

[3] Exercise 4 : Application

Self-directed study, analysis, and introspection of own design process and methods

<i>Issued:</i>	Wednesday, 23 October (online)
<i>Interviews</i>	Mon. 30 October and Wed. 1 November
<i>Interim</i>	Mondays 13/20 and Wed. 15 November
<i>Red-lining</i>	Mon. 27 and Wed. 29 November
<i>Review (jury):</i>	Mon. 4 & Wed. 6 December (9:00am-12:30pm)
<i>Upload:</i>	Mon. 11 December at 5:00pm
 <i>Modality:</i>	Individual work
 <i>Grading:</i>	40% of course grade

1. Challenge

Arguably, the most important thing you will take out of your school education will be a toolbox of methods and processes for responding to architectural challenges. Yet, it is very common for students to have little conscious awareness of what such skill and knowledge bases are and, much more troubling, how they pertain to their own way of conducting design inquiry.

It is self-evident that each individual has their own way of approaching problems, specific ways of applying design techniques and strategies, special strengths and weaknesses in making decisions, an affinity to some methods as well as an aversion to others, a personal set of communication tactics and media preferences, a particular pattern in their time and resource management, a unique schedule of actions, an attitude and way to collaborate or go about research, etc. All these characteristics combined constitute a decision-making style that tends to lean towards the rational, controlling, articulate, and precise or perhaps towards other directions.

The obvious purpose of this project is to allow you to examine and then define (as much as you can) your way of conducting design decision-making. This would permit you to improve your skills to become a better architect and, more importantly, turn the design process on itself: it would become a magic mirror on which you may begin to know yourself!

2. Procedure

Step I: Selection (Due: Mon. 6 November)

You will critically but quickly revisit your past design record(s) in search of three or more projects that allow you to peek into your design method and process.

Eligibility criteria and considerations: All design studio projects, including in-progress work, are eligible. However, you should be ready to articulate the reasons for your choice(s): What is your intention? Do you have enough of a physical/digital record to reconstruct and critique the design process of this or that project? Why is this or that project relevant? How does a project work in relation to another one? How do they allow you to cast light on your decision-making method? What roles

do feeling-intellect, intuition-knowledge, planning-improvisation, and ego-object play during your design process? Can you see one of the methods you just finished studying embedded in it/them? If so, which one(s), and how close or apart are you from the 'norm'? Can you see your way of adapting a given method (by a faculty)? Is there a pattern in how you deal with the research phase, the white canvas phase, the design development phase, etc.? How did your attitude unfold? Was it stressful, when, and how? Was there teamwork, and if so, how did you operate in it? Consider that the ultimate product will be a reflective visualization of your decision-making process and methodology and NOT the design quality of the chosen project(s). You are interested in learning who you are as a designer and not impressing our class with your design-quality output.

Be aware of why we ask you to select several projects rather than just one. Having only one project would be a bigger burden as it would challenge your ability to dissect it for all it is worth. On the other hand, 3 projects would allow you to compare, contrast, find patterns, etc. In all cases, your final choice(s) will be made in consultation with the instructor.

Step II: *Development/Interim Review* (Due: Mondays 13/20 & Wed. 15 November)
Collect all the information available about the selected project(s). Proceed to organize them visually to allow you to observe the evolution of the work graphically. Remember that paths not chosen or poor decisions are as crucial as those chosen or successful because they reveal your way of thinking through the complexity of design. After objectifying the design process/method, step back and reflect and analyze your decision-making process. Take notes and include text and diagrams to complete the critical process. Make the adjustments required to communicate the whole project from beginning to end (including the final communication phase). Please refer to the lectures on the design process as a guide to organizing the different stages in your cases.

Step III: *Refinement & Criticism & Communication* (Due: Mon. 27 & Wed 29 November)
Refine your critical inquiry after the interim review and its critique, mainly how your insights are communicated graphically. You must visually express your reflective discernment so others can see clearly. This graphic clarity shows your mental clarity. Be prepared to have a juried review that includes a 5-minute oral presentation.

3. Media and Format

- (1) *Graphic media, amount, and format are up to you.* However, we are providing some examples of successful formats used in the past (see attached).
- (3) *Written summary of your inquiry* – in addition to what you include in your boards (500 words max). In this summary, please include the following:
 - a Venn diagram describing how the three projects/methodologies connect.
 - Consider your evolutionary path in terms of how you have developed as a designer
 - 5 concrete learning outcomes that you are taking away for your future thesis;
 - Please state your future semester/ideal methodology (this may not be one we studied in the third assignment).

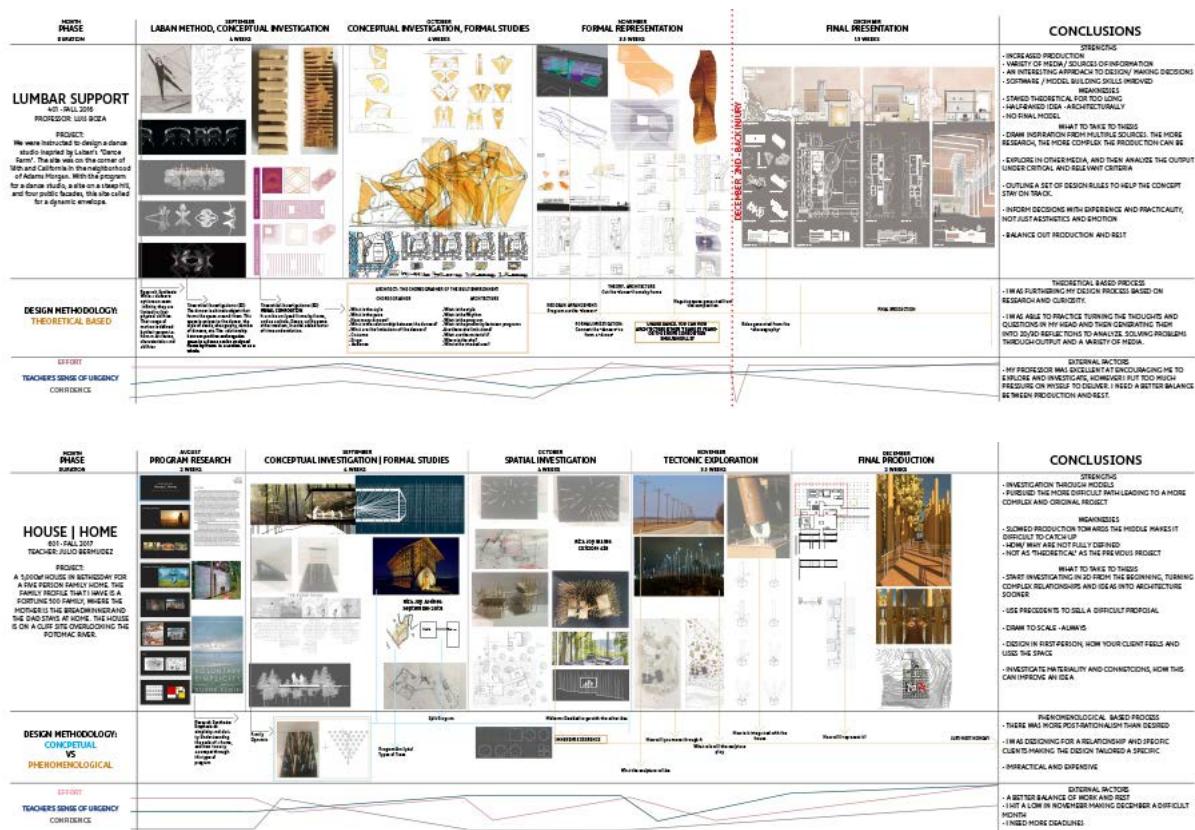
Feel free to include this information in your oral/graphic presentation in a way you consider fit.

4. Evaluation

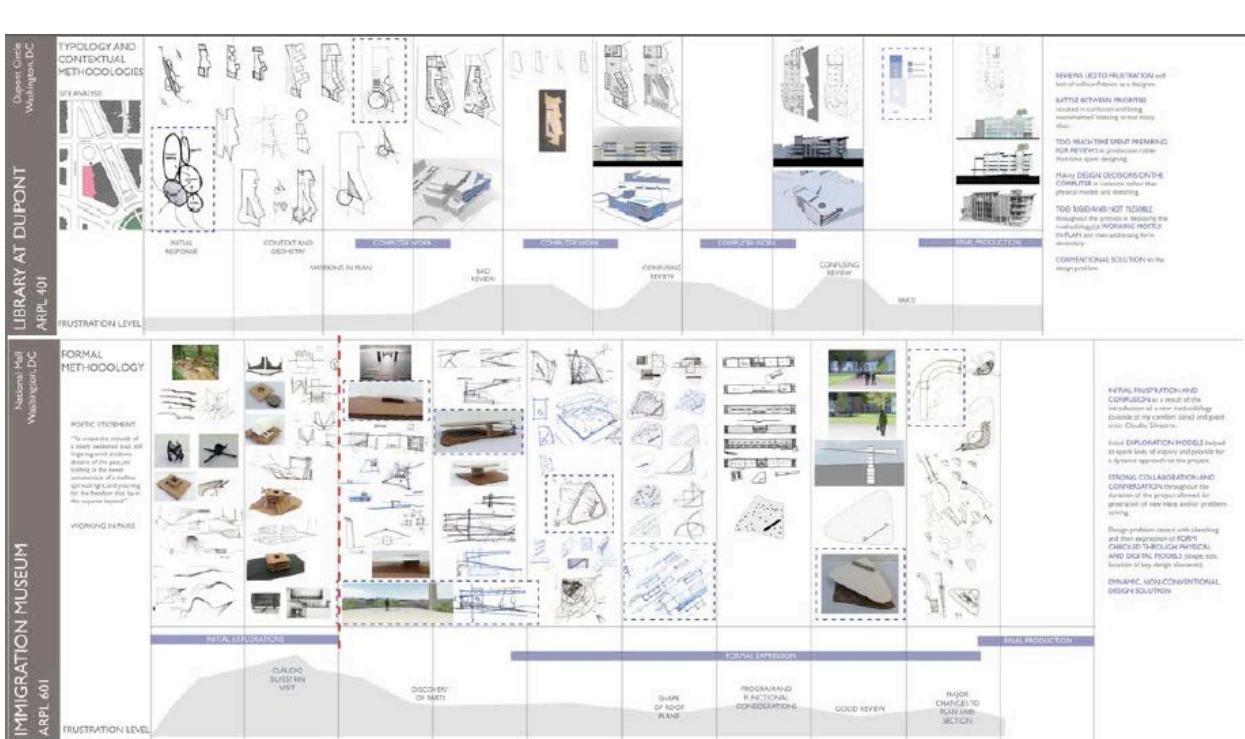
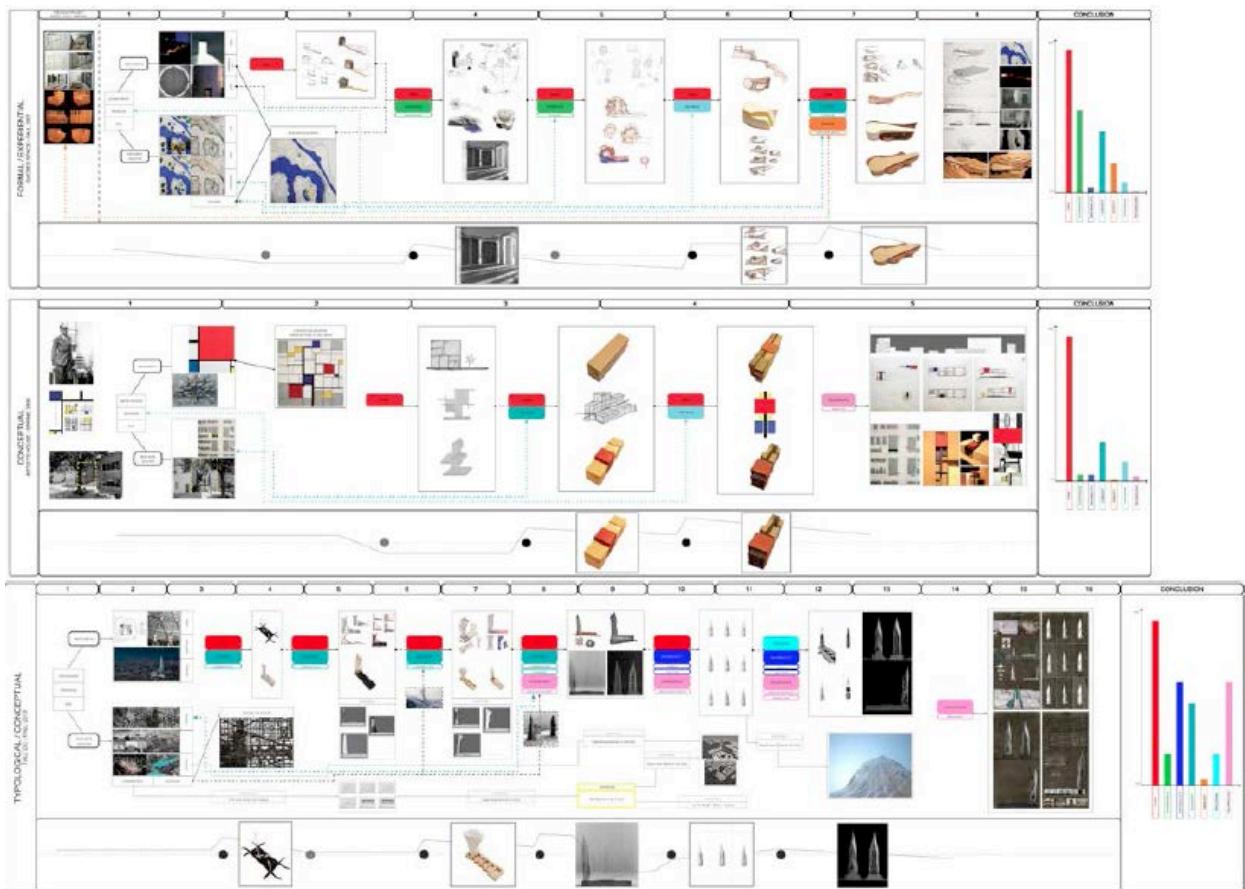
Evaluation using the following criteria:

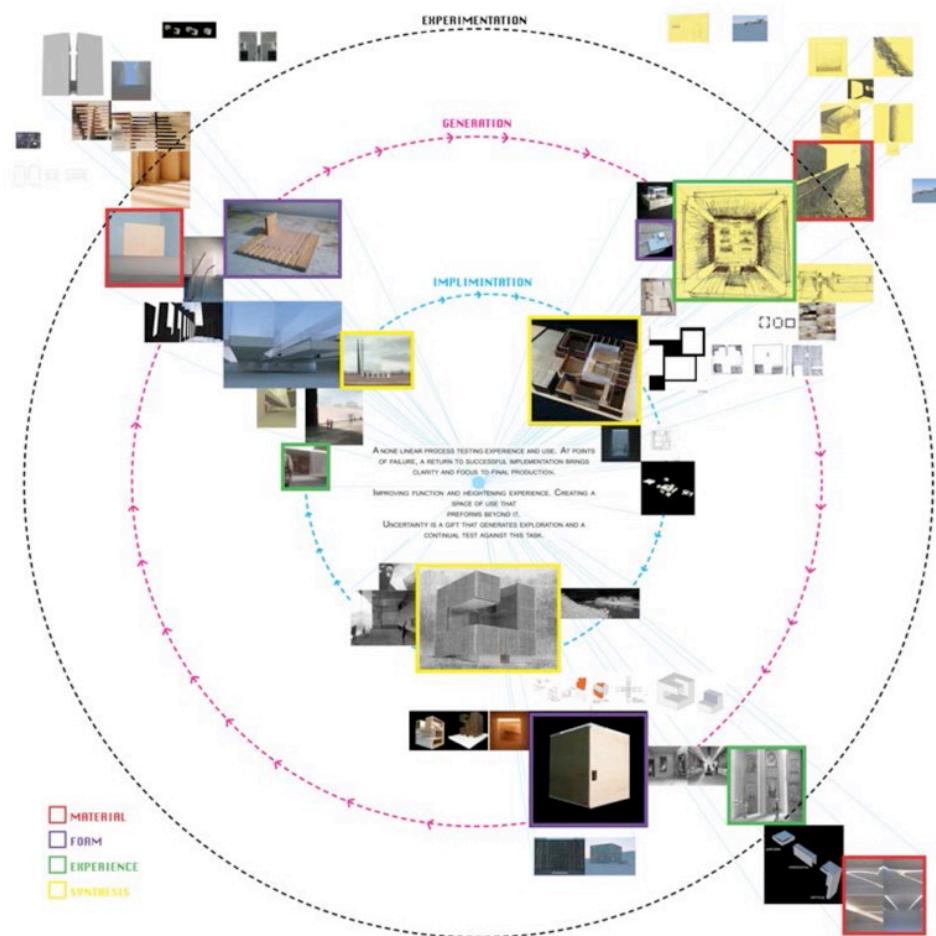
- Appropriate ness of selected project(s);
- Depth, breadth, and clarity of the reflective process;
- Organizational discipline, eloquence, honesty, openness, and completeness of the critical process;
- Critical understanding of design as a process of inquiry (style, methods, attitude, action, perception, self, etc.);
- Consistency in the analytical study with the reality and power of the conclusions arrived;
- Utilization of the insights/knowledge collected throughout the semester and
- Communication craftsmanship and design to further enlighten the reflective process.

5. Samples

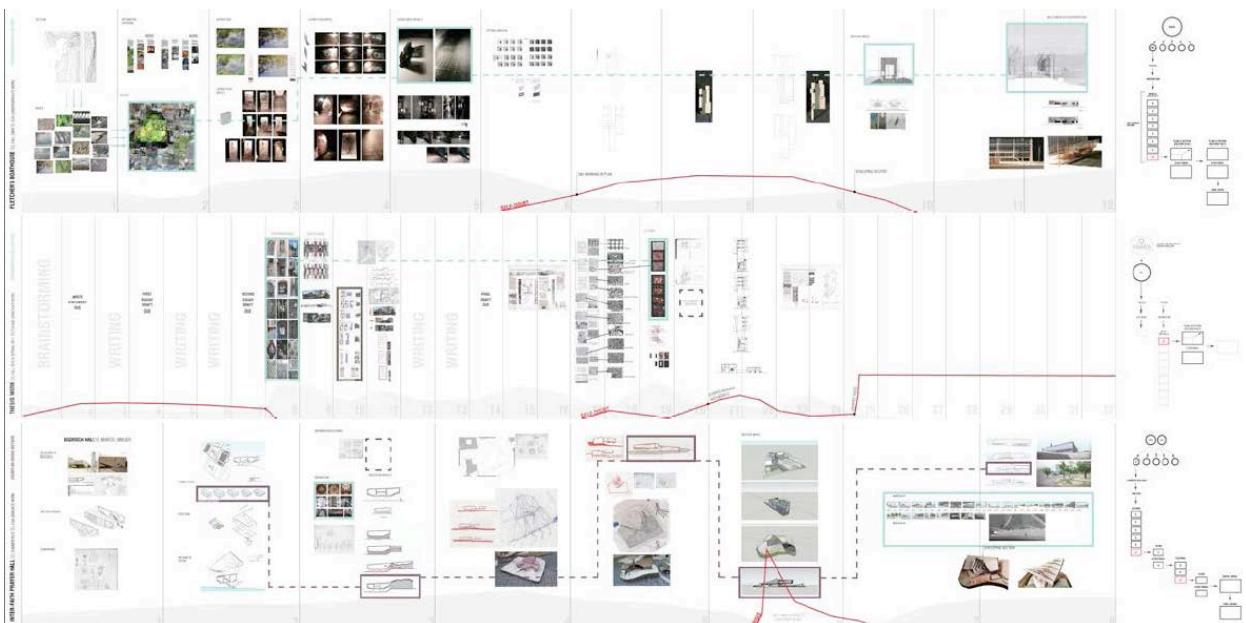


Student Madeline Amhurst (only two projects shown)

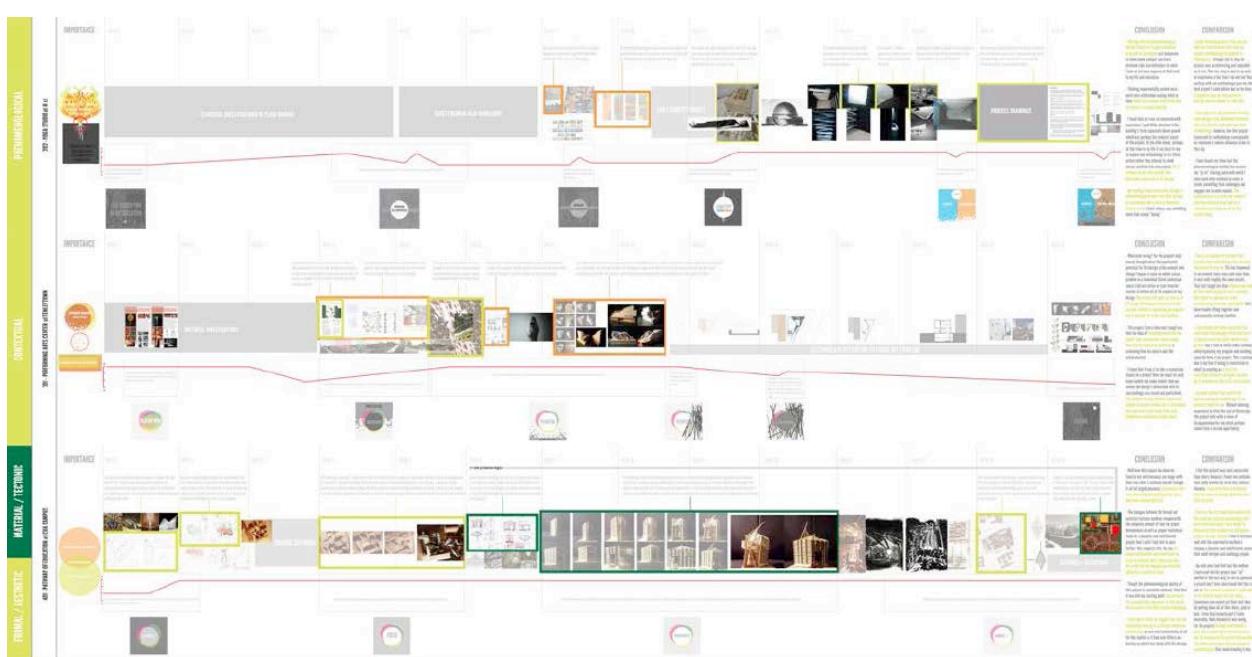
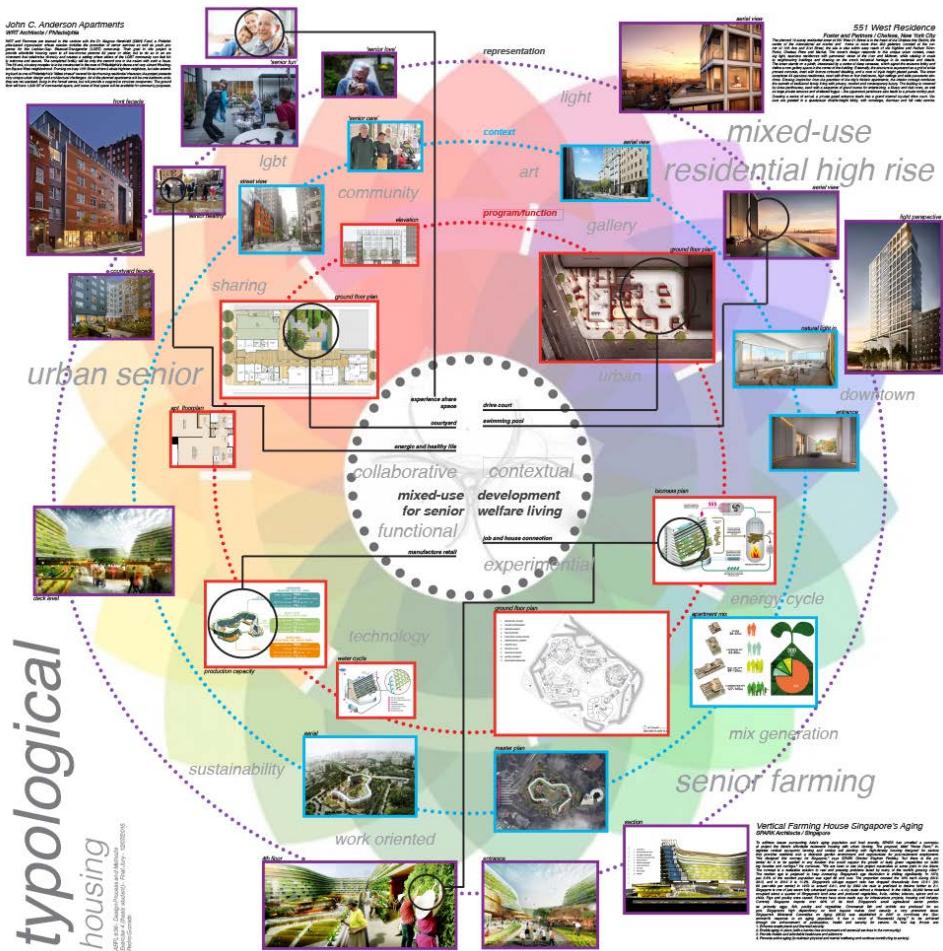


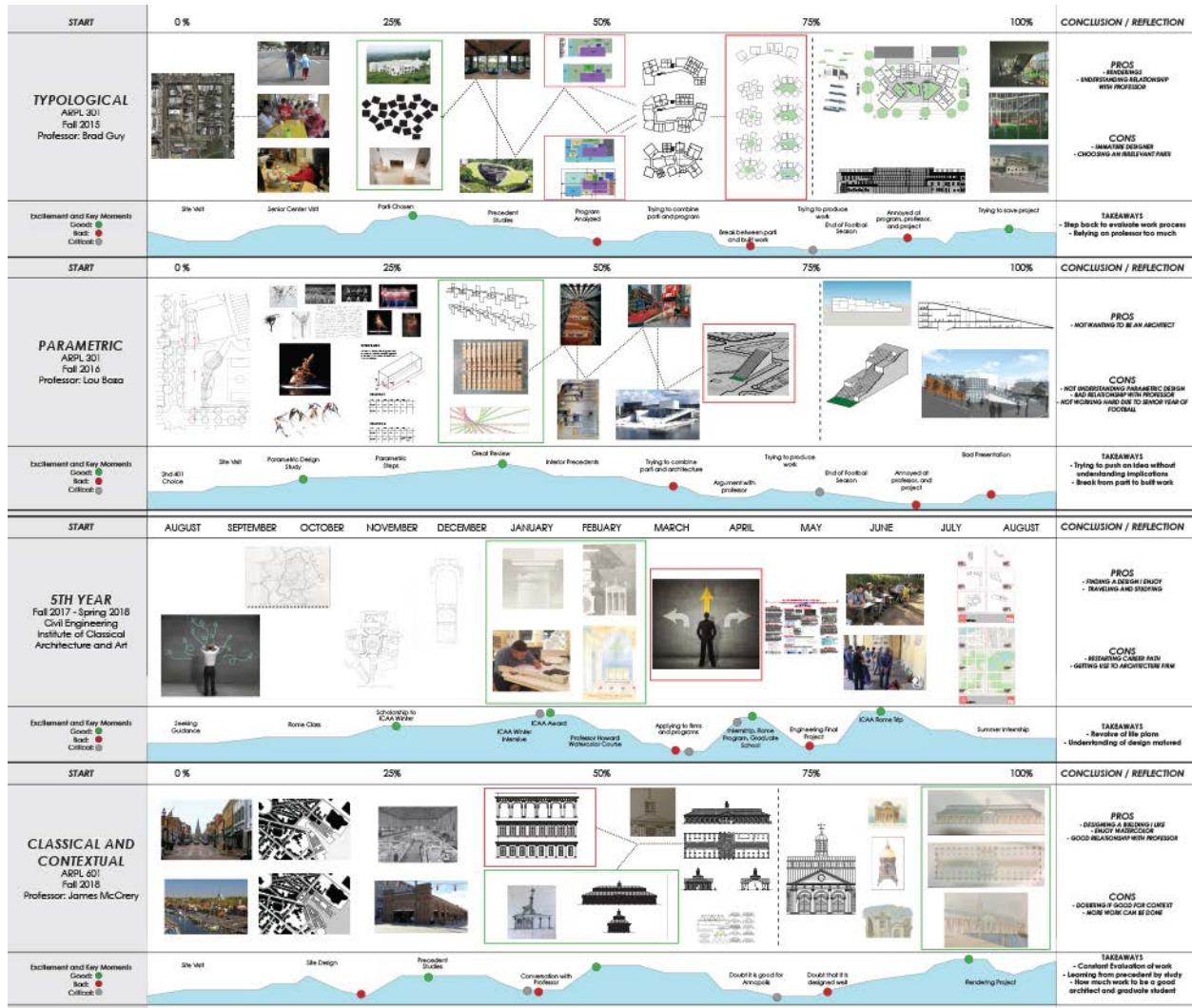


Student: Chris Motley



Student Sarah Rinehart





Student Tommy Vince