

# DESIGN 301 | FORM AND FUNCTION

Fall 2019 | Monday - Wednesday | 11:15 - 1:30 | Marion Design Co. | Prerequisites - 100 & 200 DES Courses

## PROFESSORS

**Herb Vincent Peterson & Wendy Puffer**

**Email:** herb.peterson@indwes.edu | wendy.puffer@indwes.edu

**Office Phone:** 765-677-2711 | If Necessary

**Office Hours:** Tu: 1 - 5p | Th: 11a - 4p | By Appointment Only

**Website:** mariondesign.co/formfunction **Pw:** Form2019

## TO GET YOU GOING

Graphic design, a discipline with a short history and uncertain future, has arrived at a busy intersection. More people than ever have begun to understand what designers do. Today, many everyday citizens know and recognize a variety of logos, brands, and typefaces. (Indeed, a company that seeks to alter a familiar brand image or package design risks sudden and merciless consumer revolt.) Whereas design once lurked at the edges of public consciousness, familiarity with its forms has become commonplace, breeding more congeniality than contempt.

The tools of design have hit the mainstream, along with its end results. Software is the gateway to the trippy world of making and sharing media. A little Photoshop can be a dangerous thing. Select, transform, filter, undo: for many designers working today, these intoxicating actions were our first taste of a medium that would quickly come to drive our lives. Meanwhile, the casual user or social tinkerer can now access the same basic tools and software as the hard-core professional. From digital scrapbookers to aspiring CEOs, today's design audience engages visual communication both actively and passively, uploading as well as downloading media, authoring content as well as consuming it. For those disinclined to host a blog or moderate a Flickr group, countless guides to "design thinking" entice the public to embrace the mindset—rather than the skill set—of design professionals.

## ELLEN LUPTON

## ABOUT THIS CLASS

Form and Function Studio) is an exploration of the relationships among people, places, and the visual objects and information they use. Attention will be on the different roles of the designer as observer, empathizer, communicator and experience builder. From package to experience design, students will strengthen their communication design skills by utilizing various empathic driven design processes. Methodologies will be explored for visualizing and co-designing with user generated information for clarity, and resonance with special attention to the relationships among audience and context in the creation of meaning.

This Junior Visual Communication Design studio is meant to equip you with the abilities to tackle the rapidly changing field of design, and to provide core theories, methods, and applications that are in-line with the current professional marketplace and industry. This studio seeks to embed creative execution, and much needed critical thinking through a robust design process. Finally, valuing meaning and intentionality within design solutions will prepare you to become designers who act as agents of change.

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## LEARNING OUTCOMES

The successful student should be able to:

- **Define** communication problems by understanding audience and context.
  - **Apply** creative problem solving and empathy driven processes.
  - **Construct** visual narrative(s) and messages for specific communication goals.
  - **Use** visual organization structures and principles to develop object and experience driven outcomes.
  - **Consider** the visual communication design profession, its practice and role(s) in society.
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## EXPECTATIONS

Form and Function is a 3 credit course. Although you will have designated work days where class time is set aside for you to work, much of our class time will consist of formal or informal critiques, lectures, discussions, or activities. You should be prepared to spend a significant amount of time in addition to class hours to complete your assignments.

It is absolutely critical that you arrive to class on time with any assigned work completed, are engaged during class and stay until the class has ended. This studio offers components of your education as a visual communication designer. The work in this class directly relates to the work you will be doing in other art and design courses. Though assignments will be distinct for this class, underlying concepts, theories, processes, technologies and thinking are the same in all design courses. To be successful you will need to incorporate the synergy of these classes.

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## EXPECTATIONS ATTENDANCE

Attendance is mandatory. Excessive tardies or absences, or working on anything other than Typography assignments during class will cause your final grade to be lowered. If you arrive to class more than 30 minutes late, leave more than 30 minutes early or work on anything other than our coursework during class, you will be counted absent.

You are allowed 1 absences for the semester; no questions asked. For every absence beyond, a reduction of one full letter grade will be assessed. An absence on any scheduled final critique day will be equivalent to 2 absences. Exceptions to this are at the discretion on a case-by-case basis. Such exceptions could include, but are not limited to, a severe illness or a death in the family, and will only be excused if accompanied by a doctor's note or proof of death in the immediate family.

**COME TO CLASS. BE ON TIME. BE READY TO WORK.**

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## EXPECTATIONS PROFESSIONALISM

Whether we are engaged in group activities or doing Individual studio projects, the designated class hours are intended for design studio activities. Skill development and design creativity thrive in an atmosphere of open interchange among yourselves and with us. In the lab, the myriad opportunities, responsibilities, and distractions of the digital world are at your fingertips. You must resist. In other words, no e-mail, internet exploration (unless for research), or work from other classes. Remember, you are being evaluated not only for the work that you produce, but also for evidence of your professional behavior as demonstrated by your attendance and participation in class. Please help keep our studios and work spaces clean.

**PLEASE NO CELL PHONES AND OR TEXTING. PUT AWAY LAPTOPS DURING DISCUSSION.**

**\*\*All formal presentations will be held to the professional standard as if it were a real-world presentation. All presenters should dress accordingly and conduct behavior as if real clients were accepting your project.**

One last side note, as you realize the large amount of work from your art and design courses, we want to strongly suggest you utilize the labs and studios at Beard Art Center and Marion Design Co. as much as possible. Being present in the studios will not only help the moral of the program but will aid in your learning as projects are completed. This is where the best learning happens.

## GRADING AND EVALUATION

As upper level design students your main focus and priority should be in the development of your studio practice and the work you complete. Grading is based off your professional responsibility to the course. For this reason the grading structure for this course will work the following way:

**Every student receives an A.** If you miss one class you receive a B. Miss two classes you receive a C. Come overly late (past 5 min) of start time, you receive an A- and so on.

Evaluation criteria is as follows (Per Portfolio/Final, out of 10 pts):

**MOTIVATION** - Willingness and enthusiasm for course and content.

**PREPARATION** - Preparedness for all scenarios and circumstances.

**PARTICIPATION** - Commitment to discussions and a strong work ethic.

**CRITIQUE** - Engaged in strong critical discourse, offered valuable feedback.

**RESEARCH** - Collection, organization and presentation of relative data.

**WRITING** - Ability to articulate written ideas, process, and type theory.

**ANALYSIS** - Ability to define & formulate a problem/solution.

**IDEATION** - Conceptual generation of ideas and iterations.

**APPLICATION** - Evidence of pragmatic design and production skills.

**PRESENTATION** - Professional presentation and articulation of work.

## THERE WILL BE THREE COMPREHENSIVE COLLABORATIVE PROJECTS FOR THE SEMESTER.

*You will receive formal feedback and responses to work and process throughout the semester and formally at Mid-Term and Final studio Meetings. You are personally responsible to the graphic design program evaluation course criteria.*

*Quality work, professionally presented, well researched, deadlines made, risks taken, all are still expectations for you.*

*All formal presentations will be held to the rigor and professionalism as if it were a real-world presentation. All presenters should dress accordingly and conduct behavior as if real clients were accepting your project.*

**WE DO NOT ACCEPT LATE WORK, WOULD YOUR BOSS?**

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## TEAM-CENTRIC

An aligned goal of this course is to emulate the practice of collaboration in the field. As a designer you are often only as good as your access to resources. When designers work together they have the ability to diversify and expand their thinking beyond the limitations of the individual designer. We are always subject to our own limitations, biases which color our view of the problems we are asked to solve. Learning to become more open to diverse points of view is easier when working in a team. This semester we will all be working in a team-centric scenario. You will be held responsible on your ability and willingness to work in this fashion. By sharing project goals and outcomes your team will achieve more as a group than you ever could as an individual.

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To navigate the realm of co-design through a series of assigned design problems that address form and function strategies and rely upon specific audiences, at any given moment, the class will have the following criteria to work within as audience filter:

## CULTURE EDUCATION AGE ECONOMICS ABILITY ACCESS

Groups will be assigned and teams set at the start of the semester. Your team will have to consider and observe a variety of design problems, from communication, technology, and experience always utilizing empathy as the driver. Your core semester question: ***How can my team enhance the quality of life for someone within audience filter and the problem at hand?***

## CRITIQUE AND TECHNOLOGY

Throughout the semester we will conduct multiple in-progress critiques, desk critiques, formal critiques, Pecha-Kucha and timed presentations, and formal presentations. During these moments, it is imperative that you participate. Your input is valuable. I will not stand for a quiet dialogue and surfaced level and blanket statements that go absolutely nowhere. I do not care if you like it. Push yourselves to be critical and engage with the work in front of you. Be honest and be hard, it's your educational responsibility.

Much of the content created for this course will be completed using Apple computers and the Adobe Suite. You must be pro-active in your learning about these technologies. From Lynda.com to Adobe Videos and Youtube, the amount of free knowledge about computers and programs is unlimited. Use them and find your way.

## WRITING

**NEW. Process, Writing, and, Midterm and Final Studio Meetings:** Each Thursday you will have a 800 word writing/reflection due. Your work should be beautifully designed, grammatically correct, well considered, and printed. Prompts assigned on Thursday.

You also need to keep a {Personal} 3-ring Process book {Beautifully Designed} for the length of the course. Organize your files, pages, and areas by your research and process. Keep everything including writing, handouts, notes, etc. and bring to all meetings. **WE WILL BE CHECKING PROCESS BOOKS FREQUENTLY.**

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## FOR YOU

We want you to know that we are here to help and guide you through the learning process. Please know that we will always try to answer your questions and lend eyes to your projects. It's our desire to see you all succeed and find your way into this wonderful life as artists and designers who can and will make the world a better place. We have an open door policy for this exact reason.

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## TEXTS

There are no required texts for this studio; we will provide all readings and handouts. Please check our website regularly for updates and new readings.

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## SUPPLIES AND TOOLS

- > Sketch Book {Mulsine | Field Notes}
- > Drawing Supplies {Pencils | Erasers | Metal-edged Ruler}
- > Hard Drive Space {Thumb | Cloud | Portable}
- > Access to Digital Camera {Photo Printing}
- > Mounting Accessories {Black Mount Board\* | Rubber Cement}
- > Other Materials as needed per project.

It is not necessary, however, having your own laptop will aid in your design process. Please bring your laptop with you to every class. Also, due the large amount of printing and costs, we have allocated your 75.00 lab fee to be utilized as print credits.

*\*NO FOAM CORE*

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## CORRESPONDENCE

**DIVISIONAL AND PERSONAL POLICY:** Please allow for up to 24 hours on all email responses. Emails will be responded to ASAP each morning till 8 am each day minus the weekend. Please refrain from texting and or calling after 6:00 pm (unless noted otherwise and or for emergency purposes). Emails that are forceful in nature, lack professionalism, that are sloppy, with poor grammar, and missing a proper greeting will not be answered.

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## CALENDAR

A note about calendars. Due to the ambiguous nature within the research and design process, each project will have its own day-to-day calendar. This alleviates any overlapping and falling behind. Calendars are always open to change and adjust when necessary.

**PLEASE SEE SEPARATE GENERALIZED COURSE CALENDAR**

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## CHEATING

All projects (sketches, finals, etc.) must be your own unique, original, work created for this class. Webster's defines this "to take (ideas, writings, etc.) from (another) and offer them as one's own." I expect academic and professional integrity from all students. This should be obvious for us but it does become a problem in the visual arts. It is far too easy to appropriate an image or a portion of it and make it ours. The creative act is by definition diametrically opposed to plagiarism. There is a fine line between inspiration and plagiarism. Guard yourself against leaning too closely on the ideas of another. University Policy:

- > First Incident | *Failure on project or paper*
- > Second Incident | *Failure of course*
- > Third Incident | *Dismissal*

**DO YOUR OWN WORK. DO NOT CHEAT. DO NOT COPY OTHER DESIGN WORK**

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## STUDENT SUCCESS

If you need course adaptations or accommodations because of a disability, please make an appointment with Center for Student Success - Second Floor of the Student Center (Phone x2257) as soon as possible. If you have already received an Academic Adjustment Letter from CSS, have emergency medical information to share with your course faculty, or if you need special arrangements in case the building must be evacuated, please make an appointment with the faculty member as soon as possible.

- > Sketch Book {Mulskine | Field Notes}
- > Tracing Paper
- > Drawing Supplies {Pencils | Erasers | Metal-edged Ruler}
- > Hard Drive Space {Thumb | Cloud | Portable}
- > Access to Digital Camera {Photo Printing}
- > Mounting Accessories {Black Mount Board\* | Rubber Cement}
- > Other Materials as needed per project.

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## RESOURCES AND REFERENCES

### PRINTING BOOKS

[lulu.com](http://lulu.com)  
[blurb.com](http://blurb.com)

### PRINTING POSTERS, POSTCARDS, BUS CARDS ETC.

[modernpostcards.com](http://modernpostcards.com)  
[moo.com](http://moo.com)  
[gotprint.com](http://gotprint.com)

### PRINTING VARIOUS PRODUCTS (HATS, CAPS, APRONS, ETC.)

[cafepress.com](http://cafepress.com)  
Prototyping  
[ponoko.com](http://ponoko.com)

### CUSTOMIZE FABRIC

[spoonflower.com](http://spoonflower.com)

### CUSTOMIZE T-SHIRTS

[threadless.com](http://threadless.com)  
[skreened.com](http://skreened.com)

### USEFUL EQUIPMENT

—button-maker ([buttonbiz.com](http://buttonbiz.com))  
—spiral binder ([gbc.com](http://gbc.com))  
—laser cutter (Gloforge)

### THEORISTS

douglas rushkoff  
geert lovink  
henry jenkins  
lawrence lessig  
lev manovich  
yochai benkler

### ORGANIZATIONS

creative commons  
graffiti research lab  
new media literacies community  
no spec movement  
open architecture  
ted  
aiga

### RESOURCES/TOOLS

facade printer  
github  
indexhibit  
mechanical turk  
rhonda  
scriptographer  
sketchUp

### TEACHING TOOLS

[screenreader.net](http://screenreader.net)  
[podomatic.com](http://podomatic.com)  
[profcast.com](http://profcast.com)  
[diigo.com](http://diigo.com)  
[quizlet.com](http://quizlet.com)

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## STUDENT COMMITMENT

### *Course Structure + General Policies*

Having read the Course Syllabus, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please complete the information below and sign, acknowledging that you fully understand what you have read.

Date \_\_\_\_\_ 2019

Signature \_\_\_\_\_

Print Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

How have you grown as a creative over the summer and what do you consider be your greatest challenge (as of right now) as a designer?

What kind of project would make you super excited to complete? Why and what role would you want to take?

How are your passions informing your identity and how do they influence you as a designer?