

Systems & Strategies

are often designed in stock and standardized ways that don't create an effective product for the market. In *412 systems and strategies* you will learn to use directed research to develop conceptual and pragmatic skills that lead to successful solutions. By the end of the class you should understand the idea of the container as a delivery system for an interactive experience and be able to prototype structures that function in a systematic and strategic manner through an integration of form, image and typography while using appropriate media. In all of these projects you will be responsible for all branding, identity and content development.

Throughout the semester It might be tempting to use existing elements as components in your projects, please don't do this- design all the parts you use for your assignments.

expectations

This course is composed of lectures, presentations, demonstrations, critiques, and studio time. You are responsible for reading all materials assigned and writing when it is requested. Involvement in studio time, class critiques and discussions will be a valuable opportunity to see how others approach their work. When helping you with your work I will focus your attention on your process to help you develop an awareness of your creativity. Often this may feel like I am not giving you the help you are expecting. Instead, I am trying to help you make discoveries.

final portfolio

You must produce a finished and well organized portfolio by the end of the semester. This should be comprehensive- including rough work, conceptual work, writings, readings and anything else you do for the class. Methods for organizing this are up to you.

grading

Projects, attendance, class participation and the seriousness you bring to assignments, discussions and critiques will establish your final grade. When evaluating your work I will look at the degree of exploration and inquiry that has taken place. Project grades will represent levels of refinement in both craft and conceptual development. Documentation of process is essential. Projects redone for the final portfolio can increase one letter grade at most.

- *Four main projects-* 3/4 of grade
- *In class contributions -* 1/8 of grade
- *In class assignments -* 1/8 of grade

attendance

Attendance is crucial. Promptness to class is expected. Absences or lateness will dramatically effect your grade because your understanding of the subject matter and projects will suffer. You must be in class to benefit from the things we do in class.

- *3 absences will lower your semester grade a full letter.*
- *Arriving 5 minutes late or leaving five minutes early will be noted – 2 of either will count as an absence*
- *Handing in projects late or incomplete will count as an absence on the day they are due and the project will be discounted one letter grade for each day of lateness.*

If you have needs we should consider regarding this course, or absences beyond two please speak with the Disability and Assistive Technology Office 715 346 3365. I will not be collecting notes regarding excused absences.

ART 412

Problem Solving

In Design 1:

Systems & Strategy

section 1

T Th 8:00 - 10:15

Rm 190

Instructor

Stuart Morris

stmorris@uwsp.edu

715 346-4483

Office

NFAC 163/259

assignment #1

Create an identity and package for soap based on research of an architectural analysis.

assignment #2

Package a single product for three different target markets of your choosing. Develop all three packages under one company name.

assignment #3

Research a subject you will be given, and then package the information you have found into an instructional tool.

assignment #4

Develop a game based on research of a historical event you are assigned. This game must be self contained and self explanatory with instructions and rules included in the packaging. Consider games that go beyond the board game model as you explore possibilities.

design brief

Some assignments this semester will require that you create a design brief for them. As you develop an understanding of this tool, at least include the following:

- Company Profile
- Problem/challenge identification
- Aims and objectives (goals)
- Target Audience/ demographic
- Budget
- Schedule/ calender,deadline
- Competition
- Consideration of style.

in class assignments

Several in class projects will be assigned. These will usually need to be completed during the class period assigned. While some are noted on the class calender, dates may change and additions and changes to these assignments are likely. Always bring your tools and supplies to class so you are prepared to work.

materials

It is difficult to know the materials you will find yourself working with as you develop your projects. You can expect to use a healthy amount of papers, sobo glue, markers and illustration board as you get started with any of these projects. In addition to this you might need; a ruler, triangle t-square, compass, mat knife, xacto knife, cutting board, carrying case, misc. pencils & pens.

ASSIGNMENTS

1st week september 4/6

tue - introduce class
identify hobbies *
distribute isms **



PROJECT 1

thu - **site visit documentation due**
review drawing skills
demo building skills
discuss presentation

2nd week september 11/13

tue - **present project 1 research, & concept**
thu - **present construction drawings & brand**

3rd week september 18/20

tue - introduce design brief
rough package due
thu - **present final package**



PROJECT 2

4th week september 25/27

tue - build 5 minute presentation
research due
thu - **present project 2 research, concept & design brief**

5th week october 2/4

tue - **present construction drawings, brand,**
thu - work in class

6th week october 9/11

tue - **present rough package**
thu - work in class

7th week october 16/18

tue - **present final project**

PROJECT 3

thu - build 5 minute presentation
research due

8th week october 23/25

tue - **present project 3 research, concept & design brief**
thu - **present visualizations & construction drawings**

9th week october 30 / november 1

tue - work in class
thu - **rough models due**

10th week november 6/8

tue - work in class
thu - **present final project 3**



PROJECT 4

11th week november 13/15

tue - build 5 minute presentation
research due
thu - **present project 4 research, concept & design brief**

12th week november 20

tue - **present visualizations & construction drawings**

Thanksgiving 22 – 25

13th week november 27/29

tue - **test models in playable form**
thu - build game

14th week december 4/6

tue -
thu - build game

15th week december 11/13

tue - build game
thu - **game due (play in class)**
last day of class

finals week december 17 – 21

individual meetings
return portfolio

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bonsia
panning for gold
kites
lock picking
pyrotechnics
lapidiary
juggling
geocaching
pearl diving
fly tying
quilting
palm reading
ham radio operation
orchids
beekeeping
blacksmithing
knitting
rockhounding
spelunking
rosemailing
pysanky
wycinanki
batik
millinary
cheese making
magic of illusion
jigsaw puzzles
map making,
puppeteering
taxidermy
dumpster diving
Robotics
extreme ironing
street mattressing
paper planes

taphophilia
noodeling
pooktre
newsraiding
dressage
giant vegetables
parkour
mycology
gongoozling
roller derby
rock balancing
larping
dowsing
graffiti
cryptography
parkour
mycology
lock smithing
roller derby
rock balancing
larping
dowsing
graffiti
cryptography
noodeling
street mattressing
extreme ironing
pooktre
dumpster diving
quilting
taxidermy
yarn bombing
taphophilia

ART 412
Problem Solving
In Design 1:
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Hobby List

important words

concept, A product of the faculty of conception; an idea of a class of objects, a general notion; a theme, a design.

rough, Work on or form in a preliminary fashion. To plan or sketch out roughly.

critique, Discuss critically, make an assessment, analyze.

critical, Given to judging. esp. unfavorably; faultfinding, censorious.

final, Putting an end to something, not to be altered; conclusive. The last stage of a process. Complete.

are to be located?

If space has boundaries, is there another space outside those boundaries?

If defining space is making space distinct, does making space distinct define space?

Does the experience of space define the space of experience?

to be explored individually

2 represent a decade with a 3" cube

consider the die cuts and folds-
show formed and flat.

to be explored individually

3 create a book representing a person through their wallet

Connections/ Organizations (book)
present logic, reason, create meaning.

to be explored individually

liquid, solid, gas- drawings that put these together

3 conceptual drawings that put these together,
unify them, contain them, represent them.

to be explored in groups of 2 or 3

4 create a game

Functional Relationships (game)
each person chooses a few things then they combine into game

Resources

http://www.pbs.org/wgbh/amex/pill/gallery/gal_pill_15.html

Research/ Containment (medicine)

* library visit-

talking points (frame, attract, impart: mental cookie) (relationships between structure form, ornament style, identity function)

Heirarchy

Consider concepts like- narrative, collection, collage, structure, impression, front, back, time etc when conceptualizing this package

Notes on presentation

intro project

synopsis of research

discuss how you focused your thinking and identified goals

walk us through the project form this perspective

point out the decisions you made in this process

how did you achieve goals

In class assignments

to be explored individually

1 draw the flat for each, without unfolding either

Milk carton

Chinese take out box

to be explored individually

create a container with no more than four straight folds

to be explored in groups of 2 or 3

1 explore the following concept visually

If space does not have boundaries, do things then extend infinitely?

If space is not matter, is it merely the sum of all spatial relations between material things?

Is space a material thing in which all material things

desert storm

knights of labor

love canal

oil embargo

vietnam war

space race

watergate

black panther party

sympionese liberation army

weathermen

chicago race riots

1968 democratic convention

the manhattan project

the harlem renaissance

Works Progress Administration

child labor in america

war of 1812

mexican american war

ludlow massacre

gold rush

Donner party

civil war

shays rebellion

northwest passage

underground railroad

black hawk war

french and indian war

stock market crash of 1929

hoover dam

meltdown at 3 mile island

dustbowl

911

bonsai	extreme ironing
panning for gold	street mattrassing
kites	paper planes
lock picking	taphophilia
pyrotechnics	noodeling
lapidiary	pooktre
juggling	newsraiding
geocaching	dressage
pearl diving	giant vegetables
fly tying	parkour
quilting	mycology
palm reading	gongoozling
ham radio operation	roller derby
orchids	rock balancing
beekeeping	larping
blacksmithing	dowsing
knitting	graffiti
rockhounding	cryptography
spelunking	
rosemailing	parkour
pysanky	
wycinanki	mycology
batik	
millinary	lock smithing
cheese making	
magic of illusion	roller derby
jigsaw puzzles	
map making,	rock balancing
puppeteering	
taxidermy	larping
dumpster diving	
Robotics	dowsing

love canal
vietnam war
cold war
watergate
black panther party
symbionese liberation army
weathermen
chicago race riots
1968 democratic convention
the manhattan project
the harlem renaissance
Works Progress Administration
war of 1812
mexican American war
ludlow massacre
gold rush
Donner party
civil war
shays rebellion
black hawk war
french and indian war
stock market crash of 1929
hoover dam
meltdown at 3 mile island
dustbowl
knights of labor
homestead strike

Abolitionism
Social Darwinism
Colonialism
Manifest Destiny
Feminism
Racism
Sexism
Environmentalism
Civil rights movemen
Marginalization
Racial Profiling

Abolitionism

Socialism

Social Darwinism

Anarchism

Colonialism

Fascism

Neoconservatism

Feminism

Nihilism

Immoralism

Pacifism

Individualism

Liberalism

Humanitarianism

Racism

Sexism

Environmentalism

Creating the Perfect Design Brief

By Peter L. Phillips

What is a design brief?

A design brief is a written document outlining, in complete detail, the business objectives and corresponding design strategies for a design project. Some prefer the term creative brief. Among a number of other things, the most critical elements of a design brief are: a complete description of the project—what is it that is trying to be done; why is this needed now; what business outcomes are expected; who is this being done for (the target audience); and who are the key stakeholders in this project. The design brief must also address current industry trends, the competition, scope, time-line, budget and measurement of success metrics.

How does a design brief differ from a marketing plan (or brief) and a request for proposal (RFP)?

A complete design brief must take the marketing plan or RFP several steps further. The design brief is not a description of what the design solution will actually look like. Rather, it matches a strategic design approach to each of the business objectives described in the marketing plan or RFP. The design brief also includes the detailed process that will be followed to develop and test concepts, as well as the process which will be employed to determine the best possible final design solution.

Who is responsible for developing, or writing, the design brief?

Design briefs must consist of collaboration between two equal partners. One partner represents the entity with the need for design work. The other partner represents the design function that will actually do the design work. Both partners are equally accountable for the final results of the design project. It is never appropriate for one group to prepare a design brief and simply hand it over to the design function for execution.

I traditionally have very short time periods to complete a project. Do I always need to develop a complete design brief?

No, not all design projects require a complete design brief. It is important to differentiate between simple “production” work and “strategic” design work. Creating a price list, or developing tent cards for trade show exhibits, would probably be considered production work. Designing a new product, package or the development of new sales collateral materials are generally considered “strategic” design projects. It is also important to remember that the time it takes to develop a complete design brief is more than made up during the ensuing design process. Using a complete design brief actually shortens the time it will take to complete the project.

What are the best ways to measure the effectiveness of a design solution?

Design can be a very subjective thing. You can't rely on an individual's subjective, personal opinions, usually expressed in terms such as, “I like it” or, worse, “I don't like it!” Unlike art, which often tends to follow the axiom, “Beauty is in the eyes of the beholder,” strategic design is a problem-solving discipline. The only truly accurate method of measuring design is to determine to what degree the design solution met the stated business objectives. Clearly developed and articulated business objectives should be measurable in a quantifiable way.

After a design brief is created and approved by appropriate stakeholders, what happens if a situation develops that requires changing the approved brief?

Although this should be a rare occurrence if the design brief was carefully crafted, it does happen. In this event the partners who developed the brief must make the decision to modify it and then communicate the changes to all stakeholders in a timely fashion. It is important to note that as the individuals held accountable for the brief, only the partners should be able to authorize changes to it.

*Adapted from
Creating the Perfect Design Brief: How to
Manage Design for Strategic Advantage
(Allworth Press)*

ART 412

Problem Solving

In Design 1:

Systems & Strategy

Design Brief^o

How To Write An Effective Design Brief

A design brief is a written explanation - given to a designer - outlining the aims, objectives and milestones of a design project.

A thorough and articulate design brief is a critical part of the design process. It helps develop trust and understanding between the client and designer - and serves as an essential point of reference for both parties.

Above all, the design brief ensures that important design issues are considered and questioned before the designer starts work.

This article outlines some of the most important factors to consider when writing your design brief

Company Profile

Start your design brief with a short, honest synopsis of your organisation or company. Don't take this information for granted, and don't assume that the designer will necessarily know anything about your industry sector.

Tell your designer:

- What your organisation does
- How long you have been established and how many staff you employ
- What your niche market is
- How you fit in to your industry sector

Your Aims

Good design can have a huge influence on the success of a company's marketing strategy - but in order for success to be ensured, clear goals must be set.

For example, do you want to:

- Generate sales?
- Encourage enquiries?
- Gain newsletter subscribers?
- Obtain information from your audience?
- Encourage them to tell a friend?

If your aims and objectives are not this clear, then your design brief has already achieved another purpose. One of most rewarding parts of actually sitting down and writing a design brief is that it helps to clarify your thoughts and can indirectly help to find flaws in what you initially thought was a solid idea.

Your Target Audience

Detail your primary, secondary and tertiary audiences. Explain if you are looking to consolidate your existing client-base or appeal to new markets.

Detail any demographic figures about your audience that may be useful to the designer.

These may include:

- Age
- Sex
- Income
- Occupation
- Location

Your Budget And Time-Scale

Even if you can only provide a ball-park figure, a budget expectation will give the designer a good idea of the type of solution they will realistically be able to provide.

Time scale is also an important consideration - so let your designer know if there is a specific deadline that has to be met.

Consult with Colleagues

Consult with as many people within your organisation as possible before sending the brief. Showing the design brief to different people may reveal remarkable differences in the way people see your organisation's aims and objectives.

Resolving any differences in opinion will save considerable time and expense further down the line.

Language

Whilst you should write in clear, concise way - there is no reason why you cannot use emotive language to emphasise exactly what you are trying to achieve.

Design Examples

Providing examples of what you consider to be effective or relevant design can be a great help in writing a design brief.

Make sure to include samples of your company's current marketing materials - even their only purpose is to explain what you don't want from your new marketing materials!

If there is a design style that you particularly like or dislike - then explain why in the brief. If you're not entirely sure why you like a certain design style, then good starting points include:

- Colour
- Imagery
- Quantity and quality of text
- Typography
- The atmosphere that particular designs create

Don't feel that you have to stick to the medium that you are designing for when giving a list of inspiration and influences. If a television advert or music video creates the atmosphere that you want your flyer to create, then that is a perfectly reasonable statement to make in a design brief.

The more clues you give about your design tastes, the more likely the designer will be able to produce something close to your aims. Expecting your designer to second-guess what you require rarely produces the best results.

Remember that professional designers will not copy the ideas you send them... but will use them as the start of the design process.

*Borrowed from:
Clear Design UK Ltd
1 Gas Ferry Road
Bristol
BS1 9UN*

ART 412

Problem Solving

In Design 1:

Systems & Strategy

Design Brief^o

Design Brief

Company Profile

Problem/challenge identification

Aims and objectives

Target Audience/ demographic

Budget and schedule/deadline

Competition

Consideration of style.

Norman Foster	Hiroshi Hara	Jean Nouvel	Richard Meier
Renzo Piano	Antoine Predock	David Cook	Pierluigi Nicolini
Daniel Libeskind	Ellen van Loon	Arata Isozaki	Rafael Moneo
Frank Owen Gehry	Alvaro Siza Vieira	Gottfried Bohm	Dietmar Feichtinger
Santiago Calatrava	Yoshio Taniguchi	Ken Shuttleworth	Cesar Pelli
Steven Holl	Edward Cullinan	Kengo Kuma	Toyo Ito
William McDonough	Albert Speer	Moshe Safdie	Chris Dyson
Enrique Norten	Gerhard Spangenberg	Kiyonori Kikutake	Thomas Leeser
David Adjaye	Jorn Utzon	Josep-Antoni Acebillo Marin	Philippe Starck
Zaha Hadid	Elia Zenghelis	Rogier van der Heide	Eduardo Souto de Moura
Oscar Niemeyer	Michael Arad	Peter Schweger	Fumihiko Maki
Rafael Vinoly	John Pawson	Helmut Jahn	Hugh Hardy
Randall Stout	Xavier Fabre	Sulan Kolatan	Mario Bellini
Richard Rogers	Leon Krier	Terry Farrell	Erick van Egeraat
Reinier de Graaf	Paul Andreu	Stefano Boeri	Richard Gluckman
Sergei Tchoban	Tomas Taveira	Steven Ehrlich	Cino Zucchi
Tadao Ando	Michael Hopkins	Christian de Portzamparc	David Chipperfield
Frei Otto	Ole Scheeren	Christian Kerez	Henning Larsen
Thom Mayne	Kisho Kurokawa	Mark Braun	Sverre Fehn
Kazuyo Sejima	Robert A. M. Stern	Joshua Prince-Ramus	Juergen Willen
Ryue Nishizawa	Gunther Domenig	Ricardo Bofill	Mario Botta
James Corner	Rem Koolhaas	Christoph Mackler	Robert Venturi
Elizabeth Diller	Dominique Perrault	Hans Kollhoff	Sei Watanabe
Ricardo Scofidio	David M. Childs	Michael Jantzen	Michael Jantzen
Robert Fox Jr.	leoh Ming Pei	William Alsop	Steven Ehrlich
Ben van Berkel	Massimiliano Fuksas	Nicholas Grimshaw	Richard Meier
Bernard Tschumi	Kapil Gupta	Rudy Ricciotti	Neil Denari
Adriaan Geuze	Gaetano Pesce	Peter Eisenman	Eric Owen Moss
Gary Chang	Ken Yeang		

Observations To Make

Materials What is it made of?

Construction Does the building use a post and lintel, vaulted or curtain wall structural system?

Scale Is it human in scale and design? How?

Floorplan How would you describe the designed geometry of the layout? How would you describe navigating the spaces? Why? (If you can get inside)

Style What architectural style would you describe it as? Is built in the period of that style or a revival? Is it true to that style or a departure from it? Why?

Site How does the building relate to the site it is on? How much of the site was altered and designed? Why?

Approach How do you experience the building as you encounter it and then enter it? What did the designer want you to experience?

Proportions How are proportions considered and articulated in the architecture?

Facade How does the architect describe the building to you from the outside. What design principles are they using to articulate this? How do they indicate the entry? What expectations for the interior do they establish?

Interior Is the interior expected or a surprise? How do the materials relate between the outside and the inside? How does light work inside? What level of ornamentation is part of the construction? (If you can get inside)

Function What was it originally built for? What usage did the architect anticipate when originally designing it? What details in the construction support this usage? How do you see this relating to the re purposing of this building?

Alterations Have there been changes to the building since it was originally built? Why and are these functional or stylistic? Were they well planned and designed? Why?

Questions to Address

Which of the above characteristics visually distinguish this building from other buildings. Which of these visual qualities can you use to create a connection with your packaging?

What is the story behind your product and brand?

How will you develop a physical package that represents your brand and relates to this building?

How will you relate that package to a product that you create and brand?

What will you call your soap?

Will it be a liquid, solid, powder or other?

PROJECT ONE GUIDELINES

Please use architectural terms to describe your observations. You can access glossaries like the one listed below online to help you sharpen your language regarding these terms.

<http://www.wentworthstudio.com/architectural-terminology/>

Observations To Make

Materials

Who are these people and what do they share in the way of lifestyle, aesthetics etc?

Questions to Address

How do I visually differentiate these products for these various audiences?

**PROJECT TWO
GUIDELINES**

Observations To Make

Materials

Why do people do it?

How do people do it?

Questions to Address

Who do you want to instruct regarding this?

What part of this body of knowledge should become instructional?

How do you position yourself in relation to this activity?

**PROJECT THREE
GUIDELINES**

Observations To Make

Explore examples of it

Why does it happen?

How does it happen? What are the mechanisms that perpetuate it?

Questions to Address

How will you translate this to a game?

What do you want people to take away from this game?

**PROJECT FOUR
GUIDELINES**

Opera House/Fox Theater

1116-1128 Main Street

Hardware Mutual Insurance

Companies Building

1421 Strongs Ave

Hotel Whiting

1408 Strongs Ave

Frame Presbyterian

1300 Main Street

Citizen's Bank

1045 Main Street

Ruth Hofmann Bath House Building

Bukolt Park

WPA Stone Shelter Lodge

(Nature Trek Museum)

Lower Iverson Park

PJ Jacobs High School

2400 Main Street

Sentry Insurance Building

1800 North Point Drive

Haferman & Ilten Law Building

1525 Main Street

St Stephens Catholic Church

1401 Clark Street

Bell Telephone Building

1045 Clark Street

A.G. Green House

1501 Main Street

Nelson Hall

1209 Freemont Street

Kuhl House

1416 Main Street

St Stephens Catholic Church

1401 Clark Street

W.E. Ule House

1417 Main Street

Old Main

2100 Main Street

Ossowski-Glinski Building

912 to 920 Main Street

Stevens Point Train Depot

1625 Depot Street

First Baptist Church

1948 Church Street

Brick Pffner Building

Old Fire Station

425 Franklin Street

Goerke Park Dept. of Rec & Forestry

Building

2442 Sims Street

Project four

Game Theory:

A specification of actions, with all possible eventualities considered.

Used in economics, politics, psychology, evolutionary biology, business marketing and computer science as well as for entertainment

Elements of game theory:

Strategic interactions
Decision making
Predictions
Reflective reasoning
Commitments
Incentives
Bargaining

Game theory is characterized by:

Conflict
Cooperation
Competition
Interdependence

Game theory outcomes:

Win
Loose
Tie
Draw
Stalemate
Concede

Games must have:

Rules
Structure
Goal(s)
Beginning

Some ponderings:

When is something not a game?
How is bridge different than poker?
How is baseball a game?
Is fishing a game?
Is war a game?

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