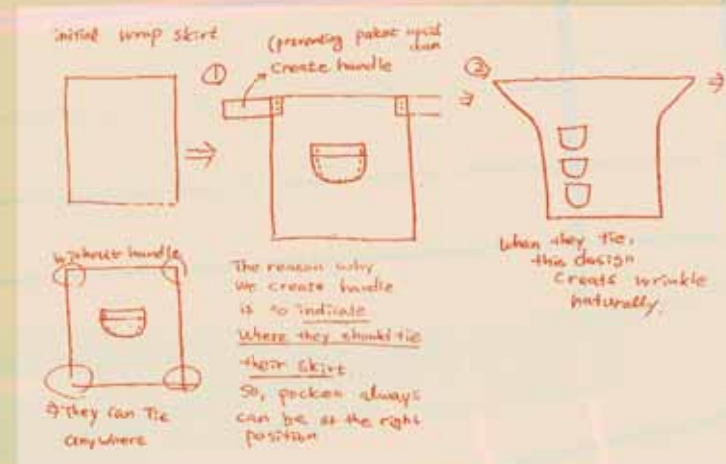
The issue with this is does it create stigma for the wearer? Who has to wear it first for the rest of the group to perceive it as valuable? How does it actually impact people's perception of HIV prevention, or condom use, and therefore, impact their behavior? Does it at all?

Condom pouch

The general standard of clothing here is a lessso, a fabric cloth wrapped around the body. Sex is kept as private as possible so having pockets may be an issue. If this design is followed through, an explanation will be needed for the purpose of having such pockets. Otherwise, the pockets will be used to carry tobacco and other items.

"Group projects can be very stressful but after everything is over, you learn that this is a different kind of experience. You learn that this is not about you."

-Susan Kim



Pattern samples



Research: What do they usually wear in everyday life?

Wondrous Powers:

"Mirror, Sandals, and a Condom Pouch"

To be told by Mpala before handing out the condom pouch, a reminder to practice protected sex for their health and family. Hopefully, the men will remember the story that came with the pouch and will get other men interested in the discussion of condom use.

Modified from a translated folk tale by Rodger D. Abrahams, *African Folktales* (1983).

An old man had three children, all boys. When they had grown up to manhood, men in the village began to grow very weak, and die. The old man called his sons together and told them that he wanted his family and his sons to live long healthful lives, in order to provide, even for himself. He ordered them to go out and bring home something that will keep the men and their families healthy. The three brothers set out, and after a very long while they came to a river. As they had gone on together for such a time, they decided that once they got across they would separate. The eldest told the youngest to take the middle road, and the second to go to the right, while he himself would go to the left. Then, in a year's time, they would come back to the same spot.

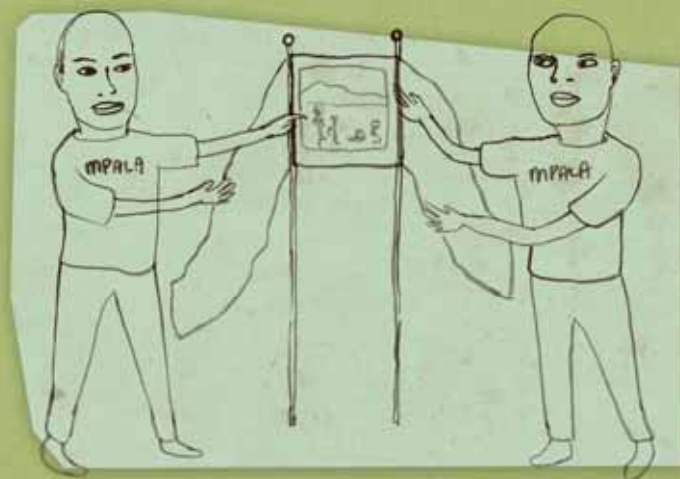
So they parted, and at the end of the year, as agreed, they found their way back to the riverside. The eldest asked the youngest what he had gotten during his travels, and the boy replied, "I have nothing but a mirror, but it has wonderful power. If you look into it, you can see all over the country, no matter how far away." When asked, in turn what he had gotten, the second brother replied, "Only a pair of sandals that are so full of power, that if one puts them on, one can walk at once to any place in the country in one step." Then the eldest himself, said, "I too have obtained but little, a small magic pouch that always contains a single condom inside, that is all. But let us look into the mirror and see how the village people are doing."

The youngest produced his mirror, and they all looked into it and saw that many more men had died. Then the elder said, "Let us hasten home and see what we can do."

So the second brought out his sandals, and all three placed their feet inside them and, immediately, they were running to the village. Then the eldest took out the condom from the pouch and placed it on their father's penis. Soon the old man and his sons saw that were protected, so they began to give other men in the village condoms from the pouch, which gave the men in the village, long healthy lives. Now which one of these sons has performed the best?



FINAL PROTOTYPE
Leather Pouch



PROJECT 5

SLIDE- VIEWING DEVICE

FOCUS: FAMILY PLANNING

GROUP MEMBERS:

Hayk

MAKHMURyan



kimberly STOKELY



Jonathan

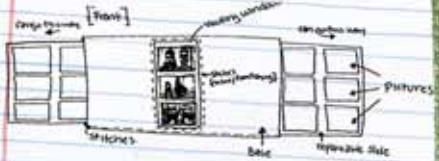
Chang

SLIDE-VIEWING DEVICE

The Slide-Viewing Device is a family planning project that focuses on providing an informative and instructional handheld aid during storytelling. The images shown through the Slide-Viewing Device will share information regarding the benefits of family planning. Methods such as birth control and spacing will be promoted through visual storytelling. School children are the target audience, as this slider can also be used for general education purposes as well. Perhaps in time other instructional slides can be made to target the appropriate audience with valuable information.

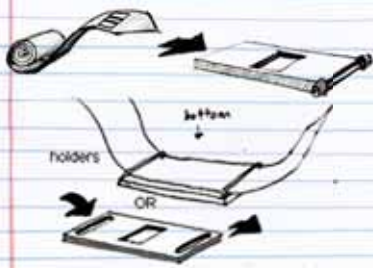
Preliminary sketches

Approach #1: Cloth Slider



The simplicity of a cloth slider allows for easy duplication of replicas. A simple cloth or fabric is folded in half and sewn together. A viewing window is cut out in the center.

Approach #2: Wood Base Slider



The wood base slider would be much more durable and multifunctional. A cloth with imagery would slide through two pieces of wood, one of them with a viewing window cut in the center.

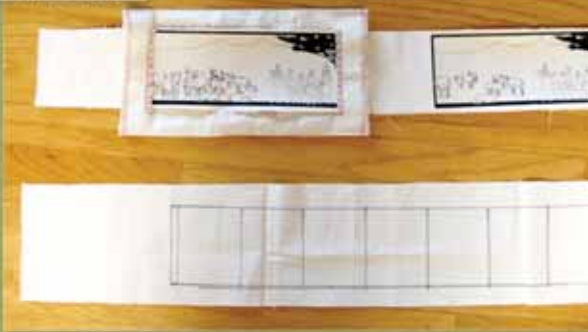
WHAT WERE THE MOST CHALLENGING ASPECTS OF THE PROJECT?

ONE THING THAT I FOUND CHALLENGING WAS THE FEELING I WAS NOT REALLY IN A POSITION TO SOLVE THE PROBLEM WE WERE ADDRESSING. THEN I BEGAN TO REALIZE THAT IT WASN'T PARAMOUNT TO TACKLE EVERYTHING, AND THAT TAKING IT EVEN ONE STEP FARTHER WAS REALLY IMPORTANT.

HAYK MAKHMURYAN

First Prototypes

Cloth Slider



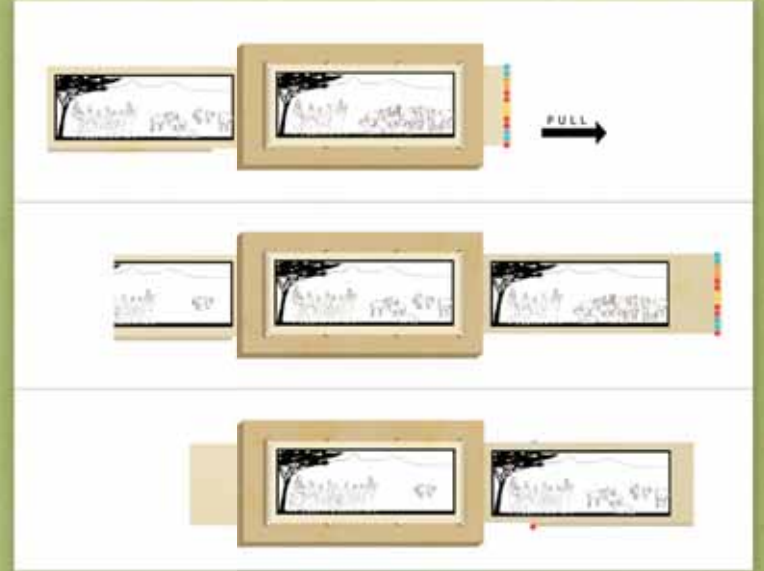
Wood Slider



Dimensions: Prototypes for both slider bases, wood and cloth, are roughly about 6 by 12 inches. They each have slot systems to slide the cloth pieces through them for viewing purposes. The slide cloth pieces themselves are 4 inches in width and the prototypes are 45 inches long but can be lengthened or shortened for need and ease. The cloth can also be provided with a six-inch wide cloth to utilize the window.

It should be noted that these dimensions are welcome to be changed to fit any needs that arise; whether it requires longer pieces of cloth for more storytelling purposes, a larger base for better viewing, or even a smaller base for easy transport and quick references.

It should be noted that these dimensions are welcome to be changed to fit any needs that arise; whether it requires longer pieces of cloth for more storytelling purposes, a larger base for better viewing, or even a smaller base for easy transport and quick references.



Function: The instructor or storyteller will be able to hold the base of the slider with ease and comfort. Replaceable and interchangeable cloth slides will provide visual aids along with their instructions and other informational materials.

story slides

Feedback from the field indicated that despite negative framing, the following comparisons could be very effective.



In this first series of images, a family who does not practice family planning is shown to suffer economically. As the family grows without pacing, it becomes harder to maintain livestock and make a living.



In this next series of images, when compared to the previous set, a different sequence shows increasing wealth and overall well-being of an already well-to-do family that practices adequate family planning.

"Lion's Share"



Finally, in this last series of images, a simple fable was created involving a rabbit with more bunnies than she can take care of, and a very hungry lion....

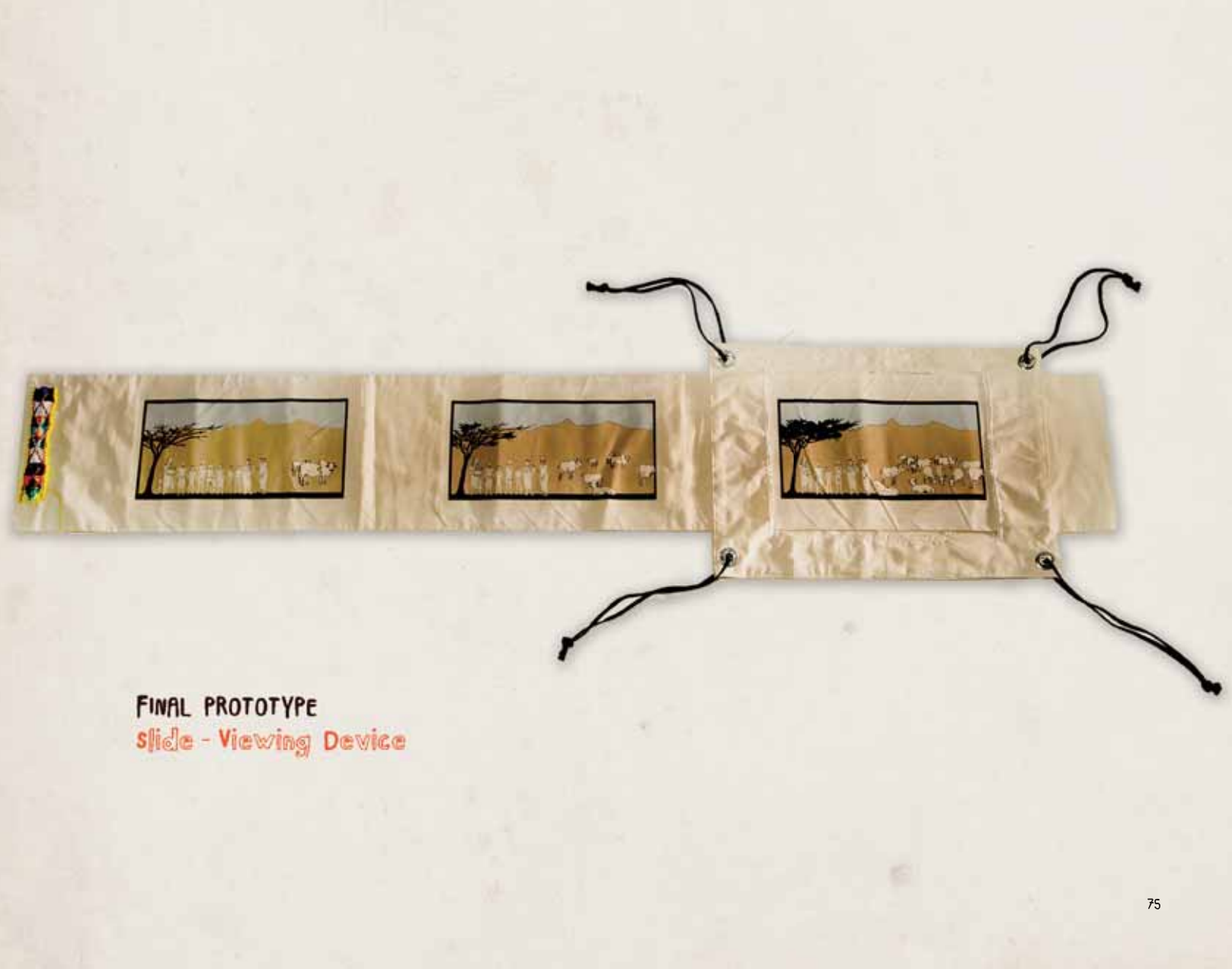


CAN YOU THINK OF A MOMENT WHEN YOU REALIZED THE PROJECT MEANT SOMETHING BEYOND ART CENTER?

"At around the second or third week I became a little scared when it dawned on me that I have this very big responsibility because of the significance of the problem we were dealing with. The reality of what we were doing hit me, and I realized that we couldn't afford to be wrong, that our mistakes could have a real effect on others.

Ultimately, I learned to take more responsibility for the work I do as an artist and designer."

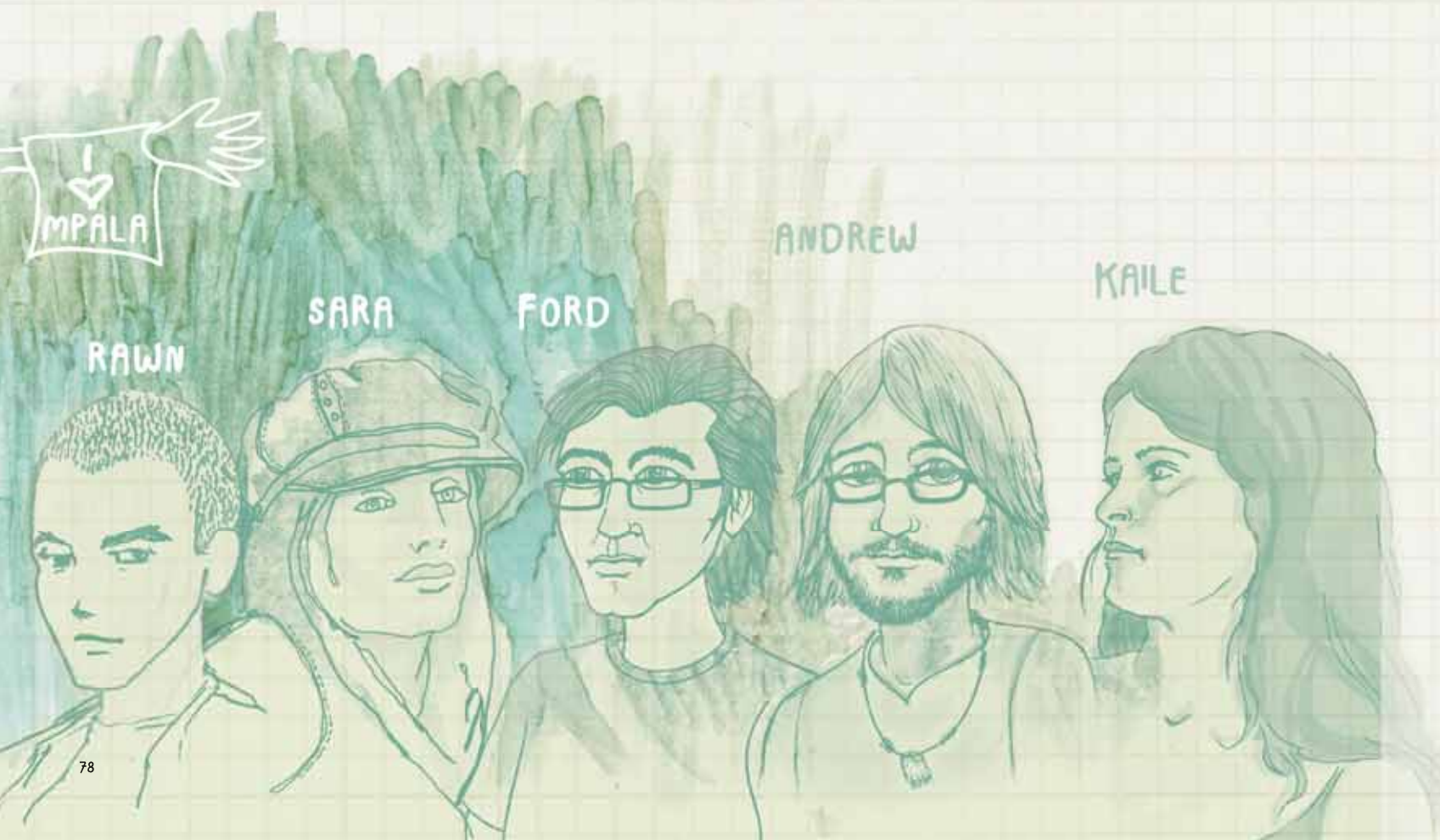
Hayk Makhmuryan



FINAL PROTOTYPE
slide - Viewing Device



THE GROUP



STAGE 1

brainstorming:
how to communicate
how to use a condom

1. animated flipbook
2. large children's book
- ~~3. puppet show~~
- * 4. animation
- ↓ ~~5. use their songs with our lyrics~~
- ↓ 6. "leave behinds" as reminders (jewelry, flipbook, ~~puppet...~~)
- * Animation and puppet show might not be engaging and confuse more than instruct.

testing material:
goal: long-lasting
educational material

We left a flipbook dummy in a fabric pocket and duckcloth with an iron-on transfer in the Art Center forest for a whole week.



→ * "HIDE AND DON'T TOUCH FOR A WEEK!"



STAGE 2

storytelling
thirteen images

1. Samburu hut (cover)
2. Samburu man with condom in hand, woman
3. man's hand with condom
4. man's hands open condom
5. how to put on a condom 1
6. how to put on a condom 2
7. how to put on a condom 3
- ~~8. man approaching laying woman~~
- * 9. love making
- ↓ 10. happy couple
- ↓ 11. how to dispose a condom (take off 1)
- ↓ 12. how to dispose a condom (take off 2)
- ↓ 13. how to dispose a condom (fire)
- → * Intimacy might offend people of Samburu community. They don't make love the way we do. Is the couple married? TOO GRAPHIC!!!

FEEDBACK

from mpala and guests

Claire and Shanni from Mpala:

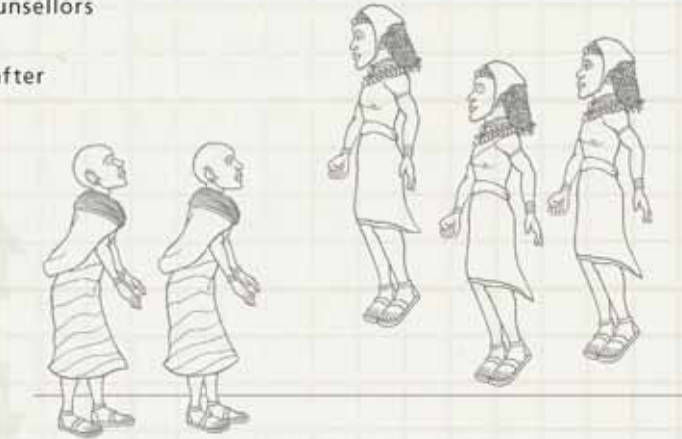
"Flip chart – great idea but again a bit worried about the fabric. Really need to be robust and ideally waterproof as our HIV CT Counsellors will be carrying around the countryside. Would it be possible to print onto a plastic page, or perhaps we need to laminate pages after printing? We particularly like the idea of hanging on the arm."

Doe Mayer (USC):

"Engage women to use condom, right now it is man's job..."

storytelling ten final images

1. Samburu warriors dancing
2. Samburu hut
3. young married couple; man offers to his wife to use a condom
4. man's hand with condom
5. man's hands open condom
6. how to put on a condom 1
7. how to put on a condom 2
8. how to put on a condom 3
9. hut as a symbol of them sleeping with each other - avoid graphic details
10. man throws used condom in fire



Engage men and women in sexual decision-making; according to study by Muthoni A. Mathai, most women in Kenya get AIDS through their husbands. The same study states that 47% of women in Kenya experience domestic violence. (Mathai, p.11)

STAGE 3

final presentation

This project focuses on the **AWARENESS AND PREVENTION OF HIV & AIDS**. It consists of two elements - the Safe Sex Fabric Book and the Flipbook. Both elements will teach and remind communities in Kenya in an entertaining way how to protect themselves against HIV/AIDS by using a condom.

Target group: Men and women, pre-teen ages 12 - 24 who are just exploring sex.
Materials: Paper, duck cloth (heavy duty outdoor canvas), washers, thread, string, buttons, iron-on transfer paper. All materials available in Nairobi.
Dimensions: Canvas Chart: 11 x 17 in
 Imagery: 8.5 x 11 in
Where to use: Mpala counselor will present the elements in front of groups of men or women during their typical meetings.

The **FABRIC BOOK** will be light-weight and made of simply sewn fabric so that Mpala counselors can hang it over one arm. The counselor can then walk around or stand during the demonstration. Pages will easily flip back as story progresses.

FLIPBOOK This book is small, portable and handheld conversation starter. It demonstrates proper application and disposal of a condom. As pages are flipped, images will animate. Flipbooks may be given to teens 12+ as well as grand-mothers for distribution. Flipbooks will be a fun take-away item that reminds the people of the lesson taught by the larger Fabric Book presentation.

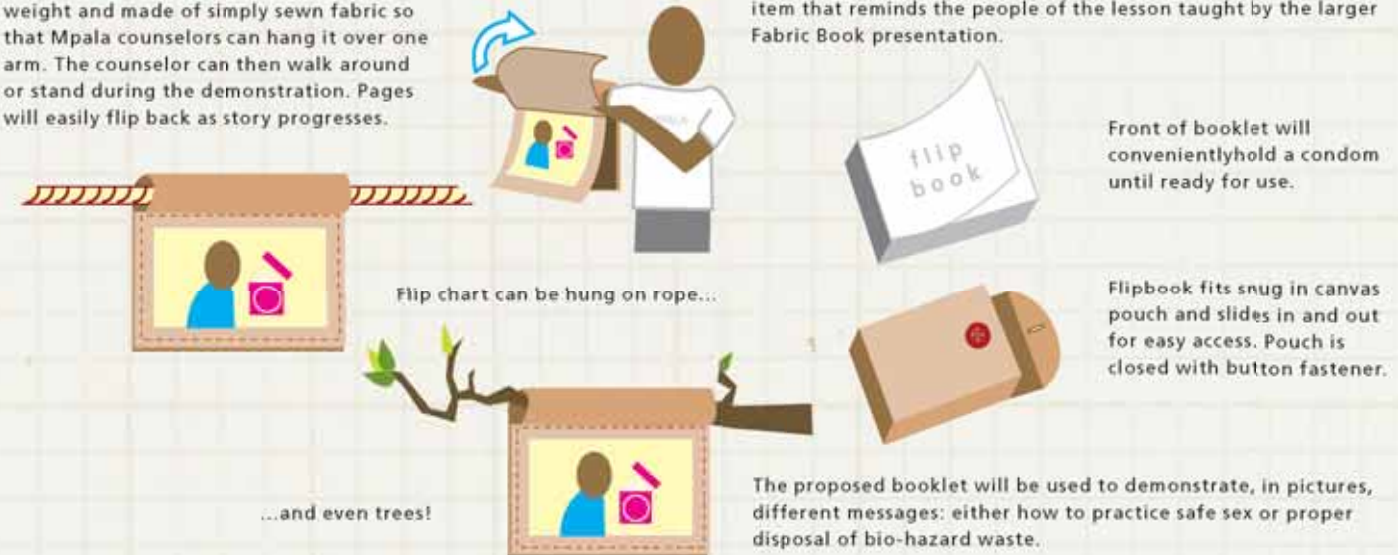


PHOTO ILLUSTRATION APPROACH

two students join the group with an instructional photo booklet

Alongside a room full of illustrators was Kaile Hart Crowell, the only photographer in the class.

Kaile had a tough challenge of finding a way to use photography that would not be confusing to the Kenyan communities.



Kaile worked with Rawn Trinidad to create a website that has imagery using a combination of both photography and illustration.

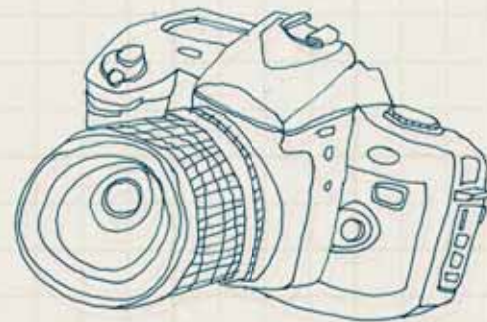
Unfortunately, the imagery was found to be too sophisticated and ultimately the idea was abandoned.



Kaile was very determined to play her part and went forward using only photography with another idea for an instructional booklet of how to put on a condom.

Although Kaile used a dummy, the imagery was still too graphic considering such a sensitive audience.

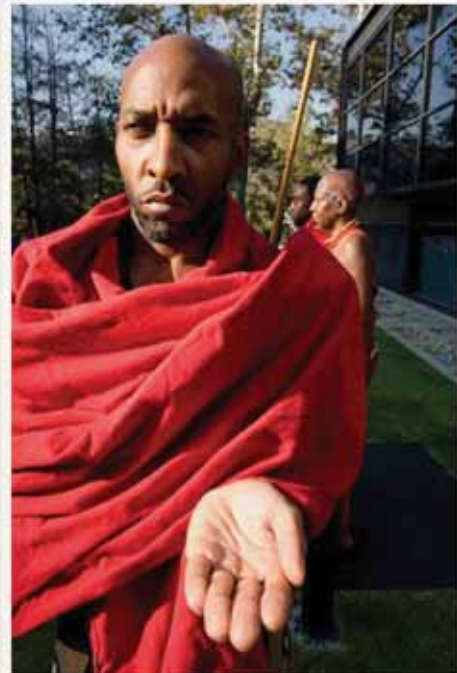
Even with news of this project not going overseas, Kaile knows that it's not about who's project makes it. What's important is the good it could potentially do for people.



"Sometimes the work isn't about being cutting edge and hip, it's about being able to communicate in a functional way and being understood."

You have to take time to understand someone else's culture or else the work will be meaningless."

Kaile Hart Crowell



FINAL PROTOTYPES GROUP 6



Safe Sex Fabric Book



Detail Fabric Book



Pouch And Flipbook

These are the 2 prototypes (the Safe Sex Fabric Book and the Safe Sex Flipbook) that group 6 submitted for testings in Kenya.

All prototypes
will be
shipped to Mpala
in Kenya!

FINAL PROTOTYPES

on the way to Kenya



SLIDE-VIEWING DEVICE



IMPRESSIONS ON
RECYCLED ALUMINUM



GRANDMOTHER'S KIT



POUCH



NOTEBOOK



FINAL CONCLUSIONS

FROM WORKING ON THE PROJECT, I BECAME MORE AWARE OF SOCIAL ISSUES IN AFRICA.

7TH TERM ILLUSTRATION
BEVERLY SHEN

MPALA REINFORCED WHAT I ALWAYS THOUGHT I WANTED TO DO, BUT HAD NEVER HAD THE CHANCE TO TRY BEFORE, WHICH INVOLVES PROJECTS ABOUT PEOPLE AND COMMUNITY, RATHER THAN PROJECTS FOR COMPANIES AND MONEY.

4TH TERM ILLUSTRATION
FORD SPENGER

WHEN EVERYONE PRESENTED THEIR PROJECTS, I SAW THAT IT WASN'T ABOUT BEING THE BEST, OR HAVING A PARTICULAR STYLE. IN THE END, IT WAS JUST ABOUT US USING OUR TALENTS TO HELP THOSE IN NEED.

5TH TERM ILLUSTRATION
RAWN TRINIDAD

MPALA WAS THE FIRST STEP, A STEP THAT OPENED THE DOOR TO ME WHERE I SAW WHERE I COULD BEST APPLY MY SKILLS AND MY IDEAS IN A CULTURALLY RELEVANT WAY.

4TH TERM ILLUSTRATION
YANA KRAMSKAYA

I WAS CHALLENGED BY NOT BEING CONCERNED ABOUT STYLE OR PERSONAL ARTISTIC VOICE, BUT RATHER IN FINDING A WAY TO TELL A STORY THAT IS UNDERSTOOD BY ANOTHER.

4TH TERM ILLUSTRATION
SARA HOFMANN

THROUGH MPALA, I SAW MORE CLEARLY HOW ART AND DESIGN REALLY DOES EMPOWER PEOPLE TO HAVE BETTER LIVES, AND A MORE HABITABLE WORLD IF USED IN SUCH A POSITIVE WAY.

4TH TERM ILLUSTRATION
ANDREW BEHR

I BECAME AWARE THAT THERE IS A VERY REAL CHOICE FOR ME TO GO INTO WORKING WITH NGOS, AND IN THE KINDS OF ORGANIZATIONS THAT ARE HELPING PEOPLE IN OTHER COUNTRIES.

5TH TERM ILLUSTRATION
NAYK MAKHMURYAN

advisors' thoughts after class...

WHEN THESE STUDENTS FOUND OUT JUST HOW HARD IT WAS, THEY DID NOT BACK AWAY. THEY TRIED TO BE SENSITIVE TO VALUES AND CULTURAL FRAMINGS THAT WERE VERY DIFFERENT FROM THEIR OWN.

DOE MAYER

I LIKE TO THINK THAT MPALA OPENED A DOOR FOR THESE AMAZING ILLUSTRATORS AND GAVE THEM A PATH TO GO OUT IN THE WORLD AND, SOMEHOW, MAKE A DIFFERENCE ALONG THE WAY.

INSTRUCTOR
ESTHER PEARL
WATSON

WHEN THE PROJECT ENDED... THE HOPE WAS THAT THEIR PRODUCTS WOULD LET THEM ANSWER THE QUESTION: WILL THIS MAKE PEOPLES LIVES BETTER? WITH A CLEAR: YES.

WENDY MACNAUGHTON

I GOT INSPIRED, TOO, FROM ALL THAT I WAS LEARNING, FROM THE STUDENTS THEMSELVES, AND FROM MPALA AND EVERYTHING THEY HOPE TO ACCOMPLISH AND CHANGE.

INSTRUCTOR
MARTHA RICH

MY HOPE IS THAT THIS WILL TRANSLATE INTO ACTUAL PRODUCTS. MY PRAYER IS THAT IT WILL BE BENEFICIAL TO THE COMMUNITY IN KENYA.

KINOTI MEME

students' thoughts after class...



ANN FIELD

Chair, Department of Illustration
Art Center College of Design



When language and writing are barriers to communication, what will allow us to bridge this gap of understanding? This was the question that I asked myself when first talking with the Designmatters team about the Mpala Project. I believed the bridge could be found in drawing and illustration, which connect us on a primal level—one that doesn't rely on words or letters.

This project was about transcending limitations—the more obvious one being shared languages, the less obvious being shared cultural experiences. Throughout, the students were faced with the limitations of their knowledge and understanding. Strangely and beautifully, this seemingly negative aspect had the positive outcome of making them want to learn more and work harder. And they did so much of both.

They learned about the need for adding subtlety and observed detail in order to tell the story to the people of Kenya. They worked hard at letting go of their personal drawing styles to

focus more on what they needed their images to truly communicate. Hardest of all was having to unlearn so much of what they knew and open themselves to learning new things, so they could understand and reach their audience. Realizing that the problem was so much bigger than they had imagined was humbling to them; understanding that their creativity could be used to produce a viable solution to the problem was empowering.

Humanitarian projects, such as the Mpala project, teach so much. Students learn to think outside of their own frame of reference, and that is an invaluable tool as they leave Art Center and venture forth into the world. But perhaps of even greater benefit is learning that, in a world that seems politically and economically in peril, they want to make a difference. In the end, these students contributed their deep talents to a greater sharing of ideas that sprang from many sources, all the while moving toward a solution to help families in Africa.



PROJECT ROOTS AND CONNECTIONS

SHANNI WREFORD SMITH
ACT PROGRAM COORDINATOR
AND THE FOUNDER OF THE
MPALA MOBILE CLINIC

JUDY WEBB
FORMER CHAIR OF
ART CENTER BOARD
OF TRUSTEES

PATRICK KIRUKI
ART CENTER ALUMNUS AND
KENYAN PRODUCT DESIGNER WORKING
WITH THE ENGINEERING DEPARTMENT
OF PRINCETON UNIVERSITY

KINOTI MEME
FULLER THEOLOGICAL
SEMINARY PHD STUDENT

MARIANA AMATULLO
ELISA RUFFINO
DESIGNMATTERS

ANN FIELD
ART CENTER
ILLUSTRATION
DEPARTMENT
CHAIR

MARTHA RICH
ESTHER PEARL WATSON
ART CENTER INSTRUCTIONAL
TEAM OF ILLUSTRATORS
FOR THE MPALA
TDS CLASS

DOE MAYER
MARY PICKFORD CHAIR
OF FILM AND TELEVISION
PRODUCTION AT USC'S
SCHOOL OF CINEMATIC
ARTS

WENDY MACNAUGHTON
ART CENTER ALUMNA WHO
TRAVELED TO KENYA TO WORK
WITH THE MPALA COMMUNITY
FOR TWO WEEKS

ART CENTER STUDENTS
IN THE MPALA TDS CLASS
DESIGNERS OF SIX PROJECTS
TO PROMOTE HIV/AIDS
AWARENESS AND FAMILY
PLANNING IN KENYA



