



“I believe that design education, at the most fundamental level, views complexity as a *problem to be overcome through reductivist artifacts*, not as an inevitable and pervasive attribute of life in the post-industrial community. So if the future is about an ever-expanding web of connectedness, how are we preparing students for meaningful work in this complex world? I’d like to suggest that we’re not. Despite the obvious emotional impact of {Milton} Glaser’s poster, he belongs to a generation in which the goal of design was to make things *simple*. {Nicholas} Negroponte, on the other hand, is a technologist for whom the design goal is to render the complex *manageable* and to make complicated things *meaningful*.”

Meredith Davis, Professor and Director of Graduate Programs, Graphic Design Head  
PhD in Design and Design Studies Programs, NC State University / College of Design

Quoted from Massaging Media 2 Conference keynote presentation: *Toto, I've got a feeling we're not in Kansas anymore...*



MASSACHUSETTS COLLEGE OF ART

## course syllabus

<b>semester</b>	spring 2009
<b>web site</b>	tba
<b>professor</b>	joseph a. quackenbush
<b>office hours</b>	tuesdays 1:30 – 3:00 by appointment
<b>office</b>	tower 607
<b>office phone</b>	617.879.7682
<b>studio phone</b>	781.740.0644
<b>studio fax</b>	781.740.0645
<b>e-mail</b>	joe@jamdesign.com
<b>web</b>	www.jamdesign.com

**Cover image:** Ben Fry; sequences of human DNA aligned with about a dozen other mammals, created as an illustration for Seed Magazine. The data is from the Mammalian Genome Project at the Broad Institute.

### overview

*The official course description:* “Advanced program of study and research in communication design that focuses on complex information structures for various contexts and audiences. Subjects of study emphasize interactive media in the context of information design.”

### course structure

Design Studio Two is a six-credit course. You are expected to develop a significant body of work this semester. Please plan your schedules accordingly.

A substantial amount of homework will be assigned each week. Each week’s work will build on the previous week. Classes will be a mix of lectures, critiques, and guest presentations.

### course objectives

Among the objectives for the class:

- + Think deeply about communication in the age of dynamic media.
- + Reflect your theories and ideas about communication and dynamic media in your project work.
- + Investigate how multiple media forms can/should interact in complex systems.
- + Explore ways to make complex data and information meaningful.
- + Use rapid prototyping to develop your concepts.
- + Integrate visualization techniques into your design process.
- + Incorporate multiple forms of research into your design process.

### materials you need

Bring the following to class each week:

- + large pad of newsprint paper
- + colored markers in various sizes
- + tape
- + clear push pins
- + you may also find tracing paper useful

### the projects

You will work on two projects this semester. In the first, relatively brief project, you will be presented with multiple data sets, then asked to analyze the data and explore various communication solutions including both static and dynamic media. In the second, you will be investigating issues of time and space in a complex interactive environment.

You are encouraged to bring aspects of your thesis research into both projects, particularly the second one.

### documenting your progress

You are required to prepare a process book for each project. Please document your process as you go forward. Some tips:

- + Keep a written journal. Don’t be fussy about it. You’d be surprised how just a few quick notes at the end of each day can add up to a substantial source of information by the end of the semester. Digital photos of your notes make for a nice visual element in your book.
- + Take frequent digital photos of your studio or workspace. These are great windows into your design process.
- + Photograph or videotape your presentations to class.
- + Keep all your doodles and pencil sketches in one place. Scan them occasionally to build a library of images.
- + Keep all your printouts of sketches and revisions!
- + Consider photographing key pages from books or magazine articles for a different type of visual element.
- + When you’re visually or conceptually stuck, take your mind off the problem by working on your process book: scan a sketch; organize digital photos; type journal entries into InDesign, etc.



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# design studio two

{de612}

## proposed schedule subject to change

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**web**                www.jamdesign.com

week	date	tuesdays
<b>week 1</b>	january 27	project 1: million dollar murray
<b>week 2</b>	february 3	project 1: million dollar murray
<b>week 3</b>	february 10	project 1: million dollar murray
<b>week 4</b>	february 17	project 1: million dollar murray
<b>week 5</b>	february 24	project 1: million dollar murray
<b>week 6</b>	march 3	project 1: million dollar murray
<b>week 7</b>	march 10	<b>spring break</b>
<b>week 8</b>	march 17, 18	dmi mid-term presentations
<b>week 9</b>	march 24	project 2
<b>week 10</b>	march 31	project 2
<b>week 11</b>	april 7	project 2
<b>week 12</b>	april 14	project 2
<b>week 13</b>	april 21	project 2
<b>week 14</b>	april 28	project 2
<b>week 15</b>	may 5	project 2
<b>week 16</b>	may 12	project 2
<b>week 17</b>	may 13, 14	dmi final reviews