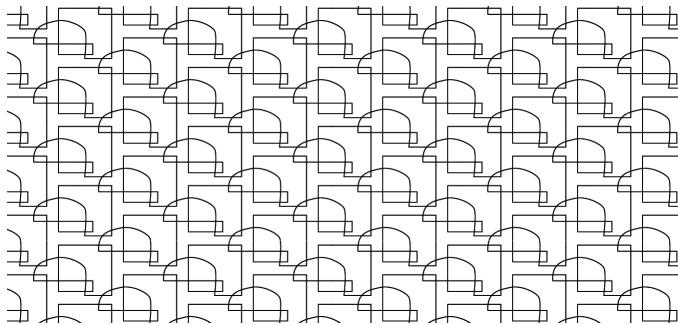


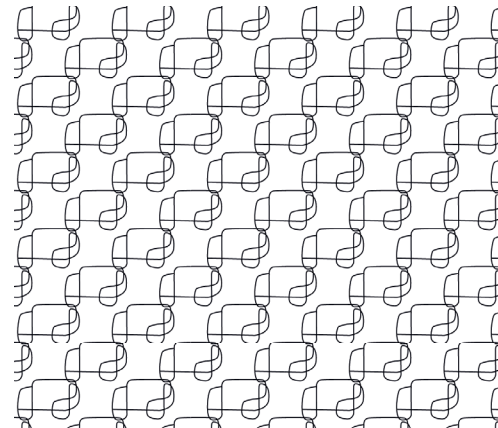
Edo Paulus, Luna Maurer, Jonathan Puckey, Roel Wouters (2013) *Conditional Design: Workbook*. Amsterdam, Netherlands: Valiz.

This project is closely related to the process control as described in the *Conditional Design Workbook* (Edo et al, 2013). In the *Method of contextualising*, I was fascinated by the perspective that design influences human behaviour. During the first week's experiment, I designed only plots and used a simple design of dots and lines to test whether participants drew the lines as intended. As embodied in the previous methods of iteration, I focused on designing the process rather than the final visualisation during the first week of the experiment. It was interesting to see that this produced results that I had not anticipated, and it made me realise again the validity of *Conditional Design*. On the other hand, I pondered whether the participants' creations could be deemed their own design. My conclusion was that while I designed the plot, the lines drawn by the participants were their own. Therefore, during the second week, I shifted my focus from participatory design to using the experiment's results to improve my own design. (170 words)



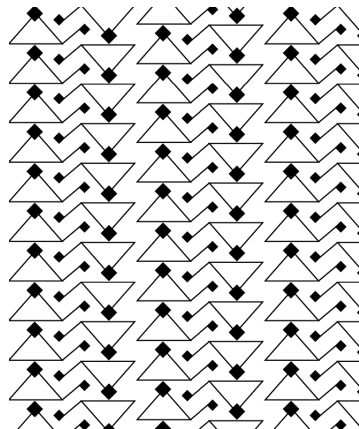
Norman, D. A. (2013) *The design of everyday things*. London: MIT Press.

As a result of the first week's experiment, I found it difficult to encourage people to behave as intended, and I decided to deepen my knowledge in the study of human behaviour and gain a perspective on cognitive psychology and human engineering. In the first chapter, Norman (2013) argues that designs that do not consider human needs and behaviour cause great discomfort to users. Certainly, in the context of product design, understanding user behaviour is important, but I wondered what about in graphic design? If it was a road sign design, there would be a risk to human life, but as this was not such a project in this experiment, I felt that I could be a little more adventurous in here. When I began reading about design that influences people's behaviour, I was still curious about successful examples. However, theories like *Affordance* and *Gestalt* have already revealed enough about the relationship between design and human behaviour. I didn't believe this short two-week project would unveil any new theories to change human behaviour. Hence, in the second week, rather than revisiting already-studied areas, I decided to explore new avenues based on the findings obtained in the first week. (194words)

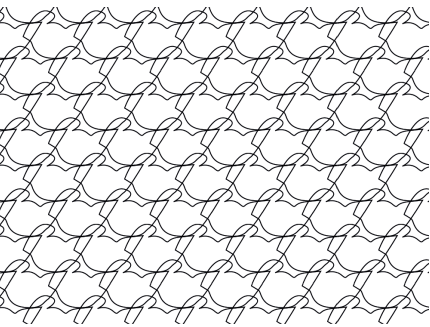


**Carelman, J. (1989) *Catalogue D'Objets Introuvables.*
Paris, France: Librairie generale francaise**

This artwork has inspired me not to seek perfection and functionality too much, and the importance of enjoying design: the *Masochists' pot* by Carelman (1989) has a handle and spout in the same part of the pot, and when you try to pour hot water, you pour hot water on yourself. If we follow Norman's (2013) argument, it may be a completely impractical and unneeded object in everyday life. However, I did enjoy looking at Calrelman's (1989) work. This is because even if I ignored the practicality, there were playful designs and witty ideas that amused me. I understand the importance of solving problems and contributing to society through design, and I do not mean to deny that. However, even if it is not possible to show social results in terms of data or numbers, I believe that the value of design is to entertain the viewer and give them a sense of contentment through design. Therefore, I changed my perspective on the results I labelled as "failures" in week one and began a journey of pursuit to see how much I could use the results to design something that would entertain me. (193words)



**Halberstam, J. (2011) *The queer art of failure*.
Durham, NC, USA: Duke University Press.**



In relation to Carelman (1989), Halberstam (2011) gave me a new perspective on the value of failure. Given my background in Japan, it seems to me that the emphasis is on results rather than process, and that research topics are valued for their social outcomes. For example, the relationship between human behaviour and design, which I was interested in this time, has also been studied a lot in relation to the marketing field. That is why I found myself a little disappointed with the results I got when I did the first week's experiment. They were not what I expected. This is because I realised how difficult it is to encourage people to behave in the way I intended by my design. However, I changed my view that my unintended consequences in the experiment were not a failure, but rather a source of creativity, as Halberstam (2011) describes. Therefore, I iterated the production of images in the second week based on the plots that showed particularly varied responses in the analysis of the experiment's results, in order to test how creative I could be myself. I found that after more than 30 iterations, visuals emerged that I had never thought of before. I analysed that this is the process that allowed me to embody Halberstam's (2011) claim. (220words)

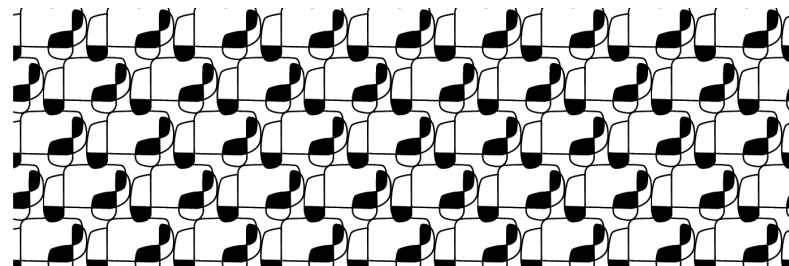
**Munari, B. (2008) *Design as art*.
London: Penguin Classics.**



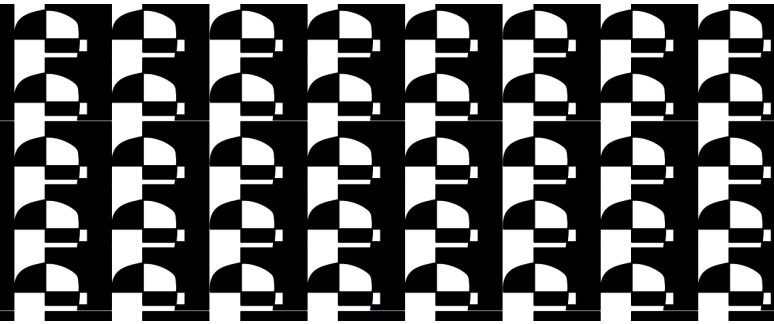
In his chapter "What is a Designer?" (2008, p.32), Munari advocates for functional design that addresses social issues and cultural context, but he also embraces approaches that prioritize aesthetics and inspiration. For example, the *Tempo Libero* (1997), designed in collaboration with Swatch, has a collapsed dial and its functionality as a watch is ignored. However, there is an "aesthetically stimulating" design, which makes me have a genuine desire to want this product. I have realised that people would feel suffocated if they lived their lives focusing only on convenience, practicality and functionality. I have studied sociology as an undergraduate and have spent my time taking a perspective on how we can solve social problems. I realised during my course that I had a tendency to get caught up in this sense of justice. I found Bruno Munari to have a very good balance between such a social perspective, aesthetic sense and further leaps of ideas. Therefore, I was conscious of approaching this project from the perspective of enjoying the development of ideas, which I still lack. Therefore, I based my ideas around the axis of what kind of design I wanted to do, based on the results of the experiments I had conducted in week two. (215 words)

**Buren, D. (1985) A ROOM IN A ROOM
(CABANE ECLATEES No.7).**

Analysing the results from the second week's experiments, I was thinking about how I could develop them. Then, looking back at my project, I realised that I found enjoyment and interest in patterns in *Methods of investigating, translating and iterating*. I decided to do iterations of patterns in order to design something that entertained me. After further researching works with patterns, I found in particular Daniel Buren's art theory of *Deconstructing Space and Time*, in which Buren redefines the structure of space and time while using stripes and geometric patterns to create new meanings for the work as the audience views it. I try to create new meanings in my work. What do the patterns I create make the viewer feel and question? During the second week of the tutorial, I received feedback that not only I, but also others, were able to enjoy the patterns. However, rather than just ending up with a self-satisfying project, I would like to consider further developments: what if, as Daniel claims, changing the patterns I create causes a change in impression or behaviour in the viewer? I have realised that there is room for more research into the meaning and impact of patterns, and I would like to continue my exploration. (208words)



A short statement



My initial exploration of the relationship between human behaviour and design led to unexpected results. Despite using a simple design with dots and lines and providing participants with a plot to connect them, more than half of the 100 plots did not work as intended. This led me to question my understanding of design and prompted me to conduct research to improve the experiment's success rate. During my research, I began to question whether functionality and outcomes should be the sole focus of design. I found myself drawn to designs that were entertaining without necessarily being functional, such as the objects designed by Carelman (1989). This realization made me appreciate the value of celebrating "failure" in design and exploring the potential of unexpected outcomes. To test Halberstam's (2011) theory, I iterated on new designs based on the plots that didn't work in the initial phase. The second week's results produced animal-like figures or geometric patterns that I hadn't anticipated. I interpreted this as a positive outcome of the *Conditional Design* method. This iteration led me to ponder the meaning and impact of the accidental designs that emerged using the *Conditional Design* method, particularly the geometric patterns. Could I include the playfulness expressed by Carelman and Munari in this? I intend to expand on this exploration in my future projects. (219 words)