From the book *Becoming a Product Designer* by Bruce Hannah, published in 2004.

School: Philadelphia University

EUCATOR: GOTEZ UNGER  
Title: Associate Professor and Director of Industrial Design  
Program Name: Industrial Design, School of Architecture and Design  
Location: Philadelphia, Pennsylvania

When did you discover design?  
On registration day at the Gesamthochschule Kasselin Germany, a beautiful, charming design junior explained that industrial design was “inventing the mix of art and technology.” That interested me as much as she did.

Why did you become a teacher?  
When I interested a company in developing a design of mine for manufacture, I was offered a position of development manager. As time passed, the distance between the creative design process and myself grew. I knew from experience as an adjunct lecturer that I would enjoy teaching. That design educators are encouraged to pursue their own design work was the other, vital element in my decision.

How do you teach design?  
It is tricky task to prepare students for a profession that has become so diverse and to impart a forever widening skills and knowledge base in only four years. Teaching the process of learning and the process of design is the only strategy to prepare students for a lifetime in this profession.

While there is a generally accepted basic skill set and basic knowledge that all entry-level students should have, it is reasonable to devise a curriculum that empowers students—that allows them, especially as seniors, to explore design issues that resonate with their personal interests. Crucial to their explorations is a diverse faculty with good connections to industry. Also vitally important, especially for the last two years, is a dedicated studio space where students learn skills from one another; it encourages the design discourse needed to develop a design persona.

Eyes turn to us only when the physical and the cultural relationship between the object, the environment, and the person is the issue. History and theory must be an integral part of the design studios early on so that subsequent exposure to engineering and business concerns can be understood as opportunities for better design.

Who do you think of when you are teaching?  
Two heroes, Harry Bertoia and Dick Schultz, caused me to move from London to Pennsylvania twenty-two years ago. But heroes are perfect only in specific contexts; life is a mixed blessing. Disappointments, frustrations, and failures in life are as motivational as the successes- and certainly more numerous.

What qualifications do you look for when accepting students to your program?  
A good grade point average and an inquisitive, analytical mind are good predictors of doing well. The ability to draw and fabricate objects is a bonus, but I do not find these reliable indicators of talent. Most students can be taught a level of competence in these skills.

What skills do you think are important for students to learn?  
Within IDSA’s (Industrials Designers Society of America) guidelines, two categories contain descriptions of what I would call skills; these are acquired or improved with training:

Methods and Processes  
- Problem definition  
- Conceptualization and evaluation  
- Testing and refining of solutions

Communications  
- Two- and three dimensional; presentation of ideas  
- Oral communication  
- Written communication  
- Application of computers