

[1] Exercise 2 (Design Project) : **STICKS AND STONES**

The role of Intention, Reason, Control, Intuition, Randomness, and Luck in Design

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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 objects which might be thought of as **'points'** (stones) between 1/4" and 1^{1/2}". Also select seven objects that may be thought of as **'lines'** (sticks) 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. Smartphone 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 self-critical appraisal of the design process and approaches you followed (300 word max) as well as a diagrammatic description of the compositions. Please, include a 11x17 printout of the thumbnail pictures of all of the iterations / process. This is important to explain your decision making process

4. **Format**

11"x17" sheets. Explanatory diagram and short statement must be on a 8^{1/2}"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 process.**
- Depth and breath 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