The Catholic University of America School of Architecture & Planning

ARPL 636: ***Design Process & Methods***
Instructors: Julio Bermudez & Tommy Vince Fall Semester 2023

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[1] *Exercise 2 (Design Project) : STICKS AND STONES*
The Role of Intention, Reason, Control, Intuition, Randomness, and Luck in Design

Issued: Wednesday 30 August
Review: Monday 11 September (interim review: Wednesday 6 September)
Upload: Wednesday 13 September

Modality: Individual work
Grading: 10% of course grade

"Firstly, we can say that design develops students' abilities in tackling a particular kind of problem. This kind of problem is characterized as ill-defined, or ill-structured, and is quite distinct from the kinds of well-structured problems that lie in the educational domains of the sciences and the humanities. We might even claim that our design problems are more 'real' than theirs, in that they are like the problems or issues or decisions that people are more usually faced with in everyday life."
Nigel Cross (Designerly Ways of Knowing, *Design Studies* 3:4, p.225)

1. ***Assignment***
   Select seven STONES which might be thought of as **'points'** between 1/4" and $1^{1/2}$". Also select seven STICKS that may be thought of as **'lines'** between 3" and 10" long.

   Make 2 compositions with these objects on a 11"x17" **'plane'** or surface, one composition should use an ***aleatory*** design method (i.e., involving chance), and the other an ***intentional*** design method (i.e. logical rules, explainable, conscious compositional strategy). Your concern is to produce strong, beautiful, good compositions.

2. ***Process***
   Once you have your objects and background, proceed to design/produce as many 2D compositions as it takes to get two **<good/beautiful>** ones. Smart-phone shooting, scanning, or xeroxing (whatever is safer and faster) is recommended as a procedure to get compositions quickly tested, recorded, and compared. However, make sure you *always work with the require scale/sizes* (figures and background). Since the final figure-ground presentation must be a clear black/white composition, try to get high contrast (or develop a way to do it afterwards) in order to assess and compare the results of your efforts.

3. ***Final Presentation***
   Communicate ***each*** composition three times. First, and most importantly, record your 2D figure-ground design in sharp black-white contrast. This is your design. Second, produce a negative version of this work by inverting positive-negative / black-white. Third, deliver a digital photo taken from the side for documentation purposes.

   Finally, prepare a brief comparative analysis of the design process and approaches you followed (300 word max) as well as a diagrammatic description of the compositions. Please, include in a 11”x17” digital board, thumbnail pictures of all the iterations recording your process. This is important to explain your design/decision-making process.

4. ***Format***
   11"x17" sheets (print outs). Explanatory diagram and short statement must be on a 8.5"x11" white sheet. Consider mounting the work for better display. Upload to GOOGLE DRIVE class site as JPG (graphics) at 150dpi (grayscale) or DOC (text) with appropriate name (e.g., ‘bermudez_aleatory1.jpg’) within a folder with your last name.

5. ***Evaluation***
   Evaluation will be based on the following criteria:
   - ***Critical and comparative understanding of the 2 design methods and processes.***
   - Depth and breadth of your design process.
   - Quality of the intentional and aleatory compositions in relation to themselves and to each other.
   - Craftsmanship

6. ***Reading References*** (links to articles available in ‘other’ of course website)

Cross, Nigel; *The Nature and Nurture of Design Ability*; Design Studies, , vol.11: 3, 1990, pp. 127-140

Cross, Nigel; *Designerly Ways of Knowing*; Design Studies, vol.3: 4, 1982, pp. 221-227

Gladwell, Malcolm; Blink. The Power of Thinking without Thinking. New York: Little, Brown, and Company, 2005

Lawson, Bryan; How designers think. London ; Boston : Butterworth Architecture, 1990

Rowe, Peter, Design Thinking. Cambridge, MA: MIT Press, 1987