

ind 401 Industrial Design V ... making meaning autumn 2009
instructors: matthew burger & jeffrey kapec



seniors:

- 01) lawrence au
- 02) david bernstein
- 03) fernanda fajardo
- 04) naima frankel
- 05) renee golden
- 06) sean gordon
- 07) min chul hong
- 08) yuri hwoang
- 09) li jacobsson
- 10) anna johansson
- 11) jay jang
- 12) david kirshoff
- 13) kyle sola
- 14) rachael volker
- 15) adrian ward
- 16) sarah waxman
- 17) svetlana yachnaya

good luck to all on this adventure ...

making meaning
preliminary critique
tuesday, october 27th
from 6:00 until 9:30 pm

here are some examples of
design briefs from this
semester's seniors:

- 1) david bernstein
- 2) li jacobsson
- 3) anna johansson
- 4) david kirshoff
- 5) kyle sola
- 6) adrian ward

making meaning

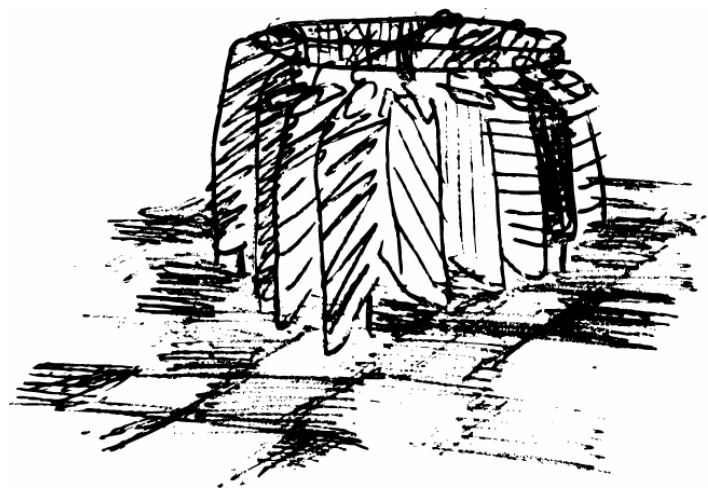


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design brief from:

1) david bernstein

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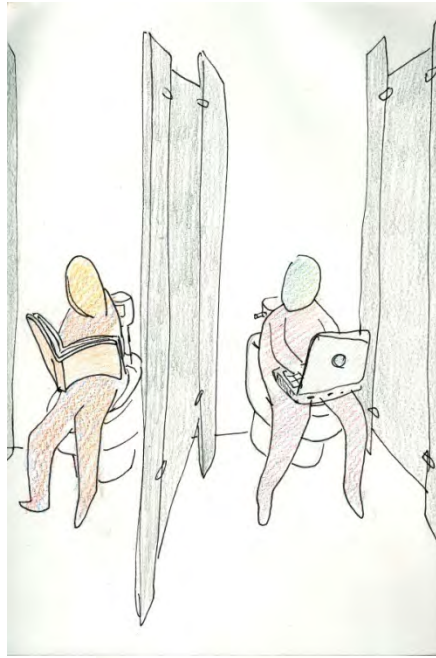
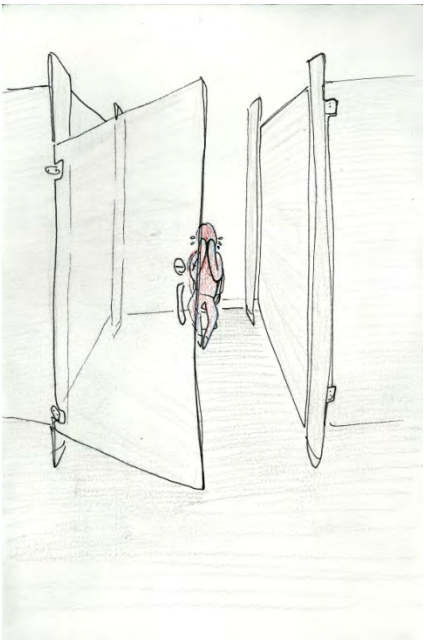
Hello

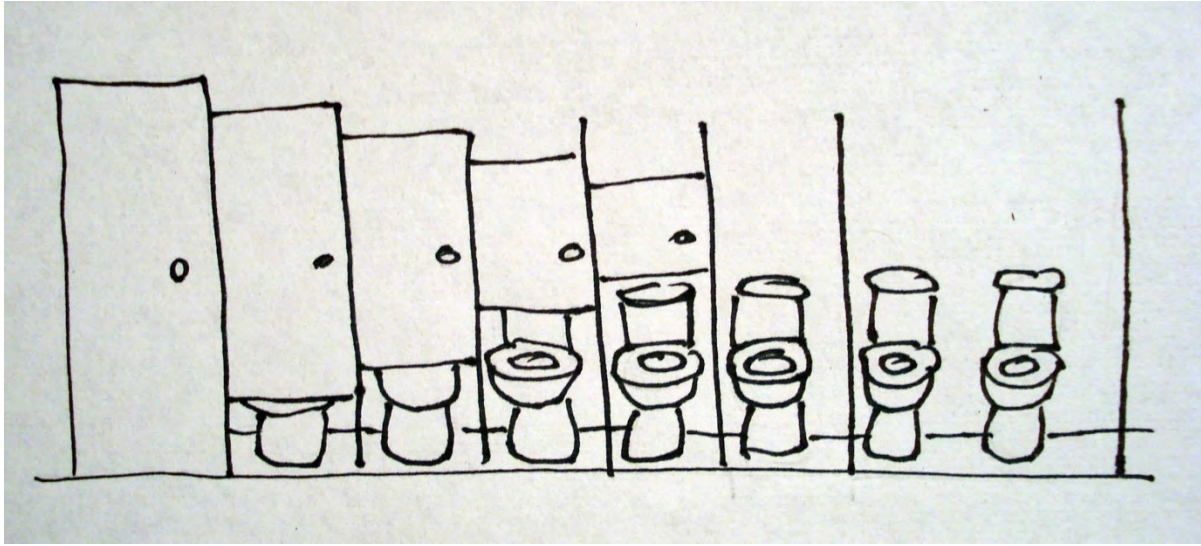
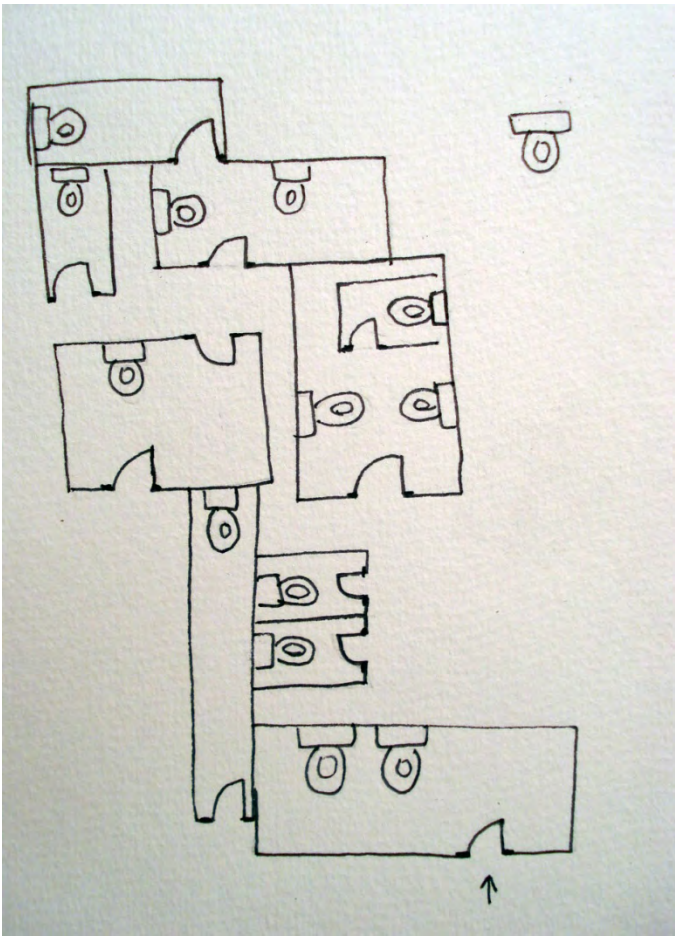






Secret Space





**What is
Secret Space?
What is your
Secret Space?**

September till Late October:

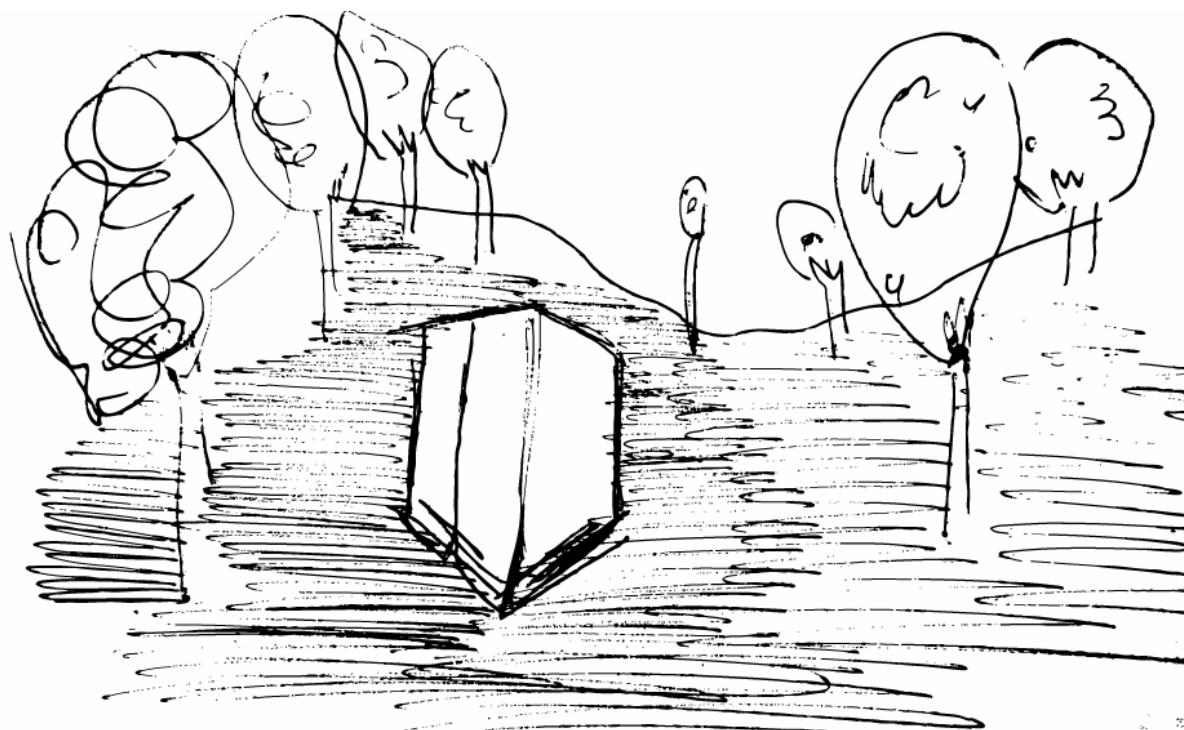
Research, Experiments, Sketching

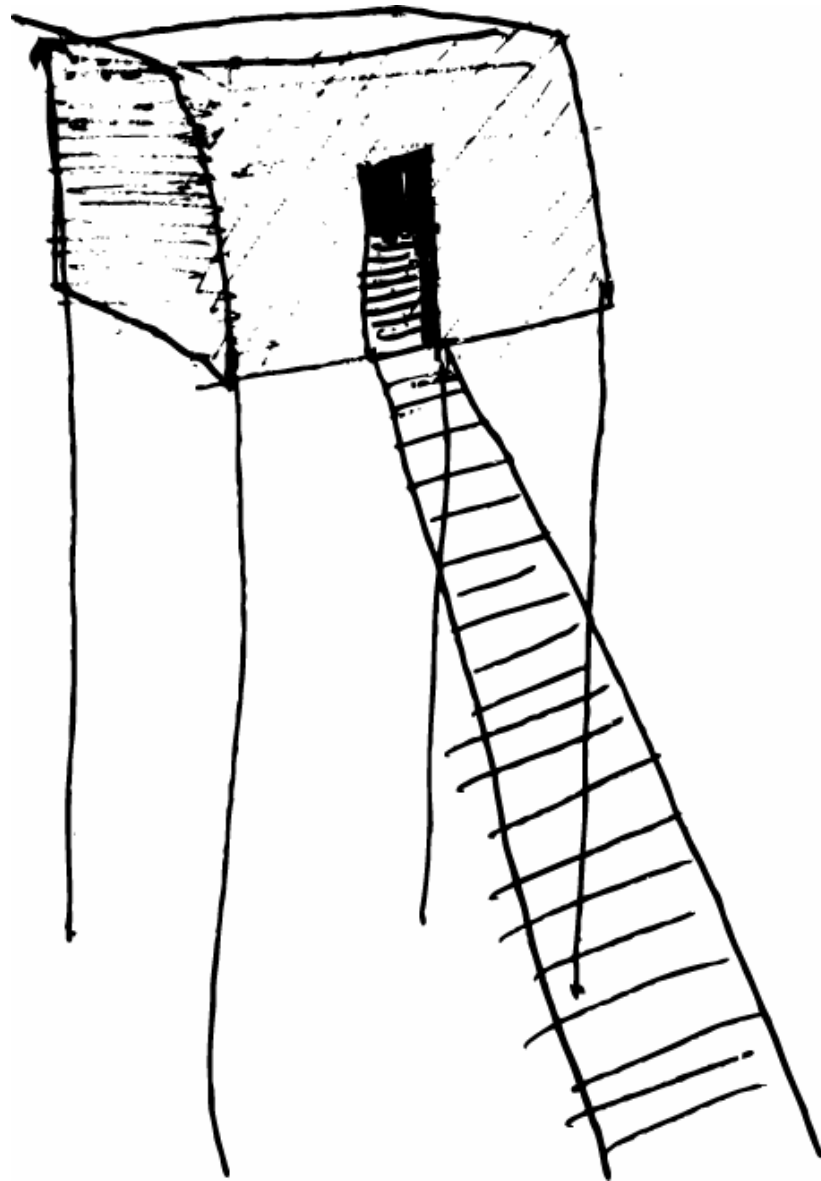
Late October till Thanksgiving:

Refining

Thanksgiving till Final:

Final Presentation







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design brief from:



2) li jacobsson

making meaning

One shoe!



Several possibilities ?

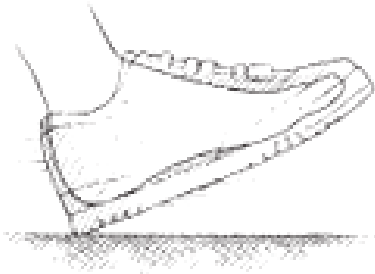


Different shoes for different occasions

Making Strides

WITH SHOES

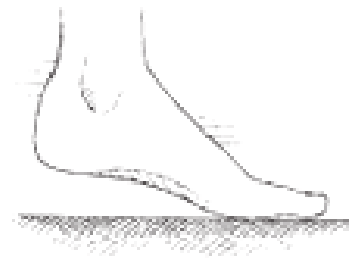
BAREFOOT



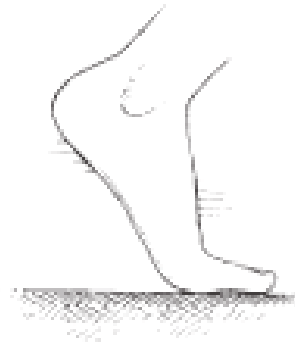
1



2



3



Daily Lifestyle



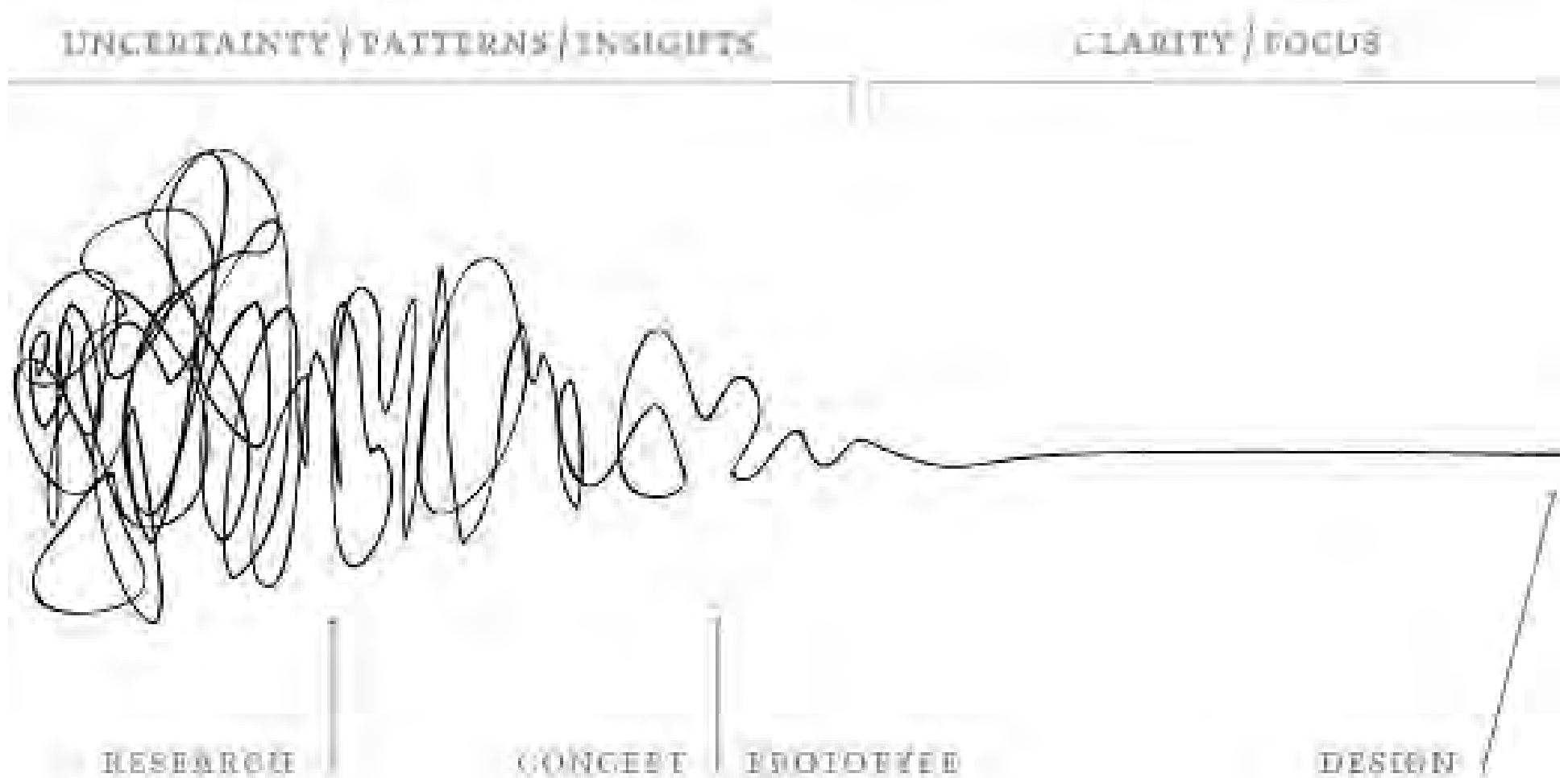
Where To Use



Versatile Human



The Big How



Versatile footwear.

I want to design a shoe for the versatile human lifestyle. The reason is that during one day a human goes through a number of different activities that affect your feet in different ways. And for most of the day and these activities they are wearing the same shoes designed for only one purpose. It might be for walking indoor/outdoor, running, bicycling, skating or some other purposes.

At the same time we have all these different designed shoes for special activities. I would like to research the possibility of combining some of them into one shoe.

One additional aspect of the project would be the fact that we walk in a wrong way and that most of the commercially available footwear is not good for the feet. I don't just want to design a nice looking shoe. I want it to be the shoe you use for your every day life.

Researchers at the University of the Witwatersrand in Johannesburg published a study in 2007 stating that the habitual shoe-wearers of the world because of the shoe had the unhealthiest feet in different to e.g. the Zulu population which often goes barefoot and had the healthiest feet.

I would do this by researching different materials and how different activities affect the musculature of the foot.

My goal for this project is to extend my knowledge when it comes to footwear. As an Id designer I feel it's important to explore new areas and subjects. In the end of the semester my goal is to have a lookalike model that shows research and esthetics combined into one.

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preliminary critique
design brief from:



3) anna johansson

making meaning



ON AND OFF AGAIN

a flexible snowboard boot.

WHAT

Walkable. Changable. Functional.



WHERE

Off pist. Mountains. Flat ground.





WHEN Riding. Building jumps. Shooting - photography, filming.

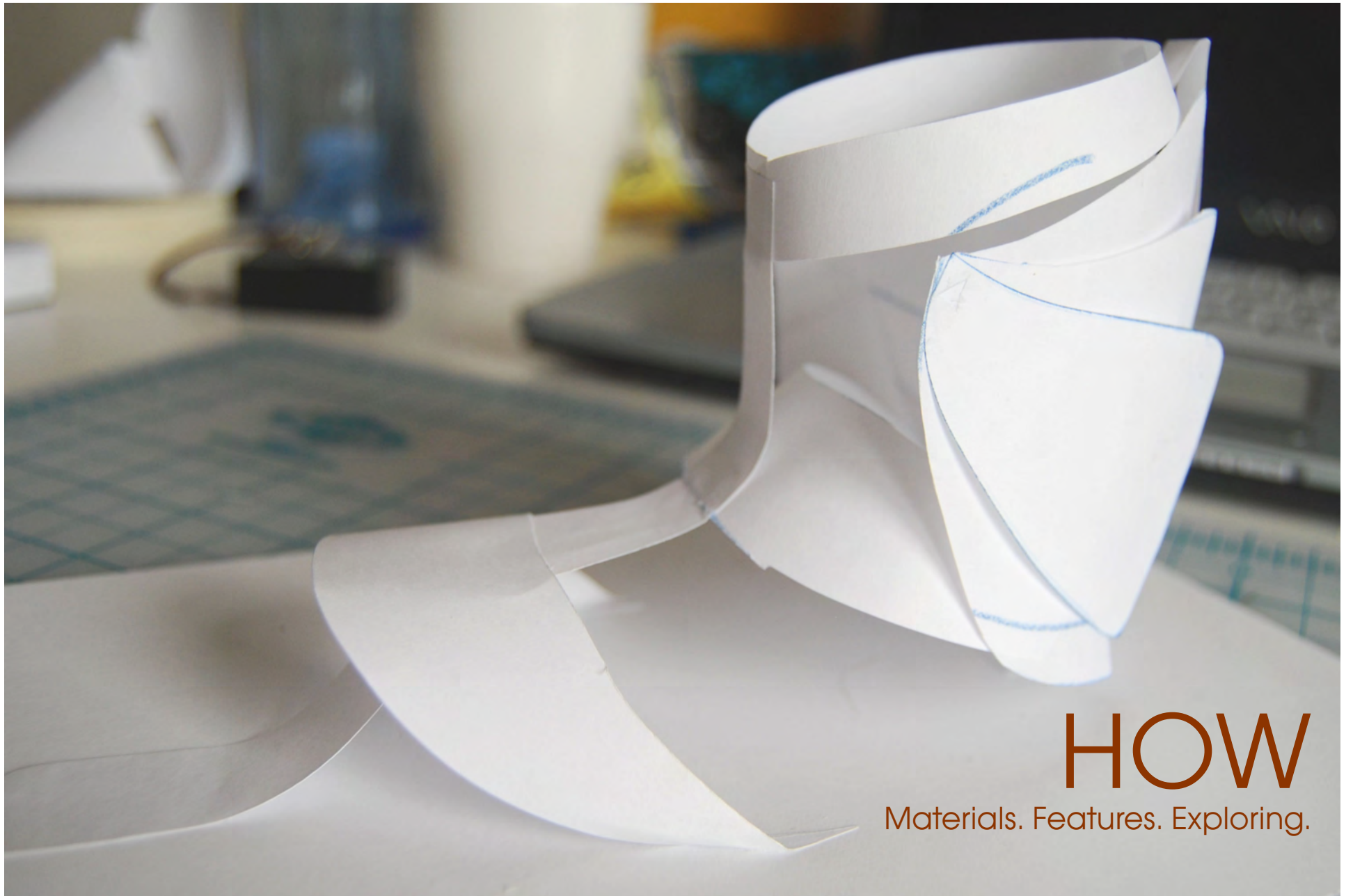
WHO

Offpist riders. Openminded. Adventurous.



WHY

Why not?



HOW

Materials. Features. Exploring.



Week 1	Working on design brief. Research. Abstract sketching.
Week 2	Try to find out more about the subject, get a base for the design. Whats out there now.
Week 3	What kind of materials are used. How is a boot constructed. What is the problem today. Fantasy sketching, go bananas.
Week 4	
Week 5	Research conclusions. Looking for solutions. Idea sketching.
Week 6	
Week 7	What have I found out and what do I miss? What changes can make the boot more flexible?
Week 8	Are there any materials or functions that are to prefer than the ones used today? Leave the bananas, but keep some fantasy.
Week 9	
Week 10	Decision time. Develop sketches refine details. Make model.
Week 11	
Week 12	Develop ideas from sketching. Refine details to make final idea work. Plan for model making and make it.
Week 13	Just stay focused and keep direction from sketch and research based conclusions. Make it work.
Week 14	
Week 15	Finish.

On and off again.

With this project I want to explore the idea of making a snowboard boot more flexible in terms of use.

I got the idea for the project while thinking of things I use and what I find disturbing about them -

how can I develop something to make it more useable?

Even though a snowboard boot of today very well fills its function, to control your snowboard, I still see a purpose in making it more versatile. It is used in many other situations and I think that the companies of today have kept their focus on the original thing to do while wearing these boots - going downhill. The latest additions to the boots are many ways of keeping your foot steady while riding, or easy and quick to lace.

I need to research how a snowboard boot is constructed, what elements are important and what materials are used, since I have very little knowledge of this today.

I will try to keep the boot as good for riding as they are today, I don't want to make a walking shoe that is usable for snowboarding.

For connecting my project to the real world I will try to get as much feedback as possible from snowboarders in the target group I'm aiming for - the non professional but more extreme riders than the beginner.

Sketching will start off in a searching and abstract way. First of all I need to get a grip about sketching shoes and how a boot looks today. From there I can find ideas about shapes and lines I would like to change and also see if this is possible to do in new materials with different features. I have some trouble with 3D sketching but I find it very helpful once I try it, so for this project I will try and push myself to leave the pen and paper and try other ways of sketching.

making meaning
preliminary critique
design brief from:



4) david kirshoff

making meaning

David Kirshoff Hats for People

For my thesis project, I am trying to further understand the notions of celebration, tradition, and magic in objects and experiences. In order to do this, I will create a group of individual gifts for people and explore how these objects can be imbued with metaphysical and supernatural importance through their attachment to a memorable event.

Because of their connection to ritual and tradition, hats are a natural choice for an object that serves a purpose other than utilitarian. Hats have always had an important place in legend. Santa Claus and the pope have fun hats; we place a crown on the head of a king when he takes power. The style of hat that is worn is an indicator of an individual, forming a visual link to the face by replacing the top of the head.

For the subject of the hats, I have chosen three distinct individuals who have a connection to me through a shared experience, but not to one another. An eccentric older friend, an artist and mentor, and a peer. I have met all of them while at school, and my interest in their stories reflects my need to connect with people in the process of making objects.

What if objects were made for individuals?

What purpose can things serve other than the traditionally functional?

What gives an object intangible importance to someone; a love for a thing that is about more than its use or the way it looks or feels physically? One way that objects can hold this great and supernatural power is through their connection to memory. The mystical aborigine Tjurunga, inscribed with legends particular to its carrier, a ceremony for drinking tea, a shell found on the beach of a faraway land. These show that physical things can become special through the ritual and memory they are associated with.

I intend to create a ceremony that revolves around the presentation of the things I have created to their subjects. The event will be about the celebration of being a human, and will reference historic as well as contemporary time and space through costume and performance.

Project Timetable

September 26

- Design Brief Presentation

- Arrange appointments with subjects. Document meetings and encounters for analysis. Begin speaking with local craftspeople and milliners. Talk to fashion departments at Pratt and Parsons School of Design, as well as people experimenting with textile and materials. Begin sourcing materials and understanding the individual character and concept of each hat. Research traditional costume and ceremony, beginning to understand the historical reference and context of the work

October 08

- Present initial three-dimensional sketches beginning to understand architecture and character of hats.
- Present research of traditional hats, costume, traditional ceremonies.

- Continue meetings with individuals, getting a better sense of them. Understand how to visually proclaim and celebrate their individual identities. Visit ceremonies taking place locally. Think about the role of objects in the experience.

October 17

- Present three-dimensional hat developments, including drawings.
- Present developed ideas for the event to be held including potential locations drawings, photographs, and details about the experience.

October 27

- Present finalized hat designs including drawings, models and materials.
- Present developed idea of the ceremonial experience, including potential objects, costumes, and props to be involved.

- Work to craft hats and begin to finalize the ceremony. Finish designing all things involved, and understand what logistical things need to be done in working with the space. This includes the people attending, the date, what physical elements must be acquired.

November 19

- Hats finished or nearly finished.
- Event is organized completely. Physical elements are being completed.

Week of December 5

- Ceremony is held and documented by photographer and videographer.

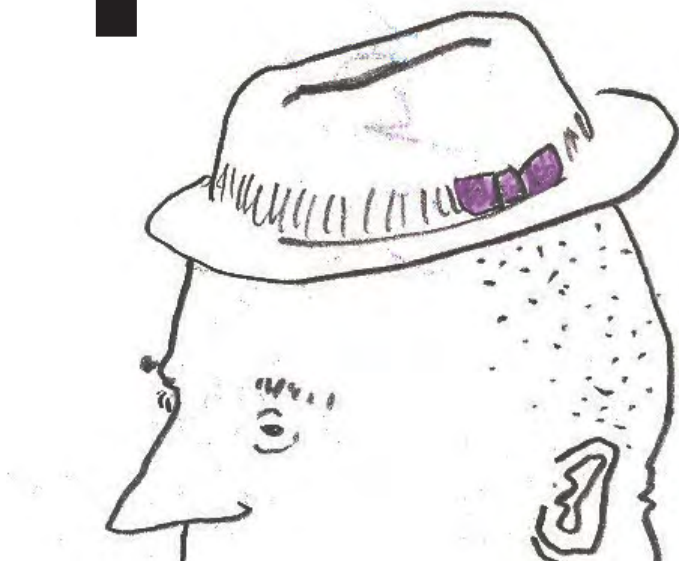
December 12

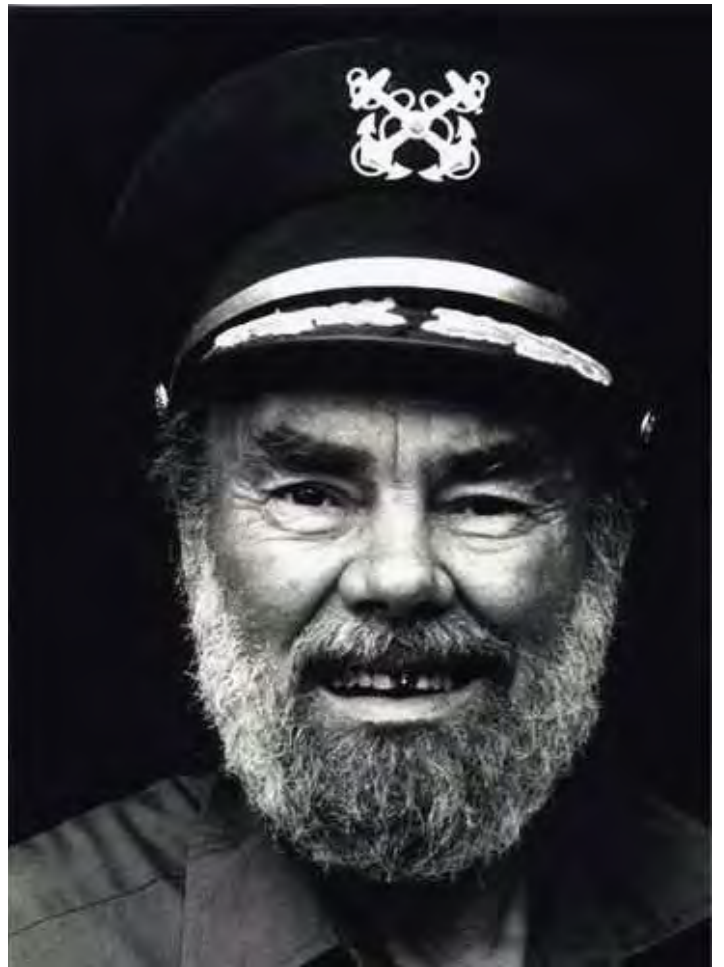
- Book detailing project is printed and presented.

December 16

- Exhibition is held
- Hats are presented alongside project book and documentation of the ceremony.

Magical Hats for People

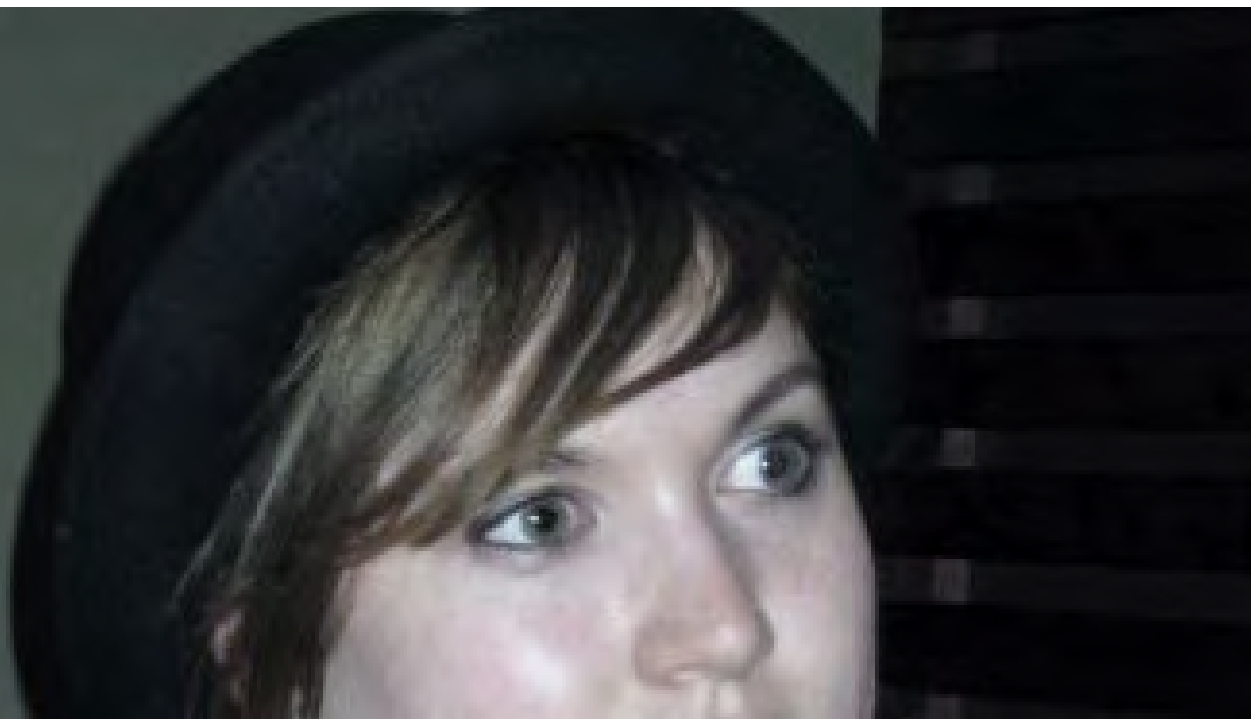
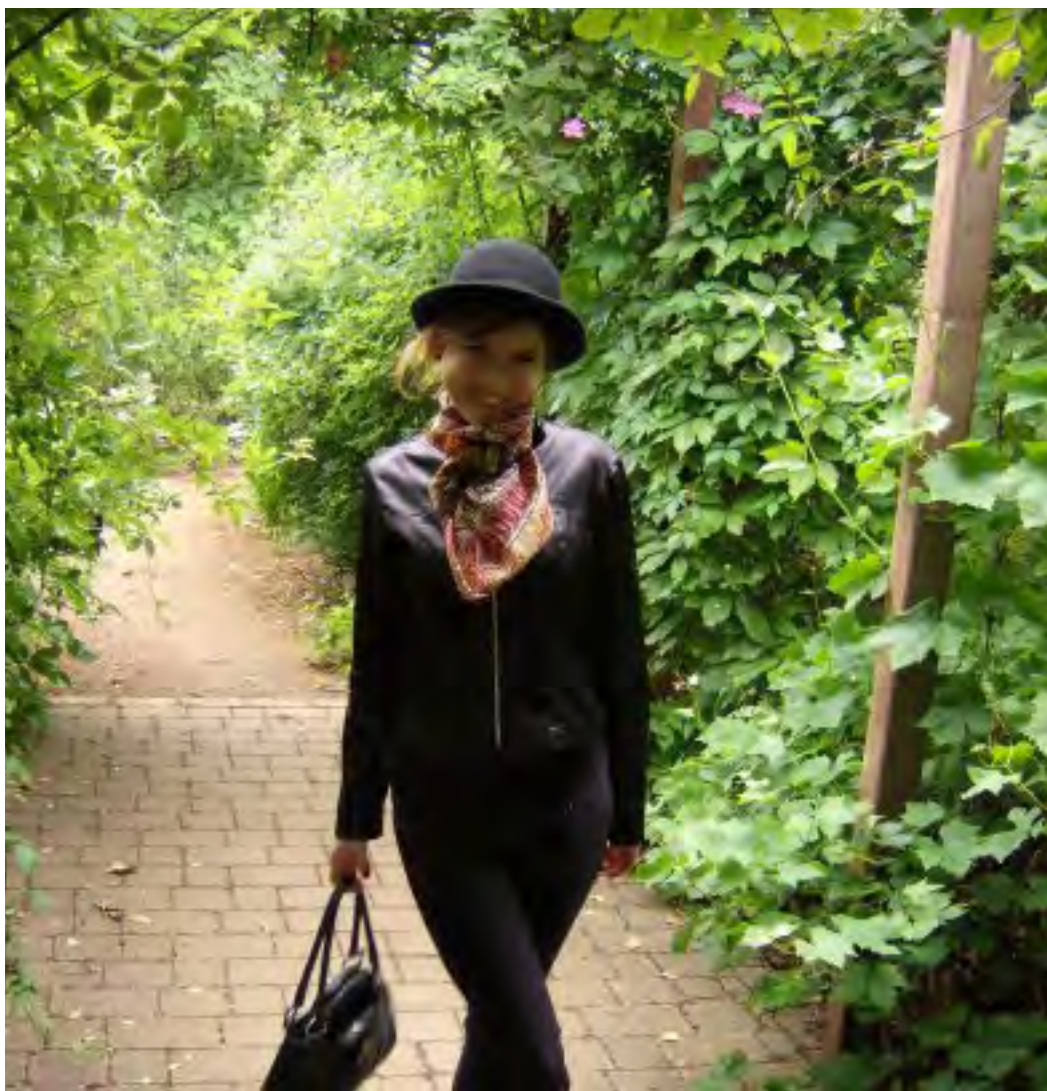






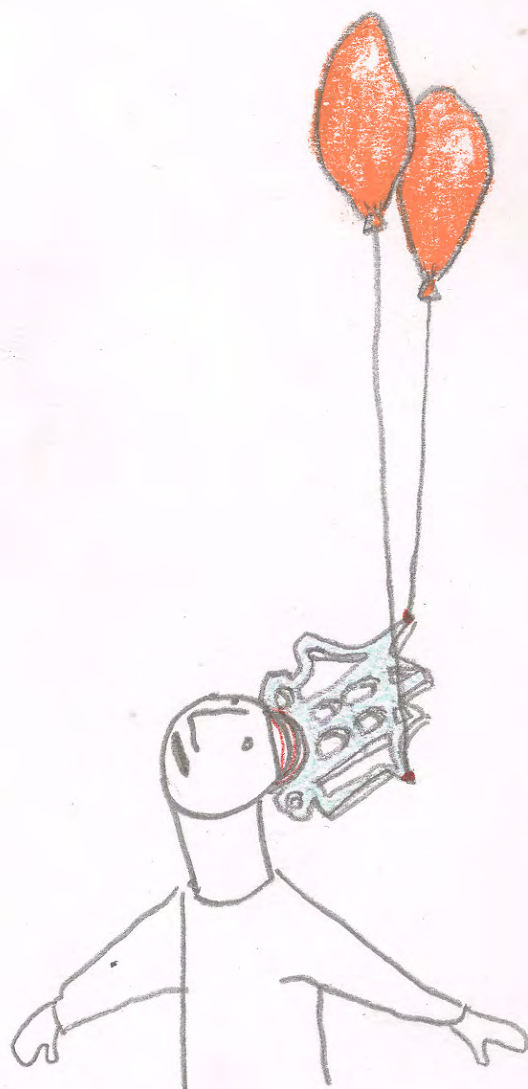
“Blutreich had planted flowers and placed a bench on the grounds without permission, so management yanked it all out.” *Daily News*, 1997

“I’m an odd one.
Get use to it.”





"I can't be your subject," he said.
"I am the king."





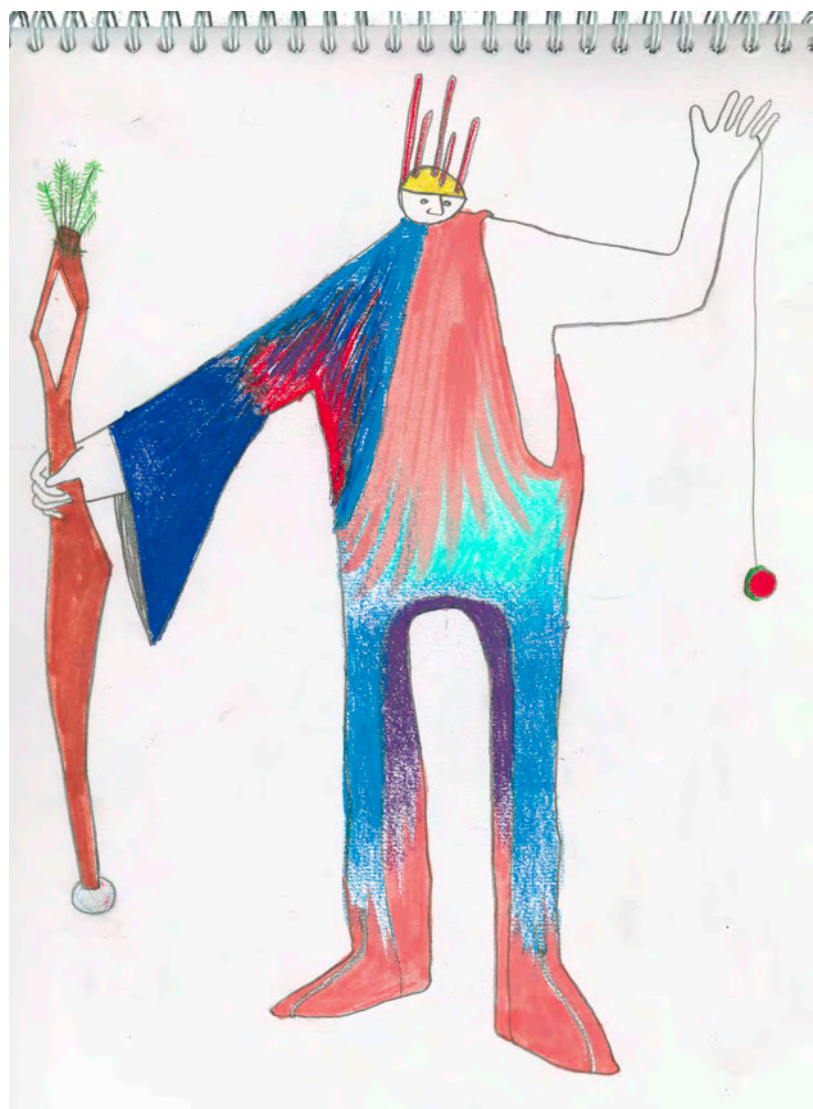
Tjurunga, Australia



Tea Ceremony, Japan



Coronation of Napoleon, 1807



Ceremonial shaman, 2009

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preliminary critique
design brief from:



5) kyle sola

making meaning

Inline Skate Design

Choices in materials and means of production have allowed a very slim, elegant and natural design. This allows the designer to make their own decisions about the form, rather than the materials taking control.

This opens up opportunities for both aesthetic and functional innovations in skate design. Skates can be sculptural and beautiful without having to look heavy and bulky.

*Deshi boots. The Colin Kelso Pro Model and the Deshi Carbons.
Same foot size, very different technologies, materials and gesture.



Protective Gear : Wrists

The one ongoing injury is my wrist. I fell on it pretty bad a couple of years ago and never got it fixed. So every time I fall on it I get really bad pains... I've been wearing a wrist guard recently, it's more a necessity than a preventative.

Brandon Smith. Professional Rollerblader.
Blading Wellness

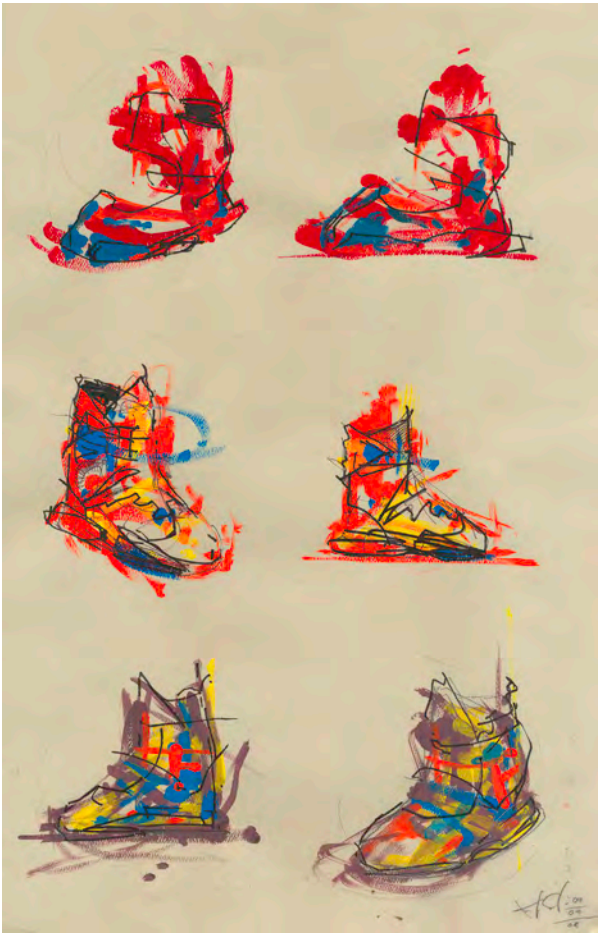
In rollerblading, injury is inevitable. Wrist injuries account for over fifty percent of the most frequent injuries. There are very few aggressive skate brands making wrist protection, forcing those seeking protection for prevention to look into other markets such as fitness skating, skateboarding or medical.

This is an opportunity for both aesthetic and functional change in a small industry. The product should represent the culture and be designed for those who use it.

*A medical wrist guard purchased at Walgreens for \$18. The materials aren't made to withstand the abuse of skating.



Inline Skate Design: Gouache Ideations



Inline Skate Design: Three Dimensional Boot and Frame Models



Wrist Protection: Three Dimensional Concept Models



Wrist Protection: Initial Concepts
One of Three



Wrist Protection: Initial Concepts
Two of Three

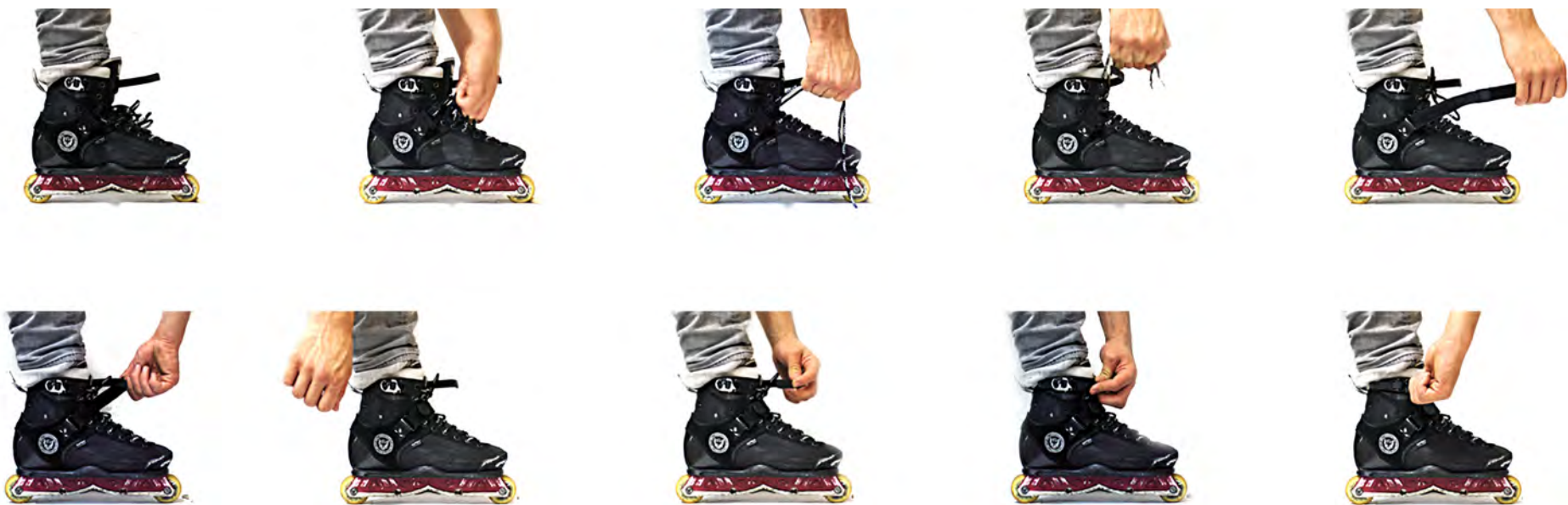


Wrist Protection: Initial Concepts
Three of Three



Inline Skate Design: Supplemental Research

Inline Skate Design: Lacing, Strapping and Buckling



Inline Skate Design: Forward and Reverse Flex



Inline Skate Design: Exploded View



Boots: Rubber Coated Kevlar, Thermoformed Carbon Fiber, Seude, Memory Foam

Insole: EVA Foam

Shock Absorber: Rubber

Buckles: Alumunum, ABS Plastic

Laces: Nylon

Sole Plates: Zytel Nylon

Frames: Acetal or Zytel

Strap: Nylon Webbing, Velcro

Wheels: Urethane

Steel Hardware

Bearings: Steel, Delrin, Rubber

Inline Skate Design: Foot Positions



Wrist Protection: Market and Materials

ABS Plastic, Velcro, Nylon, Foam, Neoprene, Leather, D30, Gel, Lycra



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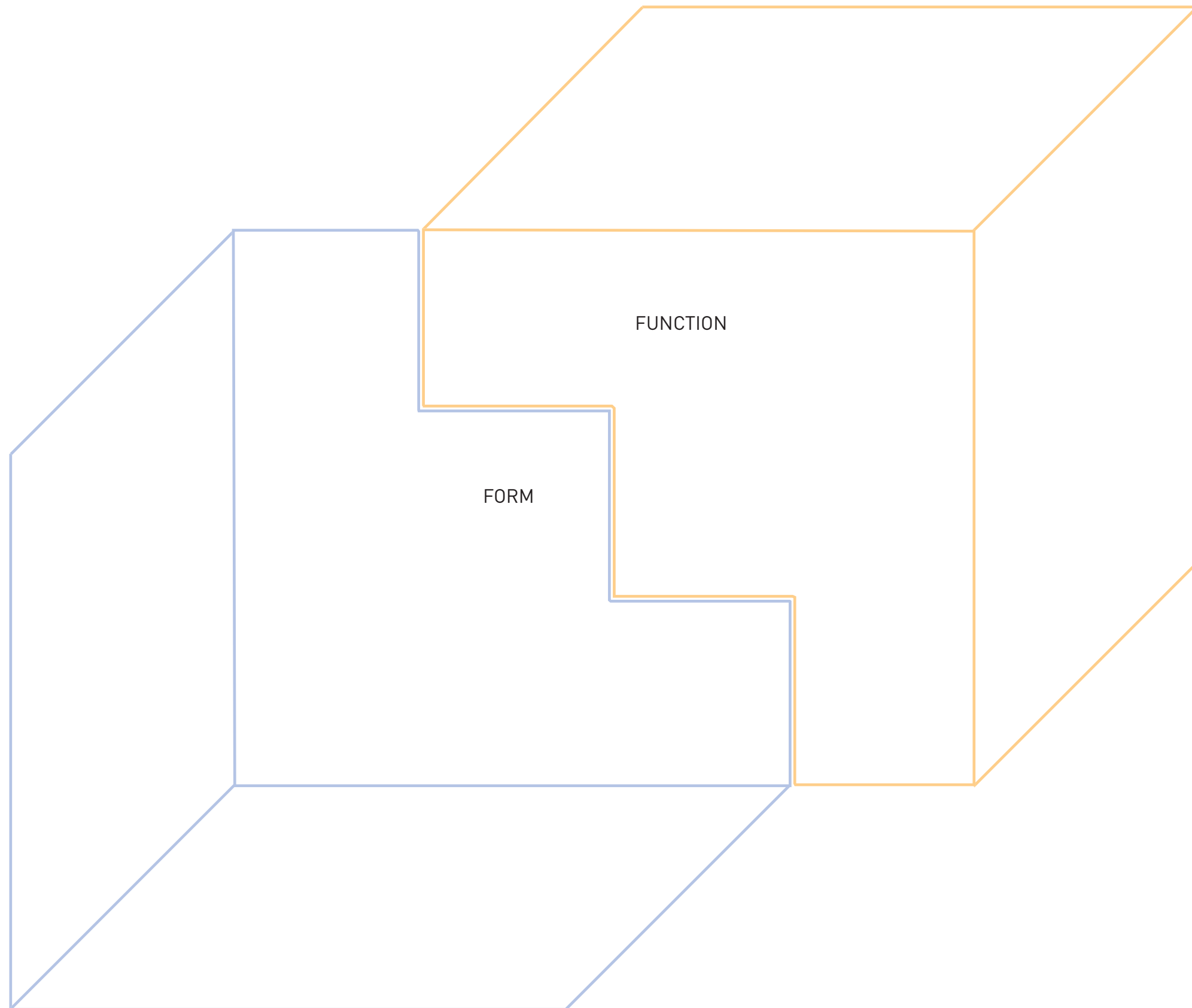


6) adrian ward

making meaning

PROBLEM STATEMENT

I would like to create a sport that blurs the barriers between human locomotion and that of quadrupeds. This sport would turn its user into a character, giving them a new identity.



Adrian P Ward



Buggy Rollin
Designed by Jean Yves Blondeau



Adrian P Ward

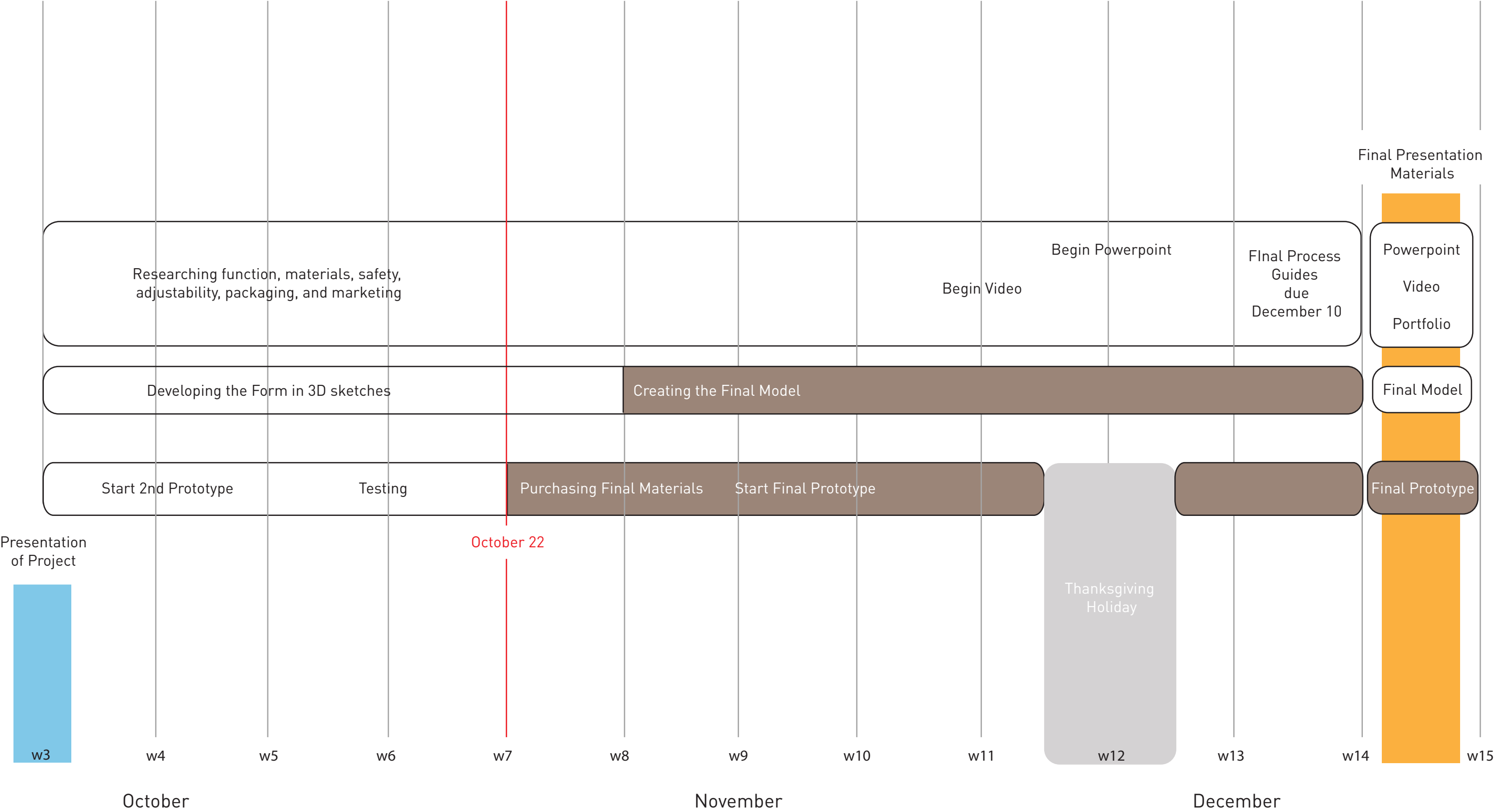


The Powerizer



Adrian P Ward

SCHEDULE OF PROGRESS



PLANTIGRADE



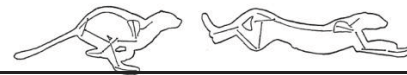
Humans and bears walk on the whole underside of their foot. Humans are specially adapted for endurance running. The upright posture allows better cooling when running. The large hip, knee, and ankle joints are adapted for shock absorption.

Why do athletes use starting blocks in 50 meter sprints and in swimming events?

According to Newton's Third Law of Motion, if something is moved forward then something must move backward. Starting blocks put the athlete into a position where they use their quads. The quads are better adapted for this movement than are the calf muscles that would be used in a standing start.



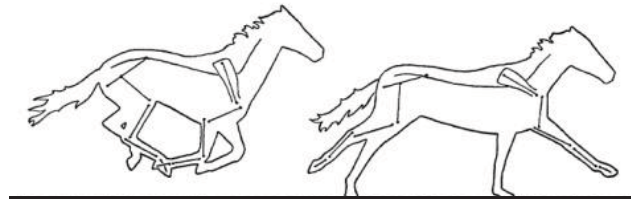
DIGITGRADE



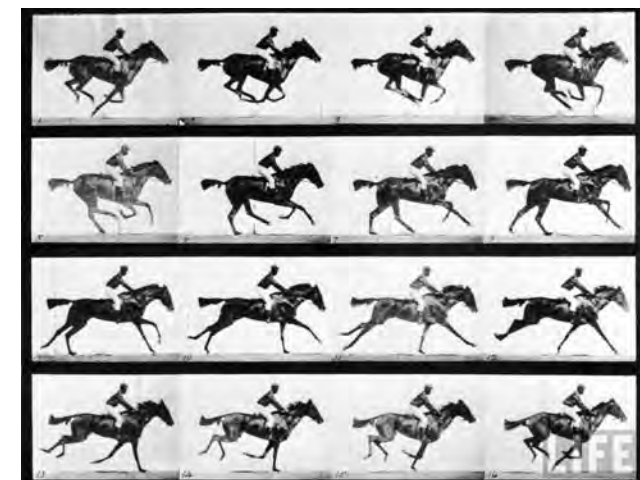
Cats and dogs walk on their toes. Their anatomy allows them to have quick bursts of speed. The cheetah is a good example of this. It can accelerate from 0 to 40 mph in three strides. Its body is aerodynamically shaped with a flattened chest and slender build. Its spine is extremely flexible which allows the legs to have greater range of movement. The cheetah's claws are nonretractable, ensuring traction with the ground. Greyhounds can also reach incredible speed because of their anatomy.



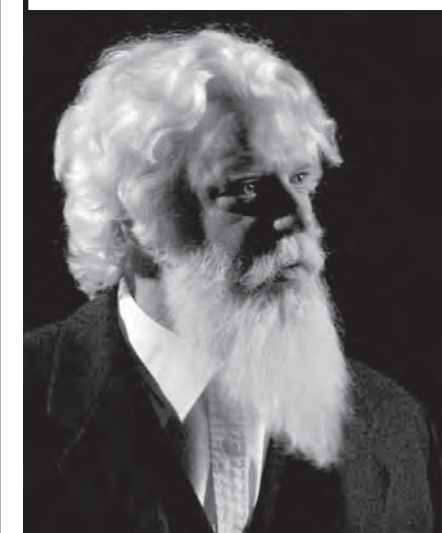
UNGULIGRADE



Horses walk on the tips of their toes and therefore have long strides when compared to that of plantigrades and digitigrades. As a result horses use less energy and can maintain a constant speed over long distances.



1872



Eadweard Muybridge
English Photographer

- Proved that a horse's hooves do leave the ground at the same time during a gallop
- He also photographed other animals and humans in motion

making meaning
preliminary critique,
end of examples ...



thanks ...

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