faculty contact information:
matthew burger's office hours,
outside of scheduled class time,
by appointment only . . .
email: matthew@visualsyntax.net
& burgerm@pratt.edu
telephone: (718) 636-3631

jeff kapec's office hours,
outside of scheduled class time,
by appointment only . . .
email: jkapec@tkdg.com
telephone: (203) 846-3666

making meaning:

the department of industrial design
pratt institute • spring 2011

syllabus: what this course is about? . . .

making meaning:

contact information: (718) 636-3631 matthew@visualsyntax.net &/or jkapec@tkdg.com

required text: 1) *what is a designer* © 2002 norman potter, hyphen press, isbn: 0-907259-16-2
optional references: 2) *beautiful evidence* © 2006 edward r. tufte, graphic press
3) *the making of design* © 2009 gerrit terstiege, birkhäuser, isbn: 2009928370

class hours: thursdays: 9:30 am until 12:20 pm & saturdays 9:30 am until 12:20 pm

basic course information . . .

course title: industrial design, senior studio (making meaning)
course number: ind-402-01
school & department: art & design, industrial design
program & credit hours: 4 undergraduate credits
days: two; thursdays & saturdays, from 9:30 am until 12:20 pm
place of class meetings: pratt studios rooms 43 &/or 46 and 52
course coordinator or chairperson: both instructors
prerequisite courses • skills • other restrictions:
foundation, iD sophomore and iD junior core curriculum classes
with a corequisite of iD senior professional pratice / portfolio

instructor contact information . . .
names: matthew burger & jeffrey kapec
academic titles: visiting professor & visiting associate professor
office location: pratt studios 4th floor, iD office &/or 5th floor, room 52

contact information:
office hours: on the brooklyn campus, tba otherwise 9:00 am - 5:00 pm
telephone numbers: 203 / 846-3666 & 718 / 636-3631
appropriate times to call: 9:00 am - 5:00 pm
email addresses:
mburger@pratt.edu &/or matthew@visualsyntax.net &/or jkapec@tkdg.com
class listserv: not applicable
special instructions: not applicable

making meaning:

course description, as it should be printed in the bulletin:

this course fulfills a senior level undergraduate 4 credit requirement for studio for industrial design majors, in the school of art & design and can be take for either one stand alone semester, or two consecutive semester. this class is taught by matthew burger and jeff kapec. students must submit a written design brief and present the same for approval by the instructors of a self selected semester long design project.. this course has a corequisite of iD senior professional pratice / portfolio.

a more detailed description of making meaning:

making meaning is a senior capstone studio. this studio course encapsulates all iD core curriculum requirements from freshman, sophomore & junior year in terms of of educational experiences and skill acquisition. in order for students to complete this course successfully, their design project should reflect a thorough understanding of all of the experiences and information covered within the industrial design department's required courses in the other years. making meaning is structured as an entry level design experience, with the student working as a professional designer. the knowledge base from the iD core curriculum in conjunction with making meaning gives individual students a transitional bridge into the profession of design. students will be required to research topics, select one for further exploration, develop a design brief and prepare a clear outline with clear problem definition. project topics and objectives are submitted by the student with subsequent review and approval by the instructors. the students will collaborate with the making meaning instructors, professionals, manufacturers, fellow design students, outside advisors, information resources, as well as other school and departmental faculty. critical thinking will be used throughout the entire design process and student will be encouraged to develop systems &/or objects related to practical applications in the field of industrial design. a second principal objective is conscious integration of formal problem solving with intellectual process and direct application of abstraction, visual analysis and form making. the course will focus on developing a tangible practical link for harnessing abstraction as an integral part of problem solving. the final deliverable results integrate intellectual, sensory, and visual skills for expected performance as a entry level professional designer. (these deliverables include a refined, three-dimensional prototype(s), a corresponding design process guide, in the form of a visual narrative and a digital presentation that clearly illustrates intent, research, context, development process, and final designs.)

making meaning:

"the hardest thing to see is that which is in front of your eyes"
johann wolfgang von goethe

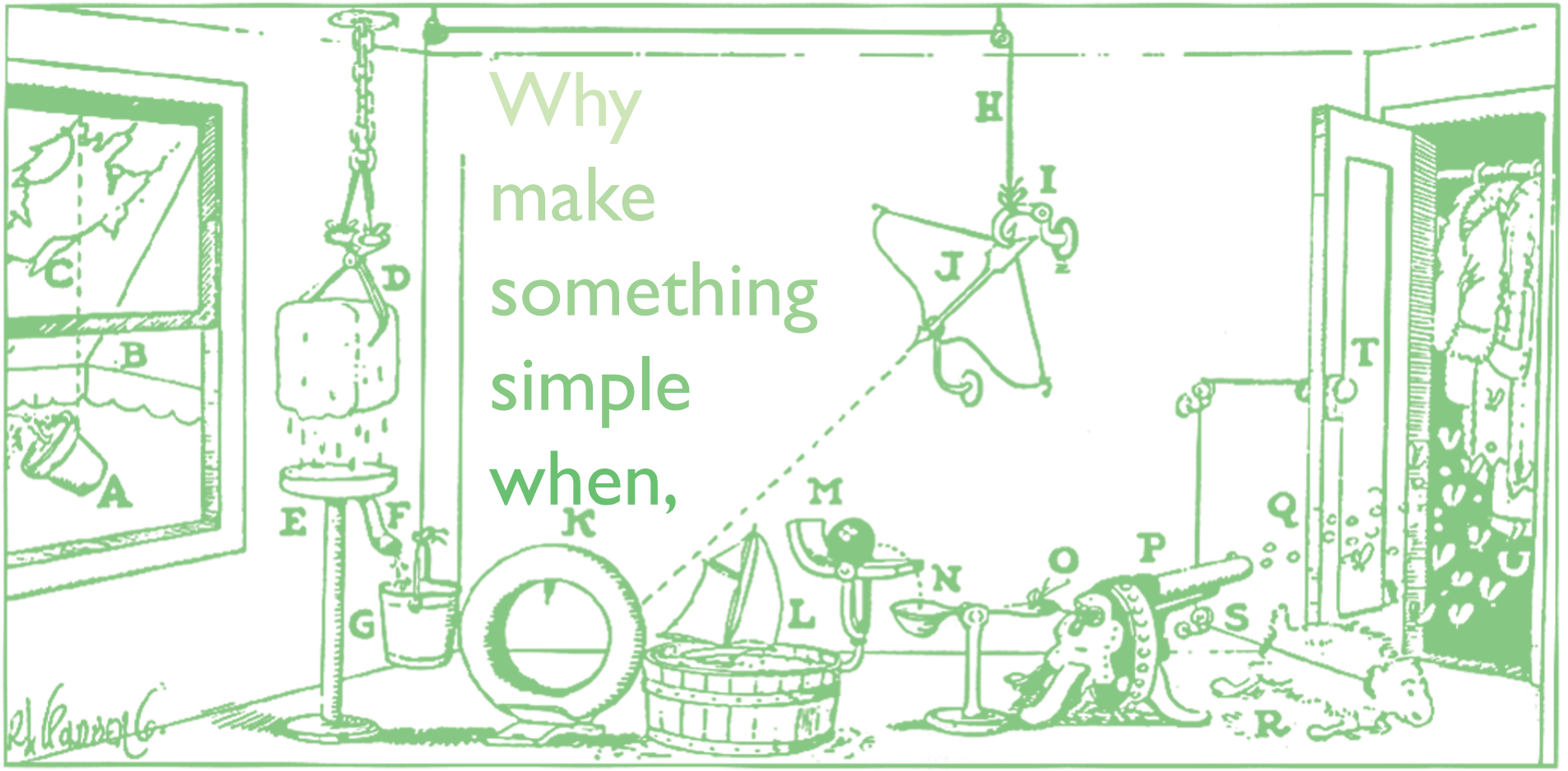
course learning objectives:

01) to enhance the student's visual understanding of the world and increase his/her visual vocabulary as it relates to design.
02) to be able to identify and develop an individual topic, both in structure and content, and execute it in a professional context.
03) to develop a thorough understanding of conceptual ideation, thinking and iterative process as it relates to design.
04) to be able to utilize two-dimensional and three-dimensional abstraction in design ideation, discovery, thinking and execution.
05) design and produce a visual narrative suitable for a professional audience.

course essential competencies:

01) build competency in critial thinking in the design process and the understanding of design.
02) build competency in how products work, product utility, product signifance and product manufacturing.
03) develop logical design research skills, design analysis and systems thinking within the design process.
04) develop a holistic approach to the world, human culture and an understanding of how history and context effects problem solving.
05) build a professional three-dimension form understanding and visualization, presentation skills to solve complex design problems.
06) development of a logical problem solving process, clarity in definition of design problems and visual narrative.
07) build competency in connecting visual, formal, and functional relationships
08) the ability to produce outcomes, physical and conceptually, of a professional nature.

remember, when writing a design brief . . .



The professor emerges from the goofy booth with a device for the extermination of moths. Start singing. Lady upstairs, when sufficiently annoyed, throws flower pot (a) through awning (b). Hole (c) allows sun to come through and melt cake of ice (d). Water drips into pan (e) running through pipe (f) into pail (g). Weight of pail causes cord (h) to release hook (i) and allow arrow (j) to shoot into tire (k). Escaping air blows against toy sailboat (l) driving it against lever (m) and causing ball to roll into spoon (n) and pull string (o) which sets off machine gun (p) discharging camphor balls (q). Report of gun frightens lamb (r) which runs and pulls cord (s), opening closet door (t). As moths (u) fly out to eat wool from lamb's back they are killed by the barrage of moth balls. If any of the moths escape and there is danger of their returning, you can fool them by moving.

you can make it complicated?

assessment, evaluation criteria & grade description:

evaluation criteria: 05% required readings
05% positive attitude, risk taking, group participation, attendance, research
10% written proposal as design brief
35% all two dimensional design aspects of the project from start to finish
35% all three dimensional design aspects of the project from start to finish
10% final presentation including final models and final process guide

grade description:

the departmental guidelines for grading studio projects are as follows. these guidelines will be used by your instructor to evaluate your work. Please familiarize yourself with their content and discuss any questions with your instructor.

a

outstanding work:
the work shows innovation & significant depth of understanding of the specific requirements. the assignment has been fully developed & well communicated graphically. an unusual or unique concept has been expressed.
quantitative grade 100 - 90

b

good work:
solutions & submittals have exceeded all requirements of the assignment & exhibit an above average understanding & clarity of idea, execution & presentation.
quantitative grade: 89 - 80

c

average work:
the solutions and submittals adequately satisfy the assignment but lack a special depth of understanding & development. the work overall lacks innovation & does not reflect any extra effort.
quantitative grade: 79 - 70

d

poor work:
the solutions is below average standards & lacks depth.
the work is poor, sloppy & inappropriate to course expectations
quantitative grade: 69 - 60

f

unacceptable work or missing work:
work exhibits a lack of understanding.
quantitative grade: 59 - 0

retained work:

all work submitted for grades is the property of pratt institute. work may be retained for use by the department for display or accreditation purposes.

standards for written work:

all written work submitted for courses in the department must meet the standards of english I. poorly written papers will be returned to you, without a grade, or revision. students are encouraged to utilize the 'writing center' facility for help polishing their papers.

01 | january 20th: semester begins with an introduction to making meaning and instructors

02 | january 27th: a preliminary discussion of individual projects . . .

03 | februar 3rd: work in studio, individual progress on design brief assignment & project ideas

04 | februar 10th: finalized design brief presentations (digital format) studio critique

05 | februar 17th: rethink, adjust, design brief resubmitting

06 | februar 24th: studio presentation of development work, critique & preparation for presentation

07 | march 3rd: mm preliminary critique: formal presentation to an outside audience of professionals

08 | march 10th: analysis of outcomes from formal presentation, inputs & alignment of direction . . .

attention, spring break is week 09: there are no classes march 17th or19th . . .

10 | march 23rd: work in studio, individual critiques

11 | march 31st: work in studio, update of progress, individual critiques

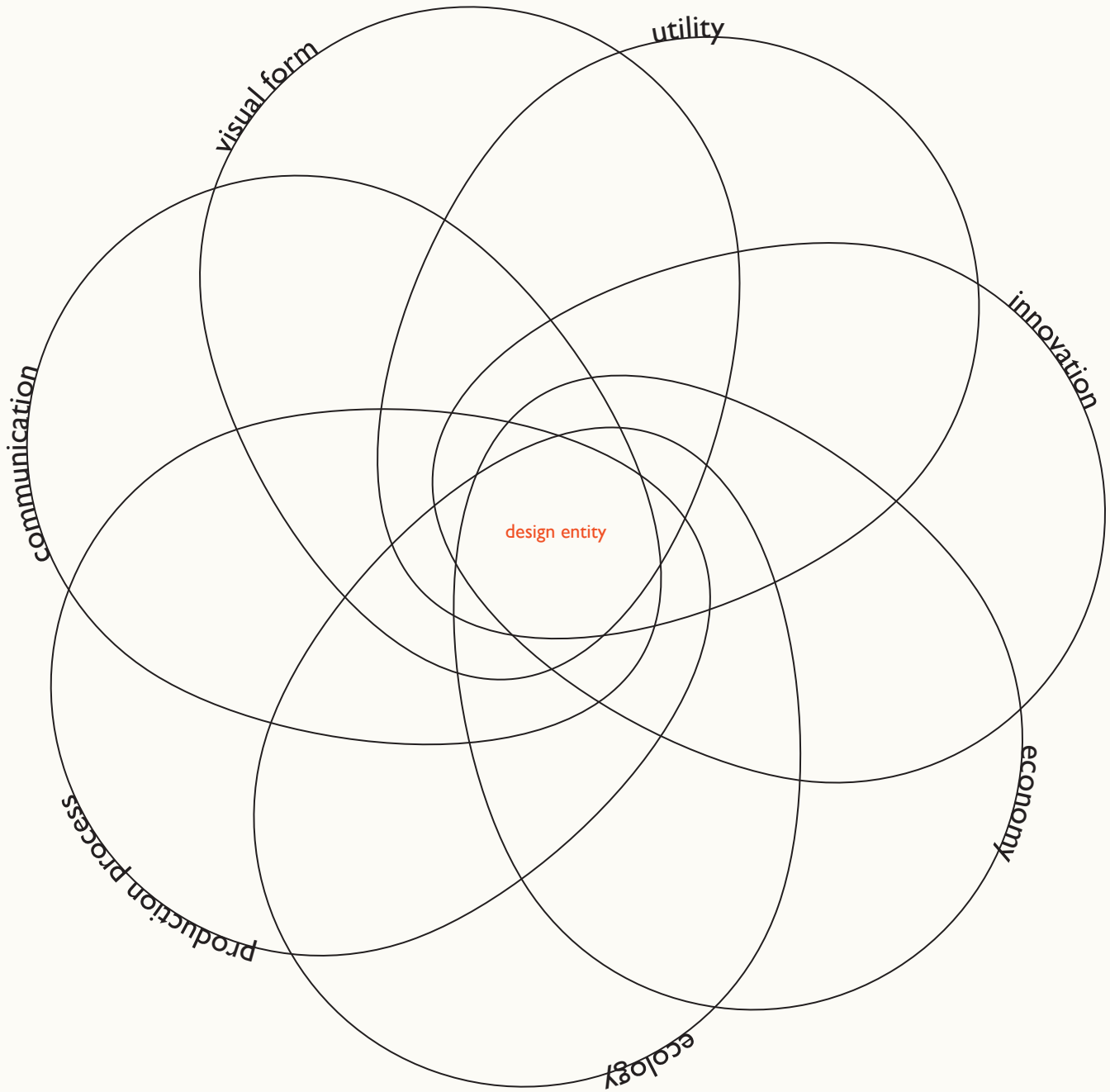
12 | april 7th: work in studio, update of progress, individual critiques

13 | april 14th: work in studio, update of progress, individual critiques, semi-final 3-d & visual narrative work

14 | april 21st: work in studio, final design build , individual critiques final models

15 | april 26th: final process guide & model(s) due: critical review formal presentation to faculty & fellow students

16 | iD view exhibit to determine final grades . . .



utility:
tools for mankind.
the essence of usefulness
as it relates to technology.
ergonomics

innovation:
quite simply, the ability to look
at an object or a problem in a
new way (uniqueness).

economy:
all aspects pertaining to the
marketplace, especially competitive
factors related to capital.

ecology:
environmental appropriateness.
The behavioral interface with the
user. energy considerations and
recycling. social / cultural impact.

production processes:
grasp of materials & technology,
especially relating to methods of
construction (manufacturing).

communication:
purpose, meaning and
the presentation thereof.
symbolism / semantics.

visual form:
responses (emotional / intellectual)
based upon the five senses.
beauty. morphology.
three dimensional, as well as
two dimensional form development.
a grasp of proportion, color, texture,
etc. as they effect the user.