

 SERVICE DESIGN

TUTORIAL 4

Reflection in action

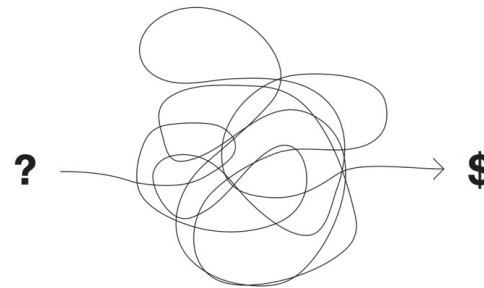
24.9.2024

Joanna Saad-Sulonen

QUOTE ASSIGNED TO GROUP 2

"At an off-site for Apple Computer's Creative Services department, Tim Brennan began a presentation of his group's work by showing this model. "Here's how we work," he said. "Somebody calls up with a project; we do some stuff; and the money follows."

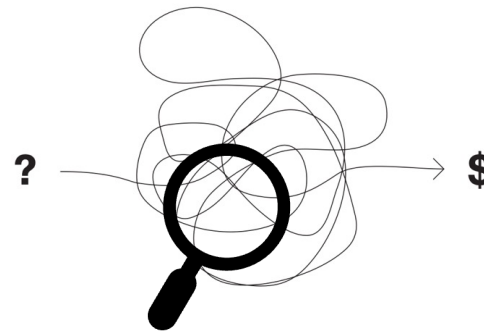
Hugh Dubberly in How Do You Design



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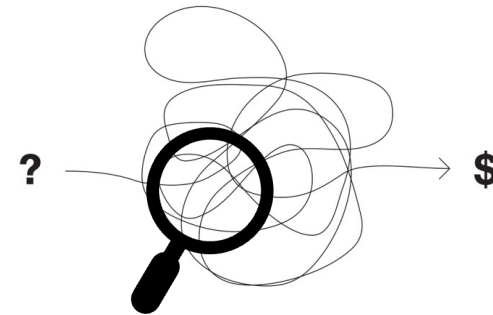
Hugh Dubberly in How Do You Design



QUOTE ASSIGNED TO GROUP 4

“There is no direct path between the designer's intention and the outcome. As you work a problem, you are continually in the process of developing a path into it, forming new appreciations and understandings as you make new moves. The designer evaluates a move by asking a variety of questions, such as «Are the consequences desirable?» «Does the current state of the design conform to implications set up by earlier moves?» «What new problems or potentials have been created?»

Donald Schön in Bringing Design to Software





REFLECTION-IN-ACTION

“The reflective designer is someone who is driven by practical concerns, but who is also able to step back for a moment and reflect on what works, what doesn't work, and why.”

Donald Schön in Bringing Design to Software



AIM OF TODAY'S EXERCISE

- Start training in reflection-in-action with a “simple” yet challenging exercise
- Work individually to be able to dive into one's own thoughts and processes
- There is no right way or wrong way to do the exercise, just do it!



100 LINES!

Design brief

- Problem description: We need around 30 series of 100 different lines that are hand-drawn on paper. Each 100 lines series should be drawn by the same person.
- Goals: The participant's 100 lines are used to engage in reflection-in-action on their design processes
- Constraints: The lines need to be hand drawn on big sheets of paper. Several sheets may be used but only on one side. The lines should not cross each other. Each line should be numbered and named.
- Budget: 0 (use what is available for free)
- Time: 45 mins (+ 10 mins break)



REALITY CHECK

- » Yes, you need to draw 100 different lines!
- » The only constraints are the ones mentioned in the previous slide

NOTE #1

» A LINE is not a picture

» Example:

Abstract

Descriptive



Life



Sick airplane

→ Remember to give a number and a name to each line!



NOTE #2

- » You are free to choose how you come up with the lines
- » You can stand, sit, move, go to another location, use headphones, drink coffee, change pens, call someone... just don't disturb your fellow classmates
- » Keep to the design brief
- » Keep mental notes about your process and be honest about your process (reflection-in-action)

creativity
process
flow
intuition
inspiration
problem-solving
obstacles



ANALYSIS: PAIR WITH ONE OTHER CLASSMATE

➤➤ PART 1: getting ideas

- When it was difficult to get new ideas?
- How did you get out of this “valley of death” of no ideas?
- In which state did you get into a “flow” situation, when you produced many lines?
- What were the reasons or things which had an effect in the change from “valley of death” to “flow” (for instance: going to another room, changing the pen or the color, reformulating your thoughts, actively looking for inspiration...)



ANALYSIS: WITH YOUR PAIR FROM LAST TIME

»» PART 2: continuity of ideas

- »» Look if in **a group of several lines** you find continuity in a theme or in the shape of the line (variations from one original idea) or are you more jumping from one idea to the other and back?
- »» Is the continuity related to the shape of the line or the theme and naming?
- »» Do you get back to some theme or shape you have been working earlier and elaborated on them in a new way?
- »» Have a look to the way you use the paper: When you take a new piece of paper is it starting a new idea or theme? Do you lose your flow when you change from one paper to another?

ANALYSIS: CONTINUE WITH YOUR PAIR

➤➤ PART 3: Syntactic and semantic

- Study your lines by separating syntactic development from semantic development, and syntactic-semantic
- **Syntactic**: the series of lines (group of lines) **look alike because of their shape or style** → mark these with SY
- **Semantic**: the developing of the lines has been guided by **similar kind of theme in the naming** (for example: the lines are about traveling) → mark these with SE
- Synthetic and semantic: probably these both have been developing at the same time so **both the name of the line and the shape remind each other** → Mark these lines with SYSE



ANALYSIS: CONTINUE WITH YOUR PAIR

Part 4: Most interesting and favorite lines

- » Any other insights? Did you notice something interesting in your pair's lines?
- » Mark your own favorite lines by circling the number (5 to 10)



PLENARY

- » Did you question the problem? Would you have wanted to change the brief?
- » Did you plan and stick to the plan? Or did you just go with the flow?
- » Could you identify a process? What was it?
- » Is the process you have followed one that you usually go through in other (design/problem solving) situations? Or was it different because of the nature of the design brief, or the material used, or the situation?
- » What were external factors that affected your process?
- » Are you satisfied with the outcome?
- » What did you learn?



SUBMIT TO MOODLE AS ONE PDF

- Take good quality pictures of your 100 lines
- Write a short reflection paragraph about your key take aways from the exercise
- Submit the pictures and the reflection text in one PDF to Moodle → Deadline on 01.10 at 12:00

