

# Design Preview Specifications

## Aesthetics of Design

### Spring 2021

#### Due dates

- Detailed plans for your artifact must be completed by 11 am March 15.
- You are encouraged to revise and improve them later, but this is the version you must document for critique. If you revise your plans, submit an additional post about them later too.
- Complete Design Preview report midnight Weds March 17.
- Video of your Design Preview Presentation added to your Design Preview Report the night of your presentation.
- **2 Critiques** of Design Preview reports due Midnight Sunday March 21.

#### Details

##### Main Project Artifact

From the Initial Assignments document.

“You can make anything you want, as long as it has some sort of dynamic component; a moving part or something that changes with time. You are expected to pay for the materials (cost at least equivalent to a hardcopy textbook, say \$150) and the project is yours to keep at the end of the semester.”

And of course, it must express some aesthetic that you choose and define. That’s what this class is about, right?

**In view of pandemic, your design can be virtual. If so, please include more sketches, renderings and detailed assembly plans. Spend more time describing the aesthetic, and include alternate aesthetics if possible.**

##### Design Preview Report/Blog post

Length: As long as it needs to be to include the following. Don’t scrimp.

##### What you are going to make for the main project

- Describe and cite your inspirations and any existing designs that you adapted. *You must cite ALL content on your blogs for this course! Any photo that you did not take, any text that you did not write MUST have a citation, a source link. If you can't remember where you got something DON'T USE IT. Go back and search for something similar that you can cite. Please go back and correct your first three posts ASAP.*

- Describe your vision for your project, the specifications that you developed for its function *and its form, your artistic vision and aesthetic*. What are you trying for?
- Include and describe your initial sketches and final design plans. Include your CAD drawings if you are using CAD in your design process.
- Document any prototyping or fabrication progress to date.

### How you are going to make it

- Create a timeline graphic. Show your actual design process to date, and your planned timeline to completion. Be sure to show times for exploration, skill acquisition, looping, shopping, documentation and plans for disaster.
- Add a detailed description of your fabrication process. How are you going to make your artifact? What are the steps? Describe the steps shown in your timeline graphic. Document with lots of additional sketches, flowcharts, photos and/or video.
- Include a link to the video you made of your live presentation, or another video that provides an equivalent full description. If you want this to appear with a play button instead of a Featured Image, insert the link to your video (upload to YouTube or Vimeo) as the first text in your post, and set your post type to Video. You won't get credit in the end for this major post without a video.

### Two In-Depth Written Critiques

Choose two Design Preview Reports to read carefully. Use these specs to help you critique. Try to apply the Critical Response Process principles. Provide statements of meaning first, being specific. Ask neutral questions, but don't avoid the important questions! If you don't understand the aesthetic, or how the thing will be assembled, ask for clarification ("Please tell us more about XYZ...") If you have a suggestion, write "I have a suggestion about how to xyz. Contact me on Slack if you want to know more".

### Design Preview Presentations

In class starting Weds March 15 (see Schedule), we will have presentations in pods. The timing and Critical Response Process format is the same as for Upcycle. Two or three students will present each day. Two or three Critique Facilitators will be needed. A Google spreadsheet will be provided to keep track of people and record your in-class critiques.

Each student will give a presentation on their Design Preview, with the content of the presentation to mirror the written report, detailed above. Yes, Powerpoint is suggested. Plan to talk for 7 minutes, then take at least 7 minutes for critique, then one minute for the next speaker to get set up while others are typing their comments in the spreadsheet. This way **3** students can speak each period. The order of speakers will be set by who volunteers to go next, but if desired your pod can decide to set an order.

It's up to you to make sure presentation works over Zoom

Say Thank You at the end of your talk. Do NOT say 'Any questions' right away; wait until after the applause. Then ask for questions. It's magic. It completes the rhythm of the talk. Allowing applause sets the audience free to ask.

Be sure to record your presentation to add to your posted report. Yes, **this is required**. If your video turns out awful for some reason, you may re-record your talk afterwards and post that. I recommend you test your setup in advance. Title it, then upload to Youtube or Vimeo.

Everyone is expected to bring a laptop or other online device to comment on your podmates' presentations, live in class. **Even on the days you are not presenting, you must attend and comment**. This is another opportunity to hone your critique skills. If you cannot attend, be sure to comment anyways, and figure out some other way to contribute to the class.

# Critiques

Our critique method is adapted from

Lerman, Liz. *Critical Response Process: A Method for Getting Useful Feedback on Anything You Make, from Dance to Dessert*. EBook., 2002. [https://www.amazon.com/Liz-Lermans-Critical-Response-Process-](https://www.amazon.com/Liz-Lermans-Critical-Response-Process-ebook/dp/B00CF8MYD6/ref=sr_1_1?crid=33FL1ANVGYPYF&keywords=liz+lerman%27s+critical+response+process&qid=1565033305&s=gateway&sprefix=liz+lerman%2Caps%2C576&sr=8-1)

[ebook/dp/B00CF8MYD6/ref=sr\\_1\\_1?crid=33FL1ANVGYPYF&keywords=liz+lerman%27s+critical+response+process&qid=1565033305&s=gateway&sprefix=liz+lerman%2Caps%2C576&sr=8-1](https://www.amazon.com/Liz-Lermans-Critical-Response-Process-ebook/dp/B00CF8MYD6/ref=sr_1_1?crid=33FL1ANVGYPYF&keywords=liz+lerman%27s+critical+response+process&qid=1565033305&s=gateway&sprefix=liz+lerman%2Caps%2C576&sr=8-1).

## Step 1: Statements of Meaning

These are often, but not always positive statements, calling out a strength of the work.

What does this work say about design? About the intended aesthetic?

If making a positive comment, BE HONEST and SPECIFIC. What did you like and why? DO NOT JUST SAY 'good job'

## Step 2: Artist as Questioner

The student presenting can ask for specific feedback to guide further development of the work: "What do you think of the way top is supposed to open? What about the saturation of the color, is it too hot? Did you notice how the fasteners are hidden?" etc. Don't ask just 'what do you think', that's too vague. You'll get more useful answers if your question is focused.

Responders should answer with honesty even if your opinion is negative. However, offer suggestions only in response to the artist's question.

## Step 3: Neutral questions from Responders (audience).

This is tough, to ask a question without embedding an opinion. It will take practice. For example, instead of "It's kind of rough" or "why does it look unfinished" ask "How does the finish interact with your aesthetic" Be sure to ask about the aesthetics. DO NOT OFFER SUGGESTIONS HERE. Instead, ask about why certain choices were made.

## Step 4: Permissioned Opinions

Responders name the topic of their opinion, then ask the artist for permission to state it. For example, "I have an opinion about the overall size of your artifact. Do you want to hear it?"

The artist can answer yes or no. If you already know that the artifact is too small and what to do about it, you can say "No thanks." If you are open to suggestions, then say "yes". If you have a suggestion about how to make the artifact differently that hasn't been discussed yet, here you can say "I have an opinion about how to fabricate your device. Do you want to hear it?"

Students in the 5228 section are expected to volunteer as Pod Coordinators for one of the three major critiques: Design Preview, Design Preview, and Final Presentations

## In-Class Critiques:

- Log in toAesDes.org
- Find the post with the presenter's Design Preview Report
- **For each work, try to type or verbalize at least one substantive comment:**
  - a. **A statement of meaning** or
  - b. **A response to a question from the artist** or
  - c. **A neutral question** or

- d. **Ask to offer an opinion.** If you only type the offer, be sure to follow up later when artist will respond; if yes, then add your opinion.
- If you verbalize a comment, type it too.

## **Suggestions on what to do at each stage if you are the ARTIST**

### **Preparing for the Process**

... invested in continuing to work on the piece you are showing and open to the possibility that you might change it.

... thinking about what you want to learn related to where you are in the process of developing the work you are showing.

... in an open frame of mind about what you will hear.

... learning as much as you can about the physics before you present

### **Step One: Statements of Meaning**

... suspending the need to hear “this is the greatest thing I’ve ever seen.”

... suspending the need to question the sincerity of positive comments.

... attending to your own internal reactions to the comments in terms of how they inform the steps to come:

Are they answering the questions I have about the work?

- Are they suggesting that I need to probe deeper on any subject?
- Are they raising my sense of curiosity about something new?
- Are they reflecting a consensus reaction or a diverse response?

### **Step Two: Artist Asks Questions**

... building on the information you have heard in step one.

... refraining from long explanatory preambles.

... considering possibilities for two-part questions or general questions.

... ready to narrow questions down when they spill out in groups.

... ready to hear opinions, including negative ones, when they are in direct response to the question you have posed.

### **Step Three: Responders Ask Neutral Questions**

... attentive to possibilities and issues that may not be prominent in your current thinking.

... using the dialogue as an opportunity to advance your thinking about the work rather than to repeat what you already know.

... not working too hard to divine the opinion behind the question

### **Step Four: Permissioned Opinions**

... listening to the content of permission requests as well as opinions.

... exercising the options of saying “yes” or “no” to a proposed opinion.

... considering how content of this and previous steps is informing your thinking about how you want to continue with the piece you are working on

### **Wrap-up**

... consolidating the most useful information you’ve heard.

## **RESPONDER**

### **Preparing for the Process**

... invested in the potential for the artist to do his/her best work.

... thinking ahead to how you will participate in the steps of the Process as you observe the presentation of the artist’s work.

**Step One: Statements of Meaning**

- ... making comments that add new perspectives to what has already been stated.
- ... limiting your response to one or two points when many responders are participating.
- ... if you have a strong opinion that you would eventually like to make, addressing a related aspect of the work in your step one statement.
- ... noting the meanings that others have found in the artwork, observing how those comments are expanding your own perception of the work.
- ... observing your own preferences and points of reference.

**Step Two: Artist Asks Questions**

- ... keeping your answers honest and specific to the artist's question.
- ... expressing opinions, even negative ones, IF they are in response to the artist's question.
- ... listening carefully to the areas of interest and concern that are directed by the artist.
- ... staying interested in the conversation, even when it is about an aspect of the work about which you may not have a strong opinion.

**Step Three: Responders Ask Neutral Questions**

- ... framing a neutral question about the area of your opinion.
- ... considering options from general to specific and the possible merits of posing a more general question before a specific one.
- ... listening to the artist's response for indications that the opinion you have in mind may be either very valuable or irrelevant to the artist's concerns.
- ... curious about aspects of the work that aren't related to strong opinions (i.e., open to asking questions that are not opinion driven)

**Step Four: Permissioned Opinions**

- ... always prefacing opinions by saying "I have an opinion about \_\_\_\_ would you like to hear it?" and waiting until artist consents.
- ... indicating, in your request to the artist, if your opinion contains a suggestion or fixit.
- ... not loading the content of your opinion into the permission request.
- ... engaging the artist directly rather than dialoguing with other responders.

**Wrap-up**

- ... observing the quality of the contribution you and your fellow responders have made.