

MDes 1st

Process Book

Sep-Dec 2019 Fall Semester

Xavier W. Wang

About

This process book mainly extracts content from my two notepads, covering the focus of this semester. Among them are course reading, lectures, seminars, design works, design thinking and so on. This includes both a serious academic atmosphere and my own relatively less serious understanding of different projects and courses and the expansion of related content.

This semester is also relatively well-documented with a lot of course-related content. In terms of writing materials, it is mainly notes and understanding in seminars and design history courses. Of course, every course on design works is designed, and the learning of extra content is also included in each course.



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01

FUTURE FACADES

People & Time
+Future

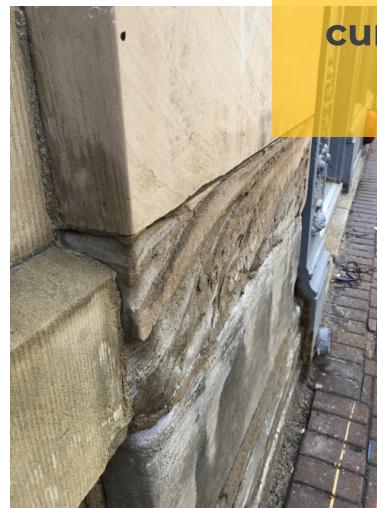
01

Intro

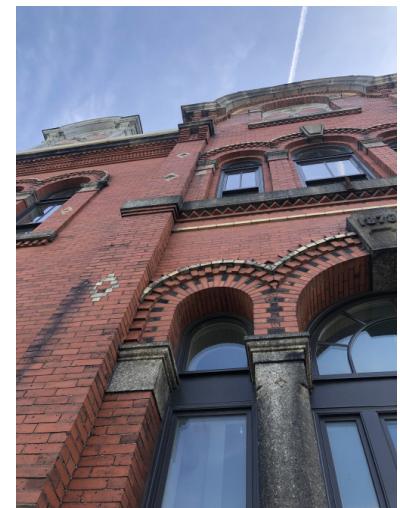
Debriefing, Case studying, Concept photoing, On-site studying

Group member: Anari, Shelly Mai, Marco Wang, Xavier W. Wang

The schedule of this intensive workshop is very compact. At the beginning of the project, we first learneded that we had to conceive the concept of an NSCAD future building. And make a laser cut corrugated paper model. We explored the location of all the current campuses and recorded all the facades that we found interesting and meaningful. Including different textures, colors, materials, proportions etc. Then I also listened to Rory in class about the concepts and forms of some advanced facade designs that currently exist.



Facades of
current campus

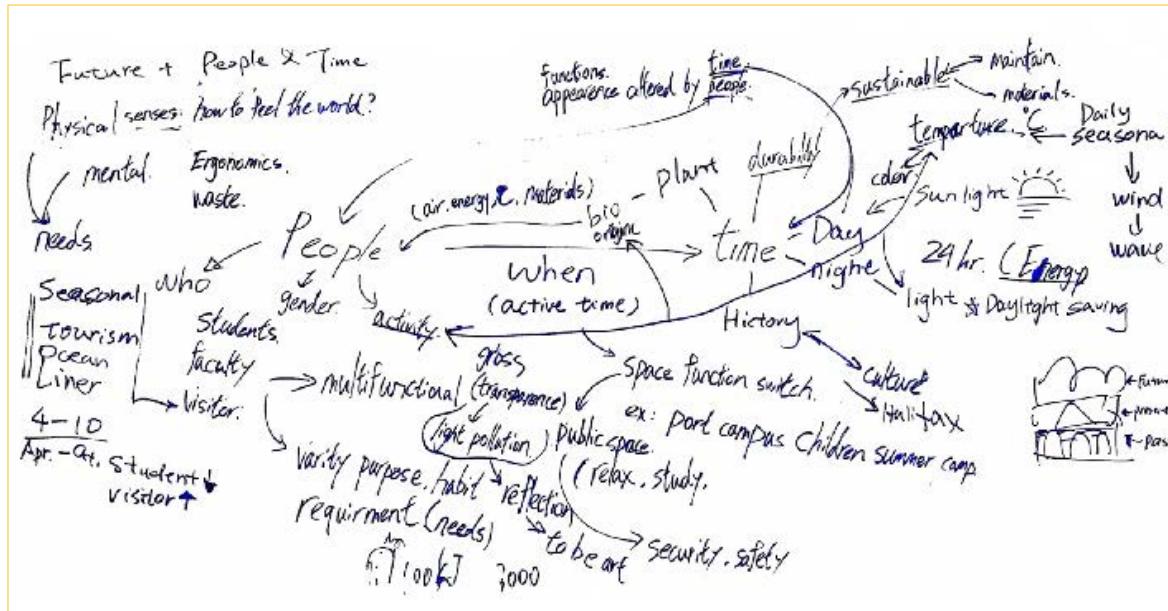
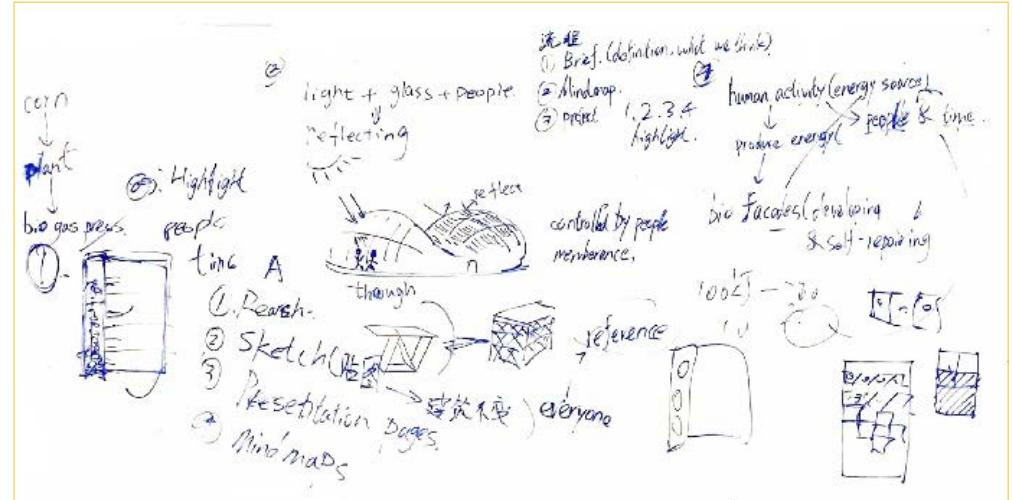


02

Ideation

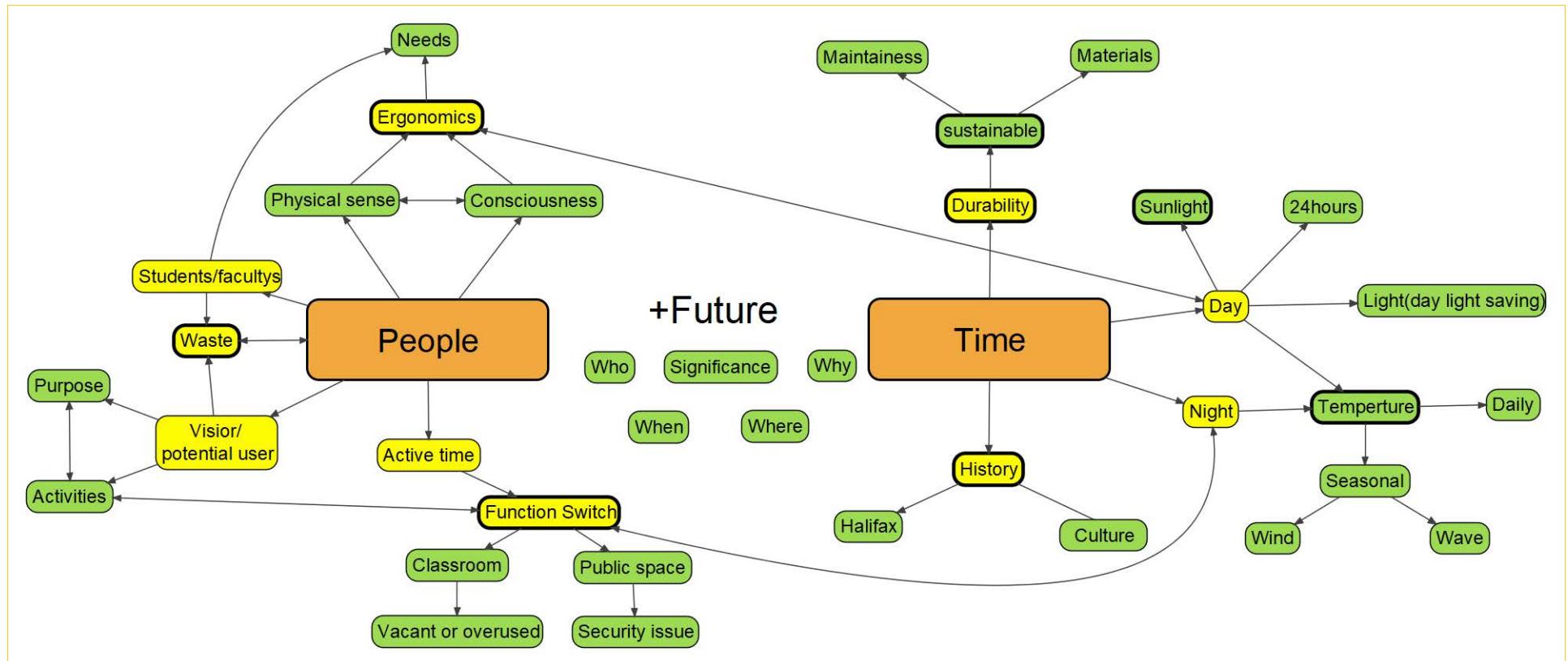
Key Words, Mind Map, Preliminary Design

Group member: Anari, Shelly Mai, Marco Wang, Xavier W. Wang



In the process we jointly decided on the four design directions. Including how to reflect the past, present and future of the building, and how to reflect the characteristics of the NSCAD school and the characteristics of the building's façade, and finally the use of technology and technology to achieve the adjustment of light, color, temperature and other designs.

Mind map



03

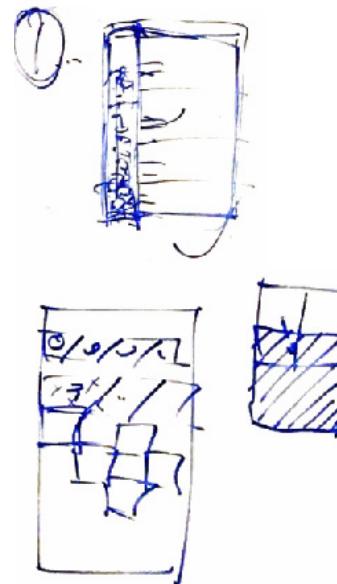
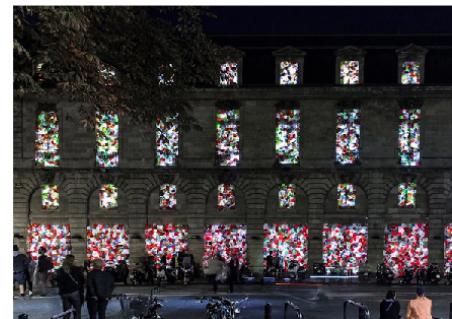
Concept

Four Design directions, Research, and Sketches.

Group member: Anari, Shelly Mai, Marco Wang, Xavier W. Wang



**Concept 1
Waste facades**



Soures:<https://www.blogto.com/events/angry-inuk-toronto/>

Sketch

The idea is that since we are an arts and design university, the daily waste generated by students and faculty members is different from elsewhere. There will be a lot of colorful and discarded materials in our school.

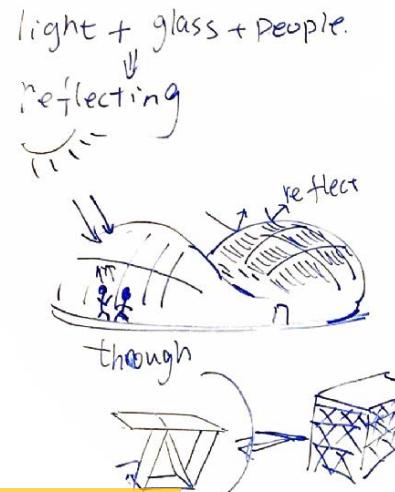
Set transparent acrylic boxes (some completely covered with glass and some covered with a small part) outside the window, used to stack these discards. Daylight shining into the room during the day is a scene, and indoor lights passing through the box at night to the outside is another scene.

Considering time, the relationship between light and people and architecture.





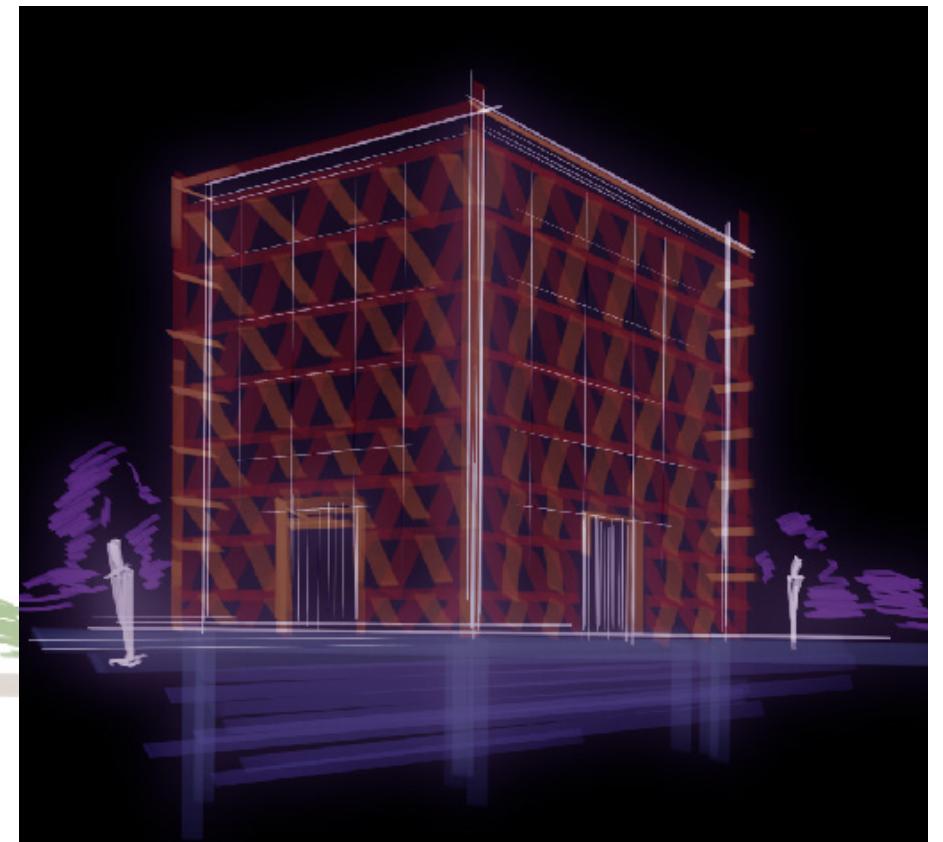
Concept 2 Light Facades

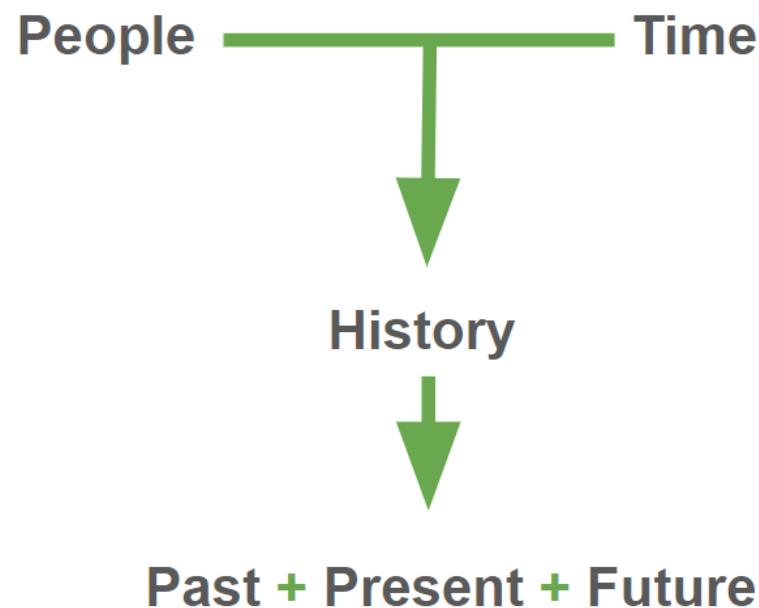


Sketch

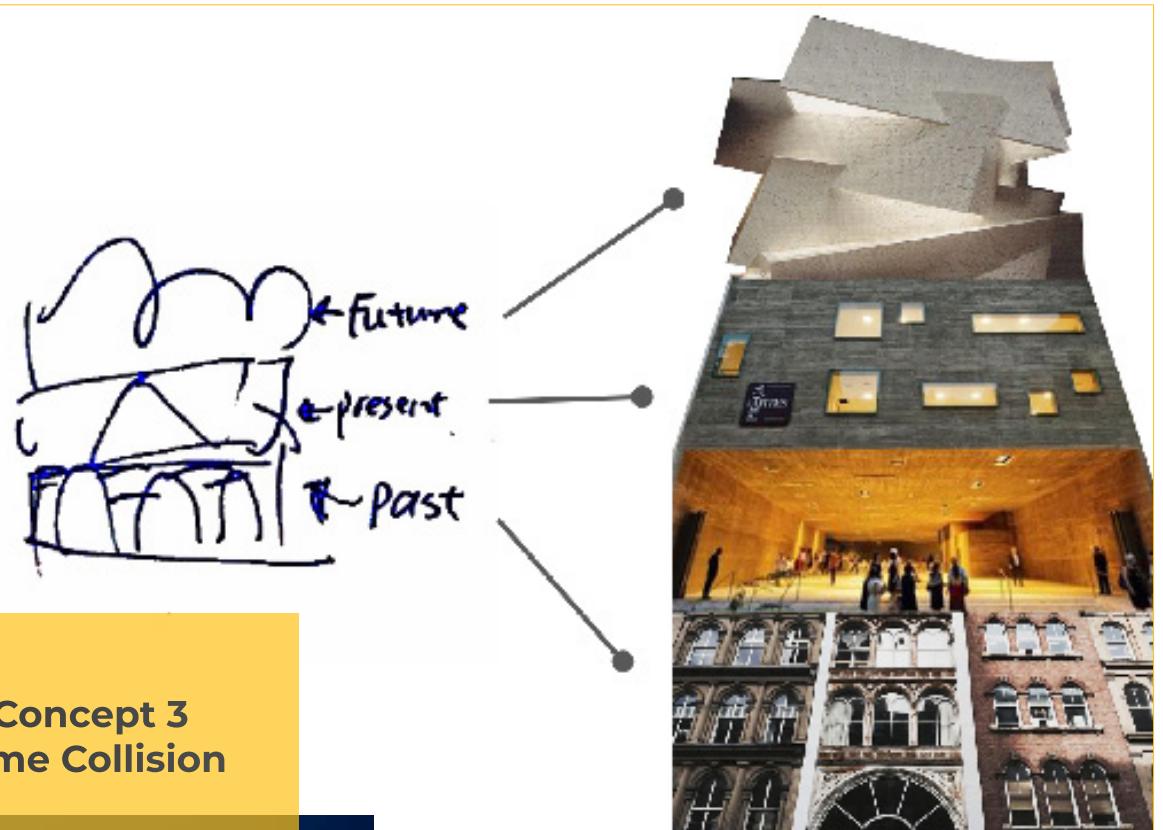


This concept is technically oriented. This is one of the last laser cut corrugated paper models made by our group. We have found that there is sufficient technical support to change the angle of light incidence through the ceramic and glass building facade, thereby improving the lighting requirements, ventilation requirements, temperature adjustment requirements, and indoor color temperature of the building. And can reduce light pollution to a certain extent.





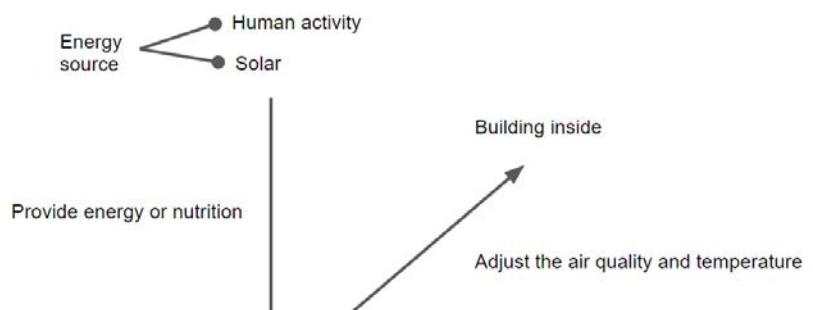
Concept 3
Time Collision



Sketch

This is one of the last laser cut corrugated paper models made by our group, which is divided into three parts as a whole. The NSCAD campuses, which represent the past, present and future, collide. It shows that the school has not only a long history and a flourishing current, but also a bright future.





Concept 4 Bioconcrete

The biomass and heat generated by the façade are transported by a closed loop system to the building's energy management centre, where the biomass is harvested through floatation and the heat by a heat exchanger. This is a very biased approach to architecture and biotechnology, and we ended up not using it.

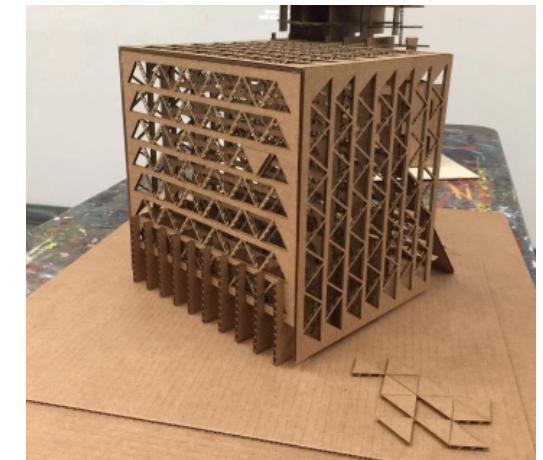
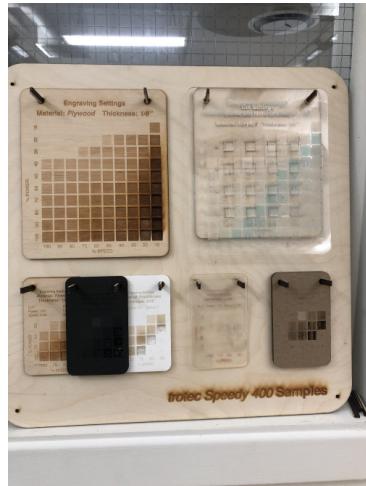


04

Mockups

Two Design directions, Two Final Mock-ups

Group member: Anari, Shelly Mai, Marco Wang, Xavier W. Wang



02

DESIGN SEMINAR

01

Beaded Strawberry & Angry Inuk



We witnessed the artwork of a native nation on September 17. The work of artist Naomi Smith is shaped like a strawberry. The introduction is as follows “*Strawberries are a Native Medicine plant. They are considered the first fruit that nourished us after a long winter. We are thankful for this abundance. This important sacred fruit took the form of the popular sewing emery in the 1800s. Emeries were composed of all manner of fabrics. They were stuffed with sawdust and usually emery sand. Early Native examples of the beaded Strawberry emery were composed of pretty pieces of silk, linen, wool and cotton. Often the caps were gracefully constructed from silk velvet or cotton velveteen. Each Native-made Strawberry was usually delicately beaded around the cap, which single beaded seeds all over the body and finished off with a beaded hanging loop and tassels. The antique Native-made Strawberry emery appears to be unique not only in style and beadwork techniques, but have been composed of an infinite variety of materials, making each one an individual artistic creation. Some Indigenous bead artists continue on with this tradition.*

Regardless of the work itself, these ways of describing a work are worthy of my study and experiment. This is really important to me.



For the movie, I am very agreeable, because I am a native people of my country. Many of the problems that Inuit faced in the movie have been faced by me and my family. Sometimes I think we are no different from Inuit. Our looks are very similar, and we have a certain degree of customs and clothes, except that the Mongolians have their own huge festivals or activities called 'Naadam'. It gives us the opportunity to continuously communicate with the outside world and make our lives closer, rather than marginalized.

When I first started watching this film, I didn't expect to have such a deep feeling, but as the film went on, I couldn't help feeling that from freedom and happiness to being restricted and sad. As I watched it, I took a lot of lines from the movie to remind me how touching the content inside was.



6230-1 Design Studio Seminar (Topic)
Design Activism for social APA.
Midterm assessment, At 15th Annotated bibliography
② Final, Dec. 10th.
↑
process journal (visual & text)
Sep 17.
first day. Native handmade strawberry (education, activism) provide more information for people to understand. If none don't know the language of certain culture. How could you understand it, even make it stronger is impossible, there has to be another way, "thoughtful making".
the movie today is "Angry Inuk" → 2016 Canada indigenous people. the family, the hunter, the craftsman, well-formed well-made, defends the invit seal hunt.
"Hoping the Seal to Surface, there is people cutter that didn't like hunting."
Same pattern we use in the "frozen faces" but the color of the men in the movie were red.

hunt seal are evil & done? for why,
1960 shut down the seal hunt.
They send out the supply for the community year around. And it is free.
They use teeth soften the skin. Seal skin (fur)
is not fuzzy for us, is
It shows us a well-made skin are with culture.
1983, they move from their village to town for living.
Seal fur seal skin seal.
"It our food, our cloth" ✓
the seal skin rate are rising 1986
"What is traditional hunting" ??
"We don't have the resource against the rich Americans"
Sto: to, Vote to ban the seal skin
"we are not one part of the disease!"
"Seal image are easy to spot let's easy to raise many" according to the interview in the movie.
"We use them as food, but we also take care of them, we need to protect them."
"the anti-seal hunter organization. Not short when they know that people will be there."

Naadam

From my point of view, the traditional activities of our Mongolian people are a very good communication opportunity for the so-called outside world. At Naadam, not everyone is an athlete or a participant in an actual project, but everyone present will feel that they are part of it, not just a visitor. Everyone chats, eats, drinks, sits on the floor or entering the yurt, all these activities will give people who have come the opportunity to participate, no matter how much it is, it is a practical experience, not a dry text or publicity.

This was also the inspiration for our group's proposal design for the issue of "Angry Inuk" film.



Naadam is a traditional festival in Mongolia. The festival is also locally termed “eriiin gurvan naadam”, “the three games of men”. The games are Mongolian wrestling, horse racing, and archery, and are held throughout the country during midsummer. Women have started participating in the archery and girls in the horse-racing games, but not in Mongolian wrestling. Naadam is celebrated in different regions of Mongolia and Inner Mongolia in July and August.

In 2010, Naadam was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO.

Introduction: Material Preference and Design Activism

What we need to pay attention to is that what needs to be distributed? It is also the reality of who to consider. Considering equity and sustainability at the economic and political levels requires effort, and interaction with specific individuals and specific situations. Rather than simply presenting a materially different public world. Design activism exists in a state of continuous development and needs to adapt to the current environment and context.

Design Activism and Social Change, Barcelona 2011

This special issue on design activism springs from the 2011 Design Activism and Social Change conference in Barcelona. Design activism has been a strong, central theme at a number of conferences, including Changing the Change in Turin (2008), NORDES in Helsinki in 2011, What Design Can Do in Amsterdam (2011), and Cumulus in Asper (2011). However, in a more concentrated way, the Barcelona conference brought together one hundred papers from thirty-four countries to explore historical, theoretical, and practice questions of design activism. The energy and rigor of study that flowed through the conference shows how live and widespread the desire was to share histories and viewpoints on the subject.

Of particular note was the strength of new research into political movements in the design history of the 1970s, from Cuba to Lebanon and from Portugal to Norway. There is much to be gained through a detailed, critical analysis of international contexts and flows of design here. This was a crucial decade for so many interests. Neoliberalism was, arguably, kick-started in 1971 when President Nixon unilaterally pulled the USA out of the Bretton Woods agreement. This year also saw the English publication of Victor Paparek's *Design for the Real World*. This went on to be possibly the most globally successful design book ever, with publication in over twenty languages. Paparek's no-nonsense critique paid particular attention to economic questions: part of his invective was directed at the grand bluff of design concerning how specially "designed" goods could be sold on at exorbitant prices. Another approach of Paparek's was to take up the relationship between obsolescence and waste, picking up on the tradition of the critique of consumer culture from Vance Packard.

In her contribution to this issue, which is entitled "Actions Speak Louder": Victor Paparek and the Legacy of Design Activism," Alison Clarke emphasizes another narrative. While acknowledging an influence from American consumer-rights discourse and green politics, she positions the development of Paparek's thinking in the workshops that he ran in Finland and other Nordic countries in the late 1980s. In so doing, Clarke's spotlight falls more sharply on his productive laboratories of participatory design. Paparek saw activism as being rooted in the student movement that favored workshop-based action, prototyping, and real experimentation over the bland rhetoric expressed at design conferences.

A "call to arms" for the socially responsible designer has almost been standard fare at international design conferences. When I saw Victor Paparek speak at Design Renaissance in Glasgow (1993), this claim was frequently to be attached to a vague notion of design's modernist inheritance by other contributors. I don't think Paparek was particularly impressed with (what he would have called) such "Marini statements." His material and political preferences were far more pragmatic.

One downside of the mainstream embrace of design activism is that it gravitates toward institutionalized frames of reference: the language of entrepreneurship, humanitarian aid, and "innovation." This excludes more oppositional or explicitly political approaches that may challenge existing power structures.

Otherwise, key challenges for design activism are the same as for activism, generally: sustainability and perseverance, effectiveness, agility, and outreach. Designers celebrate invention, but it is important to learn from the rich history of popular movements about what works and what does not, to explore a range of tactics and theories of change, and to develop a critical analysis of power, not just gadget-making, charity, or public awareness.

Particularly, designers should participate in broader conversations about public policy, community engagement, and social mobilization. For instance, the Center for Urban Pedagogy partners graphic artists with grassroots community groups in New York City to visualize pressing social issues and the public policies behind them, from affordable housing to the juvenile justice system. Architecture 2030 is successfully urging city and state governments across the USA to implement stricter green building standards. Designers are even engaged with Occupy Wall Street and affiliated groups producing posters and publications to mobilize around inequality, debt, and the right to the city (Figure 1).



Figure 1
Occupy Wall Street poster by Josh MacPhee, 2011. Source: Josh MacPhee.

Global Design Activism Survey

The countries described in the article span the globe and involve different disciplines of design. Some of them are partial pragmatism, while others tend to be methodologies. Due to the understanding of the diversity of design activism among different groups of people, the design form and starting point of the corresponding regions are unimaginably different. From participation in political and public welfare activities to the tendency to improve the design of items, the coverage is wide. But what people can feel is the deeper similarity in this, perhaps the spiritual level or the practical level.

02

Presentation

What might design activism do to support communication of the Inuit Peoples efforts to inform governments and anti seal hunt protestors?

Group member: Amber Shao, Da Wei, Ye Lin
Yu Hua, Xavier W. Wang

In our discussion, according to the video, we mainly focused on two problems of the Inuit. The first is the Inuit and the anti seal hunt community cannot have a equal conversation to make an agreement. The government and many animal protection organizations didn't give a response because the Inuit has no power no money to make a strong influence to attract their attention. What the Inuit said or did are not convincing, not authoritative enough. Then this led us to the second question, how to make the Inuit's word or action convincing, which means how to introduce the Inuit culture and the background of seal hunting to the

world. We think one of the biggest real problems the Inuit has now is that people outside their community don't know the story behind the seal hunting. When hearing about seal killing, most of people would feel uncomfortable, and maybe disgusted by this topic. Even for us, I think some of you must felt it is quite cruel at the beginning of the movie. So based on these concerns we came up with three possible plans.

Plan 1

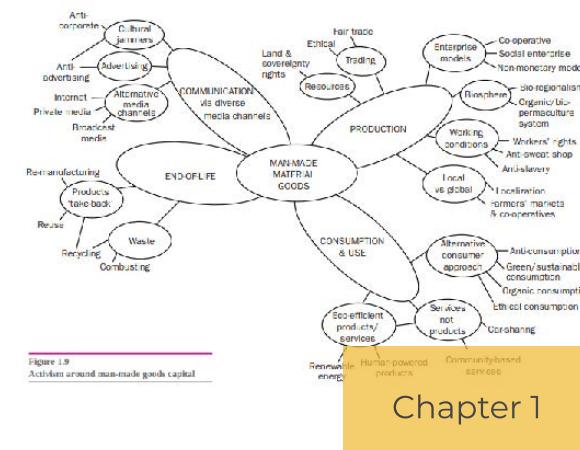
The first one is System Design. As mentioned in the movie, the government and anti seal hunt protestors always refuse to show up. So how about setting up a group of experimental controlled communities as the bridge between these two opposite groups of people. For example, one of the communities keep the traditional life style, and keep doing seal hunting. The second community keeps part of the current life style and follow some parts of the government's instructions. And the last community completely give up the seal hunting. And then let this controlled system runs for like 3 years for example, and do the assessment to the incomes, health degrees of local people, resident's satisfaction degree, and etc to see which community is the most successful, and then do further society design base on it. But of course, this plan also has loopholes, like how persuade the local people to join the controlled community, how to convince the government and anti seal hunt protestors to communicate with the Inuit.

Plan 2

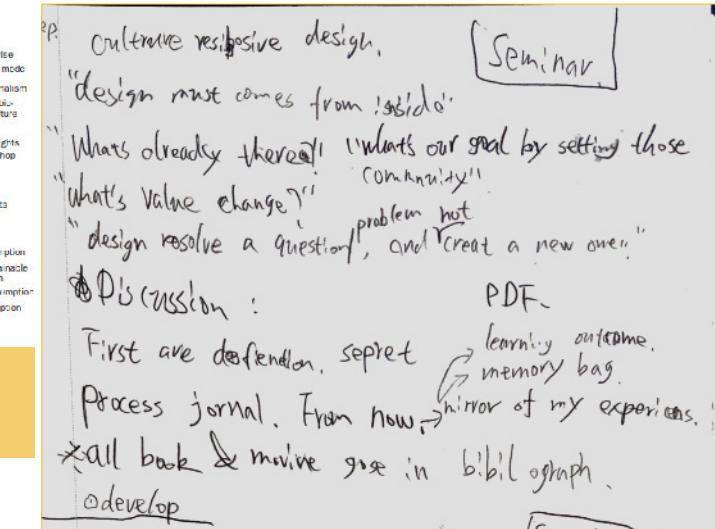
The second plan is cultural tourist propaganda design. We think the best way to know a culture is blending into its context. So we think maybe it's an effective way to bring the Inuit culture and seal hunting story to the world's stage by organizing some cultural travels. Once there are more people in the local place, we can then develop some serieses of narrative design to show the Inuit culture and seal hunting, like narrative posters, illustrations, souvenirs, ect. We hope these visual information can attract people's attention to the interior meaning of seal hunting for the Inuit, it's not for luxury, not for entertainment, not for enjoyment, but the foundation of their live.

Plan 3

When mentioned about attract attention, it reminds us of the seal appearance animal protectors used for anti seal hunting campaign, which are very adorable that can easily motivate viewers' sympathy. So here come with our third plan, which is combining the graphic design of the Inuit culture with packaging design. People feel uncomfortable about seal hunting because they think it's a violent, bloody activity. Then what if we transform it into a more acceptable appearance and use this appearance in the package of daily products, like coca bottle, milk box, shopping bags... so it can be shownen everywhere in our daily life and use quantity to get public attention.



Chapter 1



Design Activism

The first chapter of design activism covers a wide range of concepts and is relatively abstract. Reading is relatively difficult to understand. It is a little distance from the related design education I have received before. It can be said that I have never been exposed to the relevant content concept. I feel that more examples can be found in subsequent readings to make up for the gap in the middle.

03

Exhibition

RESPONSIVE : International Light Art Projects Halifax exhibition.



Design Activism

In this chapter, I and my team members discussed about the examples given in the book from 1750-2000. This is a good and informative supplement to the abstract concepts in Chapter 1, but it is still relatively far away. Many years, I hope to read more and more new content in the next chapter. This chapter discusses the relationship between environment and design in many ways, including the attempts and examples of environmentally friendly design by the pioneers of design activism in the 1980s. I have to say that in the design education I received before I came to NSCAD, this direction has not been considered our main focus. This can't help but make me think, isn't our environment very bad and difficult to survive? Don't we need to think about this? The answer is yes. So I think in this education background, compared with NSCAD or any other area of education, this is very worth learning and learning. This is where I am very pleased. After all, all of our current focus is on environmentally-friendly design, usability, design justice, etc. These are the concepts that I personally or generally Chinese students lack.

stimulated new forms of grassroots localization, like the Transition Towns movement aiming to 'power down' in response to the double whammy of climate change and peak oil.⁴²

The eco-efficiency activists

From the early to mid-1980s, designers from a wide range of disciplines examined how they could aspire to create more eco-efficient buildings, products and services. This repositioning of their design philosophy sets them in a positive activist mould whose aim is to reduce the environmental footprint and impact of their creations. Quite simply, they adopted a new client – the environment.

Architectural responses tended to follow certain strategies: an update of vernacular traditions and techniques with sensitive culturally relevant design; reuse and recycling of materials; embedding of the latest eco-technologies to reduce a building's environmental load. Occasionally the strategies were hybridized. This work is well documented in architectural publications and will not be further considered in detail (see examples cited pp17–18 and Note 39 on p29). There are rarer examples where ideas of socio-cultural sustainability are blended seamlessly with eco-efficiency and a powerful design aesthetic. The Jean-Marie Tjibaou Cultural Center, 1992–1998, in Nouméa, New Caledonia by the architect Renzo Piano, is an exemplar.

In the late 1980s there was a shift in Western European countries towards a concept of the 'green consumer'.⁴³ John Elkington penned a ten-point code for green designers for the Design Council in the UK in 1986. This galvanized certain sections of the industrial product design community, especially design engineers, who were helping companies to bring 'green design' products to the market.⁴⁴ Through the early 1990s this approach to product design acquired the catch-all description of 'design for the environment' (DfE) and a well-developed toolbox emerged.⁴⁵ DfE, also referred to as 'eco-design', was seen as a promising approach

Chapter 2

Design Activism & Siluo'Presentaiton

- Goal 1: Eradicate extreme poverty and hunger
- Goal 2: Achieve universal primary education
- Goal 3: Promote gender equality and empower women
- Goal 4: Reduce child mortality
- Goal 5: Improve maternal health
- Goal 6: Combat HIV/AIDS, malaria and other diseases
- Goal 7: Ensure environmental sustainability
- Goal 8: Develop a global partnership for development.

Progress is variable, but each goal encompasses a unique collection of problems, each of which becomes a design challenge.

Institutional change is happening in government, business and social sectors as legislation and regulation improves protection of the environment and encourages organizations to adopt corporate social responsibility measures. There are various portals offering an independent view of corporate progress in environmental and social issues. The European Union's record on environmental legislation has been exemplary and there is a growing raft of Directives covering a wide range of design-related activities from packaging, recycling, electronics and electrical equipment, and a growing number of energy-using products.

Technological change is a perennial key issue for sustainability and design. The internet, ICT developments and social networking platforms are changing the way everyday communication and collaboration is happening (see Chapter 6), opening up new ways of co-designing and more open-source and participatory design practices. Other technologies important to the sustainability journey include: technologies for renewable energy sources (solar, wind, wave, geothermal, biofuel); biomimetics and bionics; light-weighting; 'smart' materials, e.g. shape memory alloys and polymers, ultra-strong ceramics and fibres and 'eco' materials, e.g. biological materials easily recycled by nature, synthetic materials containing a high recycle fraction; and nanotechnologies, e.g. coatings for self-cleaning surfaces.

Having knowledge about all the issues above equips a designer with a broader awareness of how design decisions can have a significant knock-on effect to distant ecosystems, lands and peoples. It also opens up new opportunities to focus the lens of the design activist.

Notes

1. Lynas, M. (2006) *Six Degrees: Our Future on a Hotter Planet*, Harper Collins, London.
2. Hansen, R. (2006) *The Rough Guide to Climate Change*, Rough Guides, London.
3. Lynas, M. (2005) *High Tide: The Truth about our Climate Crisis*, Harper Perennial, London.

Chapter 3

We listened to Siluo's presentation on 'participation'. This can be related to what I learned in the PBAC course last semester is design identity, and there is a different design method. This involves, co-design, genius design, user-senttered design, and so on.

We also discussed in Chapter 3 the issues facing the world today, non-renewable resources, climate change, population, war, and poverty. We live in an unsustainable world. For the past few hundred years, humans generally believed that our earth resources were inexhaustible.

In the last part of this chapter, the author points out a number of issues that she believes are the most significant currently. Finally, he proposes what we need to consider as designers today. Quote '*equips a designer with a broader awareness of how design decisions can have a significant knock-on effect to distant ecosystems, lands and peoples. It also opens up new opportunities to focus the lens of the design activist.*'

In combination with the content of the second paragraph of this chapter 64 and the author, the author hopes that designers can consider not only the aesthetic angle when considering design, but also the broader consideration, and then it is important to understand different materials and technologies. Because only by understanding these different options can we fundamentally make the design sustainable.

04

Treaty Education

Treaty Education Mi'kmaq epistemologies and the notion of being Treaty People

Four key questions guide the work of Treaty Education Nova Scotia:

- Who are the Mi'kmaq historically and today?
- What are the Treaties and why are they important?
- What happened to the Treaty relationship?
- What are we doing to reconcile our shared history to ensure justice and equity?
- Through building awareness and understanding Nova Scotians can together create an environment where reconciliation can be fostered.



15 Oct. "treaty education" Mi'kmaq epistemologies
Presentation.
Jewai = Hello
Engage with the cultural surroundings of indigenous people
there will be people tell us why "we" dance, or pray
but be respectful.
"Smudge": get rid of negative energy] [Now I smoke so
for tobacco - legal fractures, - drums also for good stuff]
make (smell grass)
ever, ears, hearts, monthly
Who are the Mi'kmaq? four question, tribe?
dan?
Education one important, "I want do the speak and the
Mi'kmaq pray 15 years ago."
"First residential school" 1996 closed, Saskatchewan,
Indian
Not in New Brunswick & Prince Edward Island,

they & pray for four stage.
Mogols are three stage: "SKY, earth, ancestors"
greatest share the activity he has, he was jumpin
since & 父親. American? Smudge?

Treaty Education is a vehicle for us to begin the long-term, generational journey toward reconciliation. Mi'kmaq and provincial government officials are working together to develop specific Treaty Education programs and services for the education system, the provincial civil service and the broader public.

05

Disscusions

Workshop:investigate the design activist examples referenced in Fuad-Luke chapter 4

Group member: Rubing Li, Sepideh Zabeti
Siluo Dong, Xavier W. Wang

Chapter 4

Our team quickly identified so many examples which we are not familiar with, which ones are familiar, and which we all know. Then we divided the work and cooperated, located all the unfamiliar parts, analyzed and discussed, and conducted a fruitful workshop, which basically solved all the content of 70% -80% before class.

Works referenced in Chapter 4

- 1 Adbusters organize Giraffe Innovation's Changing Habits P87 Finding new ways to communicate
- 2 Worldmapper P89 absolute 192021 P88 population
- 3 The Story of Stuff P87
- 4 MIT Smart Cities (Fab Tree Hab; CityCar)
- 2 FLOW market (Mads Høgstrøem) P87
- 2 Futurefarmers (Lunchbox Laboratory)
- 3 No Shop (Thomas Matthews) P93 not only tell stories but elicit strong cognitive & emotional responses
- 3 RED, Design Council UK (Future Currents) P95 communication by project
- 3 Grow Fur (Cay Green) P85
- 4 Tache Naturelle (Marti Ruiz de Azua)
- 3 An Affair with a Chair (Natalie Schaap)
- 3 do (Kesselskramer)
- 3 do Create (Milan 2000) P90 half way design.
- 4 Eternally Yours Foundation P101
- 4 Connecting Lines (Judith van den Boom)
- 4 Proto Gardening Bench (Jürgen Bay for Droog)
- 4 Grown-Furniture (Christopher Cattell)
- 4 Yael Shai of Innovo Design working with Plantware, Israel (plants that are functional)
- Richard Liddle Codha Design (recycled HDPE)
- REEE Chair (Sprout Design)
- 2 Celle chair (Herman Miller)
- 2 Trevor Baylis
- 2 Flamp (Marti Guixé)
- Smart Cities (MIT)
- 2 Comm,n open source car (Netherlands)
- 2 Boase housing development (Force 4 and KHRAS)
- 3 The Lifetimes Project
- 3 5 Ways Project P105
- 3 Tyranny of the Plug (Dick van Hoff)
- 4 Front (Swedish design agency)
- 1 Tensta Konsthall (Front initiated interior design project)
- The Hug Shirt (CuteCircuit)
- 4 Home Zones project
- 4 Dott 07 Project
- 4 Edible Estates
- 4 Edible campus
- 4 High Line Project New York
- Clock of the Long Now (Stewart Brand)
- INDEX (Danish Design Centre, Copenhagen)
- Design for the other 90% (Cooper Hewitt Museum)
- Siyathemba (Swee Hong Ng)
- Vestergaard Frandsen (Danish Swiss Company- healthcare)

21

44

06

Annotated bibliography

It contains all the course content at that time, as well as relevant materials I was looking for.

This annotated bibliography is based on the current learning progress and my own understanding, in the context of the design activism related field. For me, different visual expressions can bring different learning effects, especially the sources of this annotated bibliography include books, articles, movies, and web multimedia. I have to say that many of the ideas and areas I have come into contact with are new and valuable. For example, some of the ideas that I have never thought of together before, and I didn't realize that something was actually the result of design activism. This annotated bibliography is a mix of descriptive introductions and my related comments as a summary and assessment of the learning process.

Annotated Bibliography

Faad-Luke, A. (2009). *Design activism : Beautiful strangeness for a sustainable world*. London ; Sterling, VA: Earthscan.

The author first defines the design activism and the possible categories, and then lists some of the design practices of the past 250 years that are similar to the definition of this design activism. Afterwards, the author elaborated on some issues in a specific era, mainly related to the environment and resources as well as policy making. The following examples illustrate some of the potential practices of today's design activism. I think the definition of design and activism at the beginning of this book is very complicated and abstract, but the rich explanations and examples in the later chapters perfect the concept of the book. For me personally, I have never thought that design can rise to such a level before reading this book. I have thought about good design to improve the quality of life, but I never realized the influence of design activism on the political level. I believe that the following chapters will also give me a ground-breaking understanding.

Ivey, M. (2019). Characteristics of design activism as identified in Markussen, T.(2012) The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics [Class handout] Design Division, NSCAD, Halifax, NS

This handout is a summary and list of the key contents of the Markussen, T.'s article. In the reference text, I learned that the author believes that the core scope and main meaning of design activism include stimulating social change, enhancing awareness of beliefs and

Extra material in annotated bibliography

This video begins to show me a series of historically visual designs that can be defined as design activism. The host and video background is from the Netherlands. This involves politicalism and graphic design. Then through interviews and impromptu speeches by designers from different periods show me the importance and close connection of graphic design to design activism, as well as the potential for development. I was inspired by a designer's proposition, which is about 'Everything is political Everything is poetical'. At the time, this view was crucial for me to understand design activism. I have always thought that design activism is limited or narrow, and the resulting thinking I think design activism is more for a broad or broad sense. Later, there are designers who talk about how good or bad design affects public opinion and even political decisions, laws and regulations. This is the same direction as the angry Inuit in the movie, they all want to solve similar problems.



It's All Graphic #2: Activism and Graphic Design

07

Civic Innovation Outpost

'Design and animate the physical space for Halifax's new Civic Innovation Outpost Lab at Volta'

Group member: Rubing Li, Sepideh Zabeti
Siluo Dong, Xavier W. Wang



HFX/CIO

Halifax
Civic Innovation Outpost

Task:
Design and animate the physical space for Halifax's new Civic Innovation Outpost Lab at Volta

Briefing Date:
October 7th, 2019

Launch Date:
TBD but as soon as November 4th-8th, 2019

Budget:
\$10,000.00

Internal Team:
Karl Allen-Muncey,
Director, Civic Innovation Outpost
kari@halifaxpartnership.com

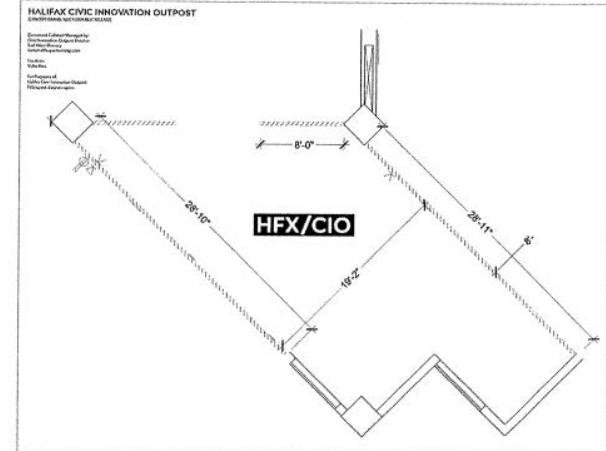
Miriam Zitner
VP, Halifax Innovation District
mzitner@halifaxpartnership.com
Sara Colburne
Innovation Comms Lead
scolburne@halifaxpartnership.com

Creative Brief:

DESIGN & ANIMATION OF THE CIVIC INNOVATION OUTPOST:

Prepared by Karl Allen-Muncey, Sara Colburne & Miriam Zitner

Based in the VOLTA space, and proudly a part of the Halifax Innovation District.



"We need the outpost to be an engaging, aspirational, and attainable space, where safe conversation and free thinking, can happen, and a place that takes complex problems and turns them into understandable, tangible outcomes."

What does success look like?

A space where multi-disciplinary teams can identify solutions to civic challenges that will improve our city - and actually roll those solutions into action.
Not just a thinking space, also a doing space.

Inspiration

Consider this passage... "Context includes permutations and combinations of events, patterns, structures and cultures overlaid on a situation". That could be one way to think about how this space will need to function and breathe.

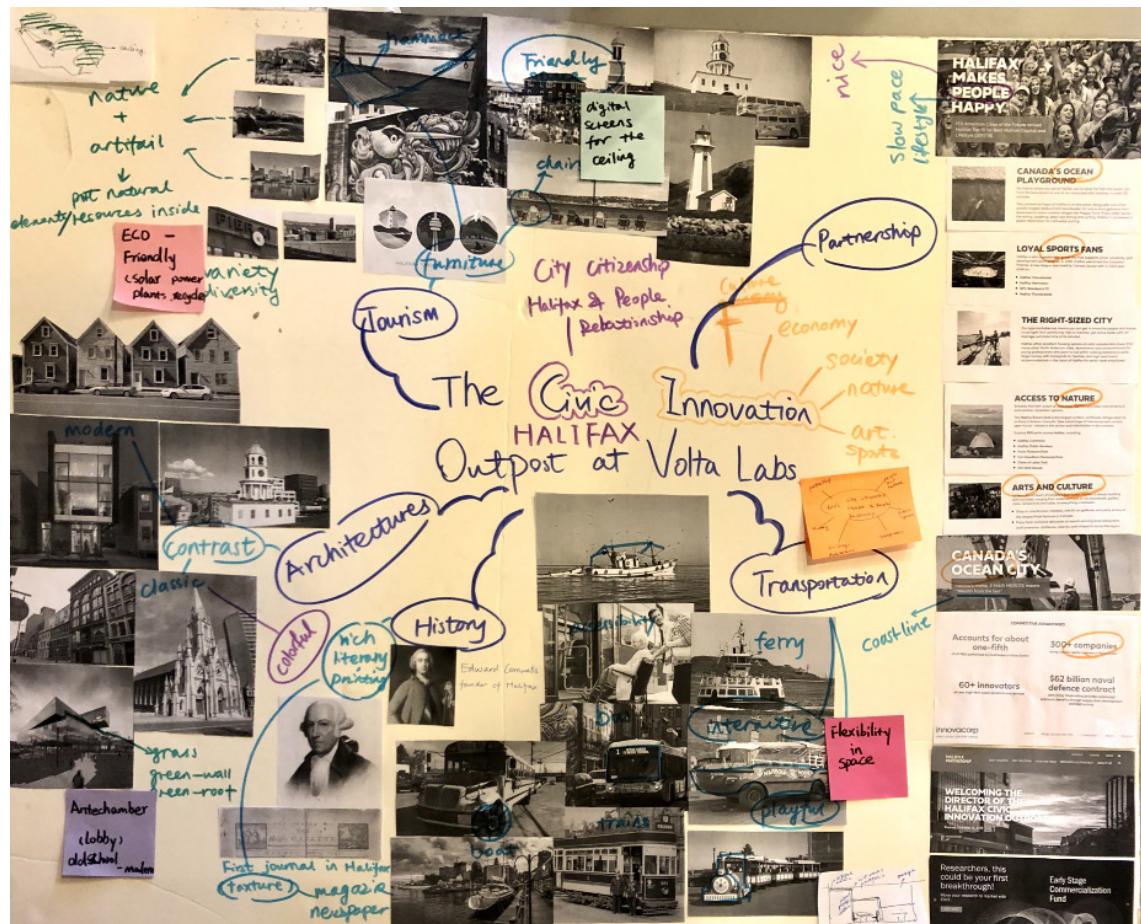
Why are we here?

The Halifax Partnership and HRM are launching a Civic Innovation Outpost in Halifax, the first project of the Halifax Innovation District. Outposts of this kind provide a place where ideas are created, people work together, collaboration and design thinking are common, and where tangible outcomes are produced.

Who is our audience?

HRM and its municipal business units, startups, HRM citizens and organizations.

Mind map



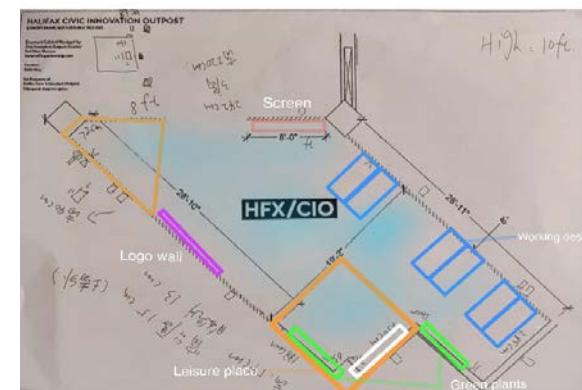
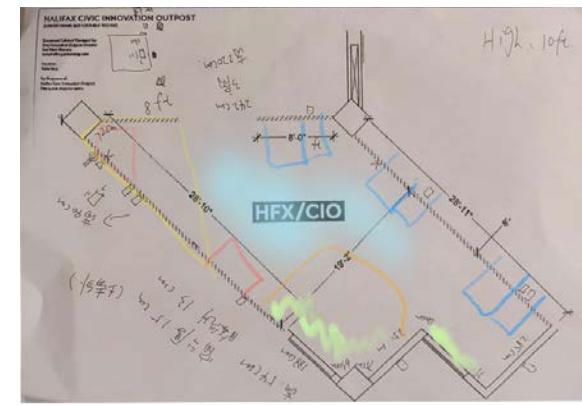
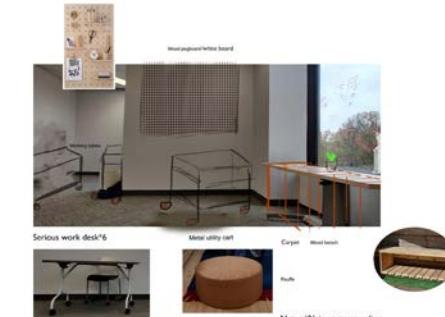
1. Our group's main concept: contrast
 - a contrast between historical (classic) style and modern style
 - a contrast between natural resources and artificial design
 - a contrast between old public library style and new public library style
2. What we need to do:
 - sketches
 - detailed design for the interior (multi-functional space, interactive and playful furnitures, colours, materials such as mirrors, digital screens, eco-friendly whiteboard and so forth)
 - 3D rendering or models
 - PPT for Sunday, Nov. 2nd.

Key point of project

① diversity,
 one group.
 ② buildings ③ transportation
contrast ④ History.
 utree corner logo wall. ⑤ smart surface (projector)
 idea↑ white board

vvu.com, 22 Oct. Maritime center Volta
 post media → new media, asset → informative, design thinking space
 Civit lab (influence(s)) extension of existing
 design thinking space
 ① small group 5-6 people maybe 10m.
 steel case? Other room mostly furniture,
 maybe Ikea high-end furniture.
 diversity room
 ② storage room. (paper work), bench,
 shoe box, collaboration,
 structure
 ③ inspiring,
 ④ Don't cover the privacy
 ⑤ people wear headphones all the time (2e, ok)
 ⑥ Don't be too chaos.
 ⑦ reuse of something
 What's the icon of Halifax, self branding

Project Development



Disscusions Design Activism

Group member: Rubing Li, Sepideh Zabeti
Siluo Dong, Xavier W. Wang

This chapter focuses on the discussion between co-creation, co-innovation and co-design with my team members. It is mentioned that the creative potential of these identical customers can help companies create better services and products, which has become a reality.

Encourage the development of methods to exploit this potential.

It is a challenge to integrate different people into the design process. We must recognize the advanced nature of this design concept and its own characteristics, and understand and practice such methods. Like the projects we did for halifax innovation outpost the other day, we also realized the advantages and characteristics brought by similar design patterns. First of all, our design has become more in-depth, and at the same time it covers the perception of the same thing by different individuals. To a certain extent we have completed a relatively complete design, while also retaining some of the characteristics of each individual.

Chapter 5

The Rise of Co-creation, Co-innovation and Co-design

Since the 1980s there has been a shift in attitude of certain business sectors towards its customers. The realization that the creative potential of these very same customers can help business create better services and products has encouraged the development of a range of methodologies to tap this potential. The language has shifted, as noted by Liz Sanders of US design agency SonicRim, who was an early pioneer in revitalizing participatory design approaches¹² from designing for users to designing with users, from customer to user to co-creator (Figure 5.2). This shift has been paralleled with a resurgent debate about the social dimensions of design,¹³ the role of the internet in opening up new opportunities for design/designing,¹⁴ a widening of ecological reform to embrace technocratic to strong democratic approaches,¹⁵ and the shifting canvas of design praxis.¹⁶ Now that the participatory genie is out of the bottle, designers need to get a firm grip on what it means for the design profession and how it can be engaged effectively for design activism. One particularly important dimension is how intellectual property (IP) is protected in this participatory culture. A balance needs to be struck between commercial appropriation and the creation of a genuine commons of knowledge and know-how.

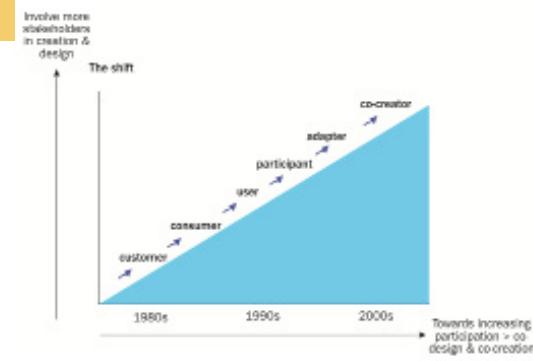
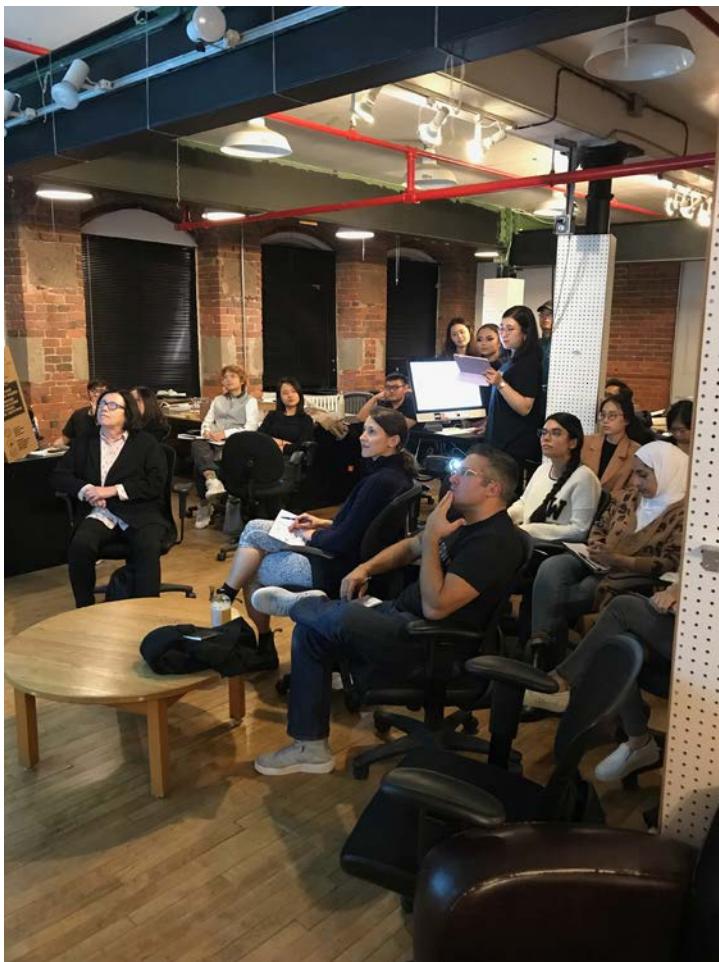


Figure 5.2
The shift from customers to co-creators

Feedback night & launch day





On the launch day, everyone involved in the project was amazed that the project team could execute our concept design at such a fast speed, while ensuring the speed, it also conveyed the main content of the concept design. All the people present were very excited and felt that the efforts of everyone in the past few weeks had yielded results. The practical opportunity provided by the teacher allowed everyone to have a real exposure to the local design project in Halifax. Understanding some of these processes is really an important lesson.



Disscusions Design Activism

This chapter is the final chapter of the book, starting with a quote from Bruce Mau ‘*We are designing nature and we are subject to her laws and powers. This new condition demands that design discourse not be limited to the boardrooms or kept inside tiny disciplines.*’ Indeed, to sum up, starting from the content of this book as a whole, design requires attention not only to sustainability and aesthetics. Now it is even more necessary to consider how to include more people in the design, so that the design becomes fairer, more accessible, and more up-to-date. Nor is it confined to several disciplines. What is interesting is the example given in the last part, which introduced the areas of communication and conferences, mootspace or smoothhall that have existed in history in New Zealand and England. This emphasis on democracy and participatory architecture is extended to a design concept, that is, we should involve ‘all’ people, and ‘just’, ‘sustainable’ and so on. This is a realistic description of the current design activism.

Chapter 7

examples cited in Chapter 4 illustrate work aimed at quietly improving eco-efficiency or creating an artefact with potentiality to encourage positive behavioural change. Each designer may find some projects are more easily pursued solo, whereas others are better suited to more participatory, co-design modes of work. For designers that already hold an ‘iconic’ status in the profession, and with a wider public, they may bring effective leverage to solo maverick and participatory design projects.



Anticipatory Democracy and the 'MootSpace'

At the root of the concept of design activism is the philosophical and ethical position that design in the service of society has to embrace democracy. This contrasts with design in the service of a client where it has to embrace the client’s contract and, but not always, the client’s philosophy and ethics. Graphic designer Shawn Wolfe notes that ‘whether you are the faithful consumer of cultural products or you’re the instrument or mastermind of some faithless cultural production ... you are involved and you’re accountable for the part you play’.²⁴ If we are all involved then we should all be part of the decision-making processes, so we can equally share responsibility for the outcomes. Suzi Gablik, in her book *The Re-enchantment of Art*, ‘calls for an end to the alienation of artists and aesthetics from social values in a new inter-relational, audience-oriented art’.²⁵ In the same way, design needs to engage with active citizens to co-create and co-design the new ‘now’, the counter-narrative that points to a new directionality, towards sustaining that which genuinely sustains.

Design activists can contribute to dialogic discourse about new social goals and, in doing so, the creation of new social values. To set out on this road is to quickly realize that design, especially when deploying co-design approaches, becomes a political and democratic act. As Alvin Toffler noted in his polemical book, *Future Shock*, in 1970, we need new forms of anticipatory democracy. ‘We need to initiate, in short, a continuing plebiscite on the future’.²⁶ He called these ‘social future assemblies’ which would convene in each nation, city and neighbourhood ‘charged with defining and assigning priorities to specific social goals’.²⁷ Today, we may add that the democracy in these assemblies should embrace all people in direct participation, as distinct from traditional representative democracies that tend to dominate models of contemporary politics. ‘Participatory democracy’ is seen by some as being in the domain of civil society and a community-based activity and is certainly a tenet of green politics.²⁸ These assemblies would also need to encourage deep democracy which ‘suggests that all voices, states of awareness, and frameworks are important’, and welcomes both central and marginalized voices.²⁹ Designers as facilitators and catalysts can use participatory design processes to achieve ‘participatory’ and ‘deep’ forms of democracy. These contemporary assemblies would focus on changing ‘now’, with a view to directing sustainable futures. In doing so they would ‘co-future’, give new directionality to the future.

07

Revised Annotated Bibliography

Revised Annotated Bibliography

Xavier Wang

NSCAD University

Design Studio Seminar (Topic): Design Activism for Social,

Economic and Environmental Transformation

MDes 6230-1

Instructor: Marlene Ivey

Introduction

This annotated bibliography is based on the current learning progress and my own understanding, in the context of the design activism related field. For me, different visual expressions can bring different learning effects, especially the sources of this annotated bibliography include books, articles, movies, and web multimedia. I have to say that many of the ideas and areas I have come into contact with are new and valuable. For example, some of the ideas that I have never thought of together before, and I didn't realize that something was actually the result of design activism. This annotated bibliography is a mix of descriptive introductions and my related comments as a summary and assessment of the learning process.

I pay great attention to intellectual property and I appreciate the efforts of authors of various literature and works of art. I have learned about NSCAD's requirements for academic integrity in the past PBAC learning process, and I have a deeper understanding of the importance of academic integrity in this course. I Xavier Wang hereby declare that this annotated bibliography is my personal original work.

Annotated Bibliography

Fuad-Luke, A. (2009). *Design activism : Beautiful strangeness for a sustainable world*. London ; Sterling, VA: Earthscan.

The author first defines the design activism and the possible categories, and then lists some of the design practices of the past 250 years that are similar to the definition of this design activism. Afterwards, the author elaborated on some issues in a specific era, mainly related to the environment and resources as well as policy making. The following examples illustrate some of the potential practices of today's design activism. I think the definition of design and activism at the beginning of this book is very complicated and abstract, but the rich explanations and examples in the later chapters perfect the concept of the book. For me personally, I have never thought that design can rise to such a level before reading this book. I have thought about good design to improve the quality of life, but I never realized the influence of design activism on the political level. I believe that the following chapters will also give me a ground-breaking understanding.

Ivey, M. (2019). Characteristics of design activism as identified in Markussen, T.(2012) The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics [Class handout] Design Division, NSCAD, Halifax, NS

This handout is a summary and list of the key contents of the Markussen, T's article. In the reference text, I learned that the author believes that the core scope and main meaning of design activism include stimulating social change, enhancing awareness of beliefs and

values, or questioning mass production and consumerism. The author also discerns the gap between aesthetics and politics. The article also links to our Julier, G book and my design studio course, in which the 'beautiful strangeness' and some urban design concepts are most obvious, and a multi-faceted discussion is carried out, which is rich and refined on this basis. There are related concepts about design activism and politics as well as aesthetics. This article is the earliest document used to introduce design activism in the seminar, and it is also very instructive.

Julier, G. (2013). Introduction: Material Preference and Design Activism. *Design and Culture*, 5(2), 145-150. DOI: 10.2752/175470813X13638640370652

This article explains design activism from a different perspective, which is also an introduction to the Global Design Activism Survey. The article mentions materialism and post-materialism, and neo-liberalism, to a certain extent involves the economic level and the "design responsibly". It also discusses the collision of mainstream and non-mainstream views, and mentions the importance of students in designing activism. As the article says, what we need to pay attention to is that what needs to be distributed? It is also the reality of who to consider. Considering equity and sustainability at the economic and political levels requires effort, and interaction with specific individuals and specific situations. Rather than simply presenting a materially different public world. Design activism exists in a state of continuous development and needs to adapt to the current environment and context.

Winkler, D. R. (2009). Visual Culture and Visual Communications in the Context of Globalization. *Visible Language*, 43(1), 4-43. Retrieved from <http://search.ebscohost.com.nscad.idm.oclc.org/login.aspx?direct=true&db=asu&AN=505368942&site=ehost-live>

The article uses pictures and multi-level perspectives to analyze and explain cultural communication and cross-cultural communication under the influence of globalization. It not only explains many viewpoints and nouns that I don't understand, but also guides and expands the direction of understanding design activism. The author interprets the impact of multi-level, multi-dimensional cross-cultural communication and design, and combines cross-cultural design with language and culture. As an understanding of design activism, practical design activism I believe is necessary in different cultural aspects and design techniques. A knowledge system that combines different practical experiences and techniques to form a system is necessary to understand and practice design activism.

Kaygan, H., & Julier, G. (2013). Global Design Activism Survey. *Design and Culture*, 5(2), 237-252. DOI: 10.2752/175470813X13638640370850

The author describes the impact and practice of different factors on design activism. In the global perspective, a number of designers or sociologists in different countries, different backgrounds, different design disciplines, etc., are also interested in the design actions of design activism on their local and international influences or actual implementation, and the most significant challenge for the design activism. I can find that different countries and different people have very different understandings of the meaning and impact of design definition and design. The countries described in the article span the globe and involve different disciplines of design. Some of them are partial pragmatism, while others tend to be methodologies. Due to the understanding of the diversity of design activism among different groups of people, the design form and starting point of the corresponding regions are unimaginably different. From participation in political and public welfare activities to the tendency to improve the design of items, the coverage is wide. But what people can feel is the deeper similarity in this, perhaps the spiritual level or the practical level.

Arnaqua-Baril, A. (Director). (2016). *Angry Inuk* [Documentary picture]. Canada: the National Film Board and Eye Steel Film Retrieved from <https://vimeo.com/357945596/b72979bb4b>. The film shows the predicament of the current Inuit life, they not only face the pressure of survival, but also not understood by the outside world. Through interviews with different people and records of different events, the film attempts to express the separation and connection between the Inuit group and the mainstream of today's society. In the interaction

of the Inuit people who have a hard life in the film and the extreme environmentalists who dare not face the Inuit and have rich resources and mainstream public opinion, I can see the huge difference in strength of the group. The Inuit who fell in the grip of the right to speak urgently needed to design the addition of activism. From the side, I also show the power of design activism on this world-class issue, as well as the impact on ordinary people and public opinion. Since I am also a native of my country, and my nation is facing similar problems with the Inuit, this film has become more profound for me.

Pakhuis de Zwijger, (2018, May 17). *It's All Graphic #2: Activism and Graphic Design*.

[Multimedia presentation] Retrieved from <https://youtu.be/oY5Lp8eg3ds>

This video begins to show me a series of historically visual designs that can be defined as design activism. The host and video background is from the Netherlands. This involves politicalism and graphic design. Then through interviews and impromptu speeches by designers from different periods that show me the importance and close connection of graphic design to design activism, as well as the potential for development. I was inspired by a designer's proposition, which is about 'Everything is political Everything is poetical'. At the time, this view was crucial for me to understand design activism. I have always thought that design activism is limited or narrow, and the resulting thinking I think design activism is more for a broad or broad sense. Later, there are designers who talk about how good or bad design affects public opinion and even political decisions, laws and regulations. This is the same direction as the angry Inuit in the movie, they all want to solve similar problems.

References

- Bringhurst, R. (2012). *The elements of typographic style* (4th ed.). Seattle, WA ; Vancouver, BC: Hartley & Marks.
- Concordia (2019). APA Citation style [Class handout] Design Division, NSCAD, Halifax, NS
- Concordia (2019). How to write an annotated bibliography [Class handout] Design Division, NSCAD, Halifax, NS
- Ivey, M. (2019). "Ivey Course Outline MDES 6230-1 Design Seminar". p.3
- "General Format." *The Purdue OWL*. Retrieved from <https://owl.english.purdue.edu/owl/resource/717/02>
- McCreight, T. (2006). *Design language*. Portland, Me.: Brynmorgen Press.

03

WORKSHOP CONSEQUENCES

MDes6051

01

Design to fail?

Briefing
Case studying

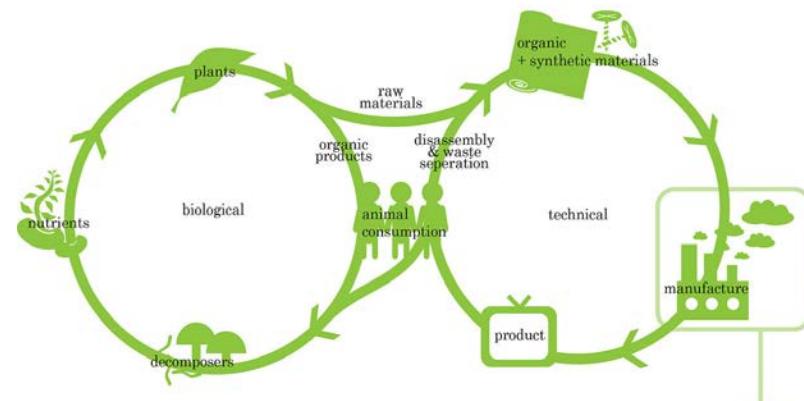
Rudi talked about the development of product design. The overall feeling is a heavy lesson. I can't help asking myself, what is "*good design*" for me?

Rudi first introduced the example of electric lamps. Designers and engineers invented light bulbs that will not be damaged for a long time, but at the fair, no manufacturer was willing to put it into production, because manufacturers knew that such a long service life would not let consumers continue to buy, so manufacturers can not continue to profit. A 1,000-hour light bulb came into being. There are similar examples of stockings.

In the mode of mass production, it is very important to induce consumption.



CradletoCradle



Cradle-to-cradle design (C2C)

Cradle-to-cradle design, cradle 2 cradle, or regenerative design) is a biomimetic approach to the design of products and systems that models human industry on nature's processes viewing materials as nutrients circulating in healthy, safe metabolisms. The term itself is a play on the popular corporate phrase "cradle to grave", implying that the C2C model is sustainable and considerate of life and future generations—from the birth, or "cradle", of one generation to the next generation, versus from birth to death, or "grave", within the same generation.

Things been Altered,Adjusted,Augmented /Unconscious-Unintende /Repaired



Exercise 1

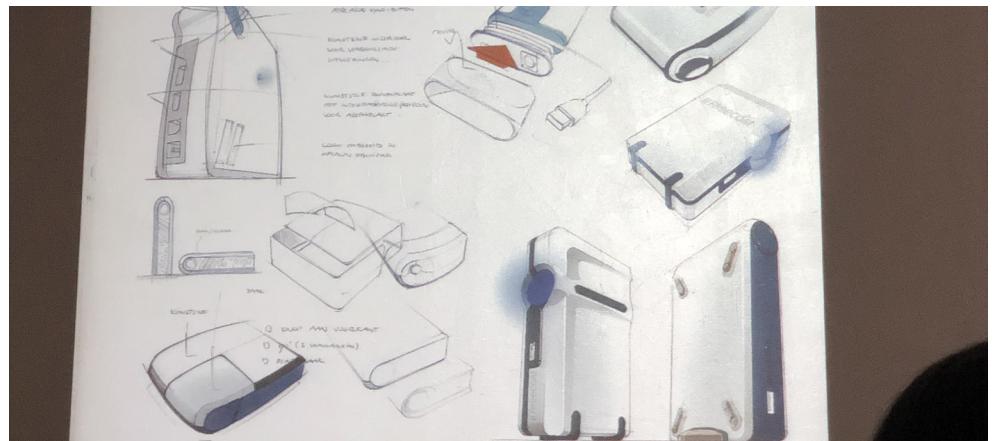
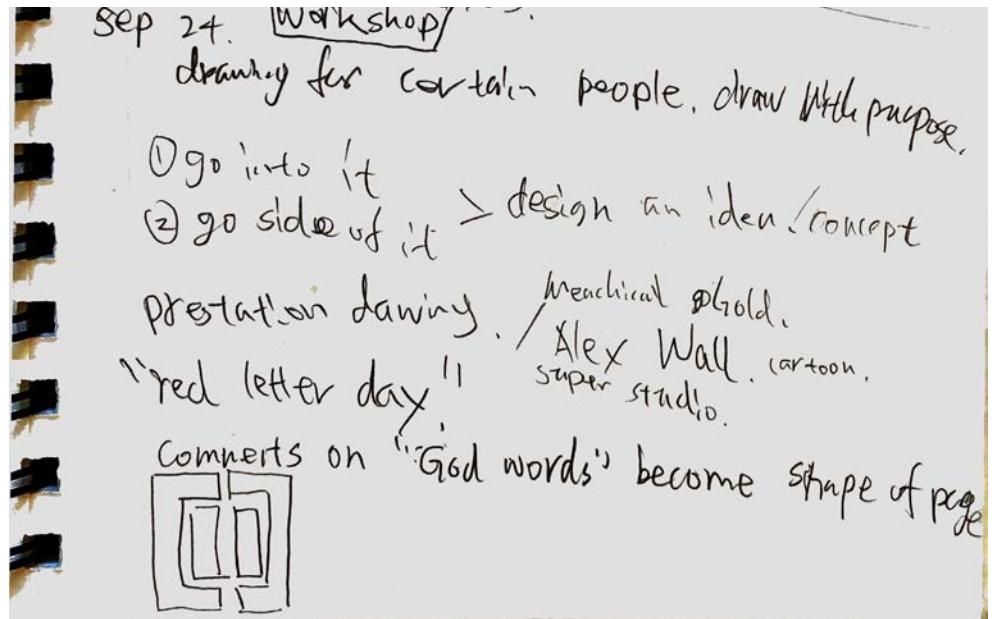
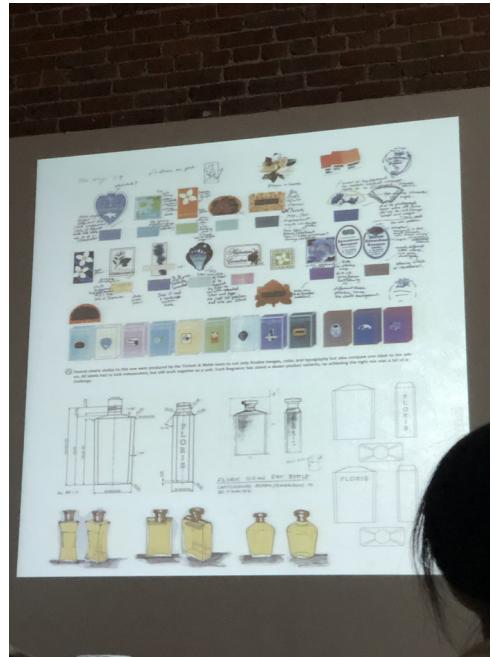
In nearly a week, 80 examples of Yu were found. What I find more interesting is that for the categories of items that have been reinforced and repaired, I have many items that can be attributed to them, while Unconscious and Unintende are relatively few. After thinking about it for a long time, I think that most of the items I find can be divided into some two or all three categories to a certain extent. This was unexpected at the beginning of the project, and for me it was a redefinition of items and design attributes.

02

Drwaing for design

The drawing method used for design is different for different users and use environments.

**Design an idea/concept:
Go side of it or go into it**



One-way Component

Exercise 2



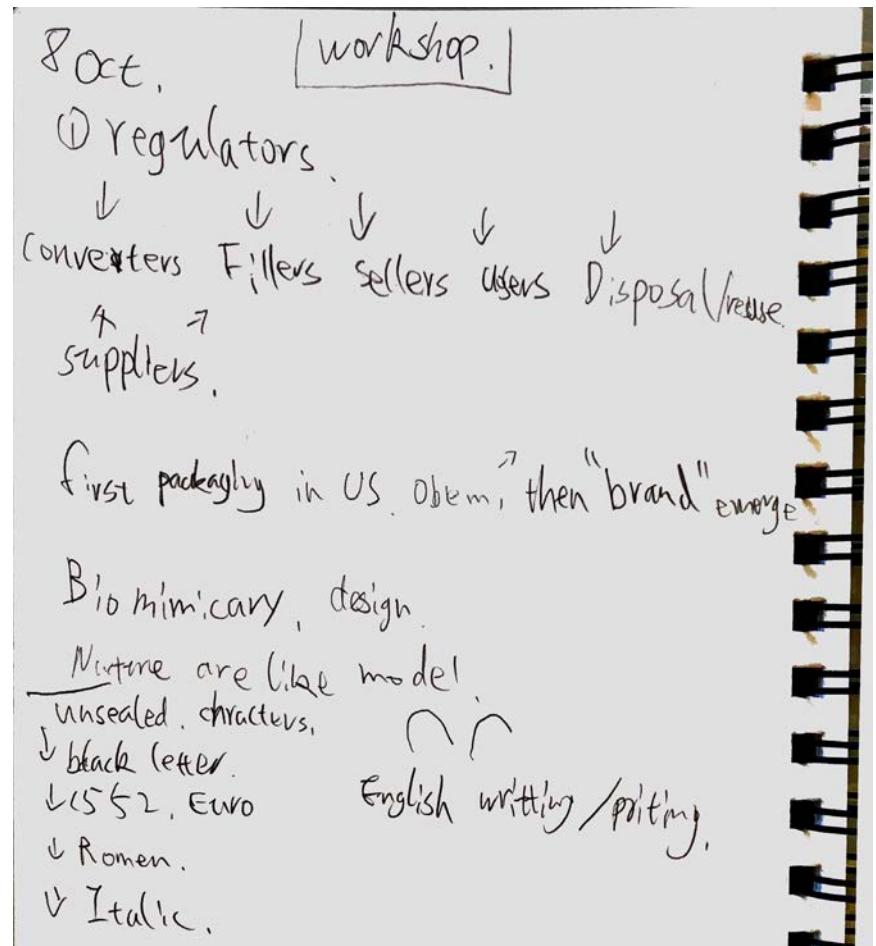
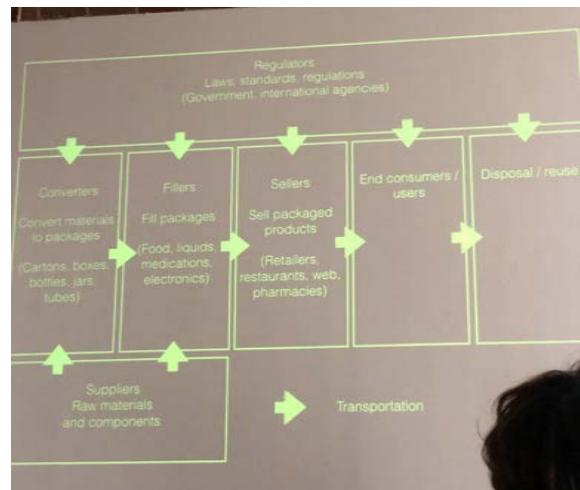
I chose takeaway food packaging. No matter which grocery store or food court you are in, there are many such food packagings. When you look for them, there are more than 30 kinds. This does not include different packaging forms of the same packaging materials. Most are non-recyclable materials, some of which are “recyclable materials” that are actually more difficult to recycle.

When I was working in China and studying in NSCAD, I was exposed to this food a lot, and I haven't seen real “recyclable” forms, such as reusable ceramic tableware, degradable materials, etc.

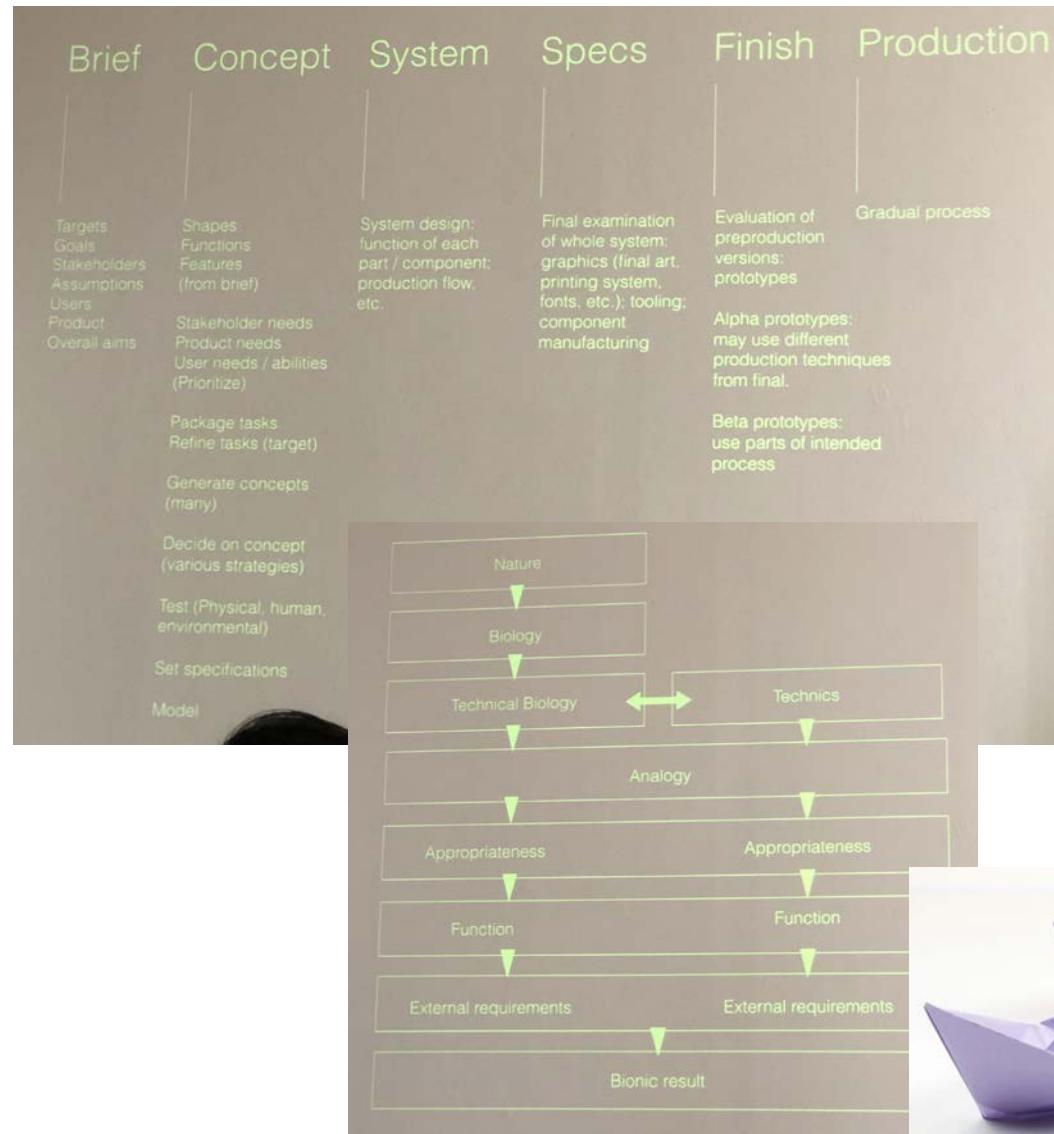
03

Packaging design

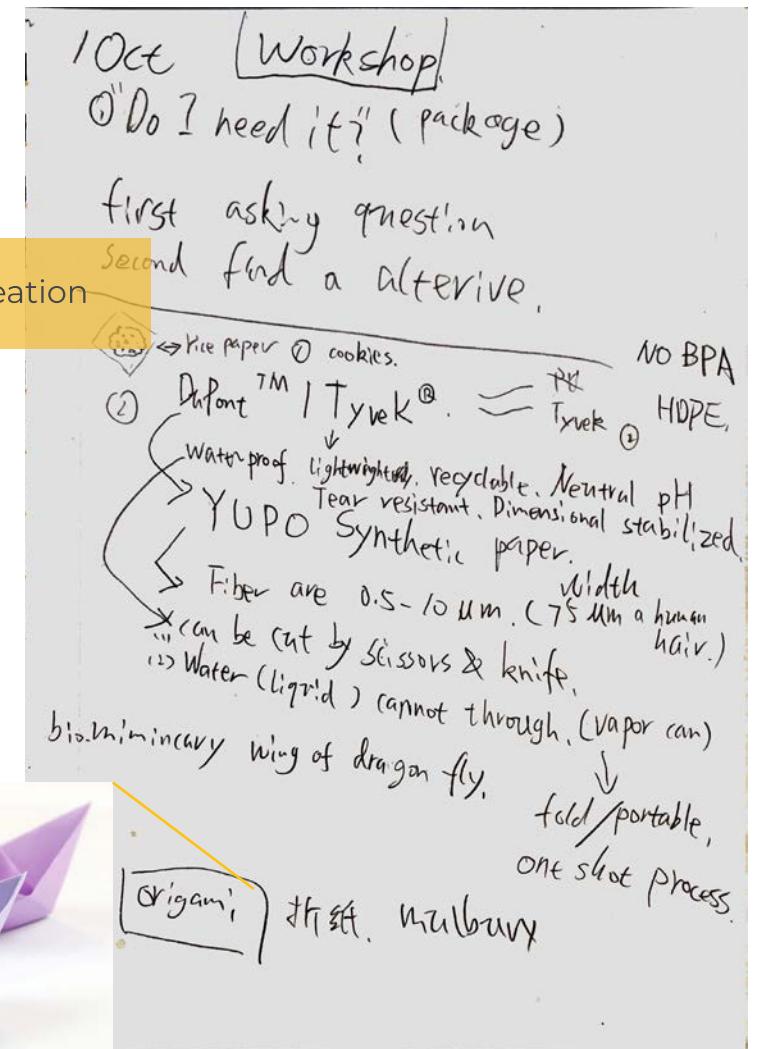
Market personas
Different typefaces



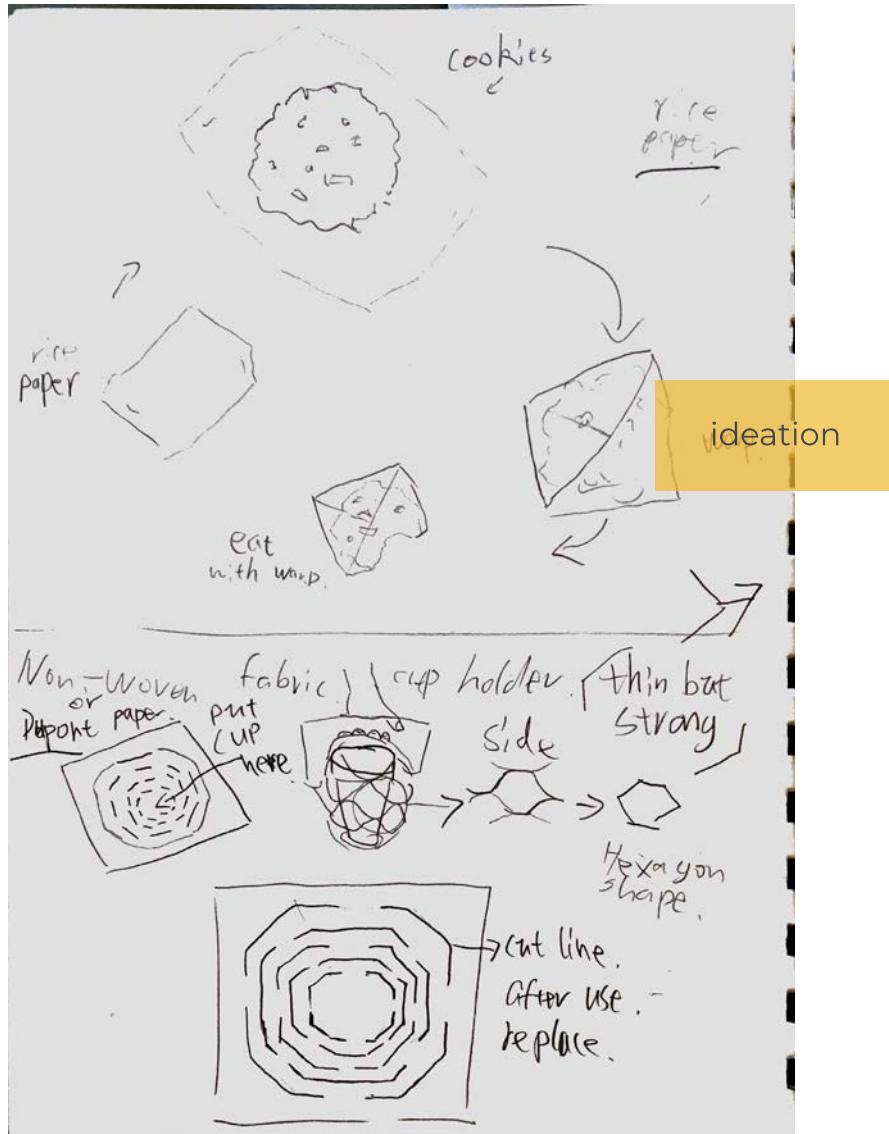
Packaging design



Project 1 Brianstorm



Project 1 Research

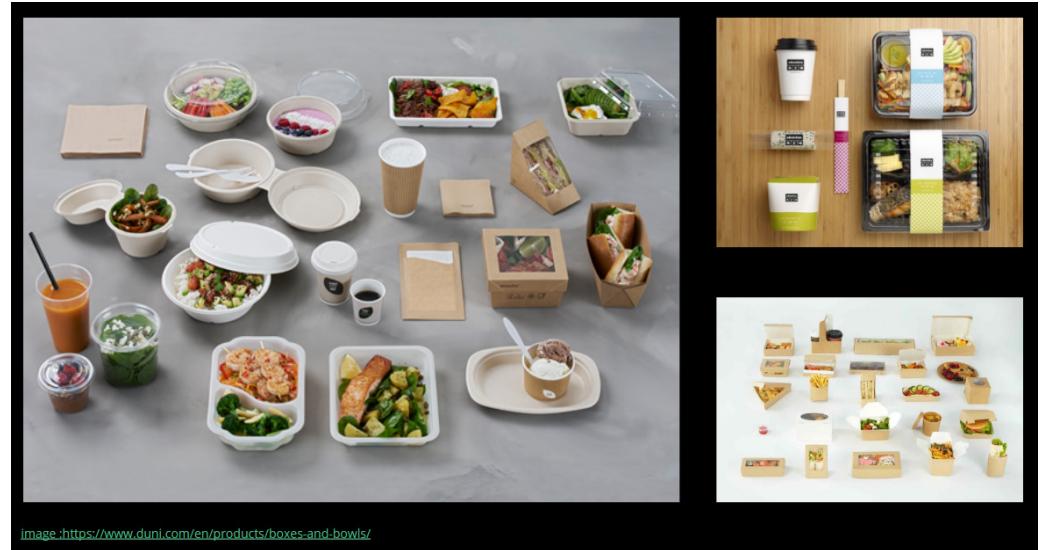


Market Analysis

Typical one-way disposable takeaway products are food containers, plates, bowls, cups, utensils, doilies and tray papers.

Materials generally include a wide variety of plastic products including foamed plastics. As well as wax paper, cardboard, cling film, aluminum.

In some very small-scale applications, there are leaves, bamboo, glass, and peel.



Project 1 Analysis

Object Analysis

Using situation:

- Food court
- Superstore
- Convenient shop
- Shopping Center
- Transportation hub

Pros & Cons:

Fast	Mass product
Convenient	Eco-unfriendly
Time saving	Low-quality
Cheaper	
Healthy food option	

Object Analysis

Inspire

The use scenario has high requirements on the storage pressure (storage cost) of the container, and the purchase cost of the packaging material is also limited. Whether the container can satisfy the interests of both the merchant and the consumer.

Key question

How to be more sustainable while preserving existing advantages?

How to redefine the need for packaging for different content?

How to balance the interests of consumers and businesses while being more sustainable?

Existing packaging problems in the market

Most of them are not recyclable (or theoretically possible)

Some contain substances harmful to the body (such as various plastic products).

Some inconveniences in use (cannot heat or keep moisture)

Take up a lot of storage space and may cause hygiene issue

Project 1 directions

Replace container material and interior design

Possible material

Rice paper
Dupont fiber
Bamboo fiber
Sugarcane fiber
...



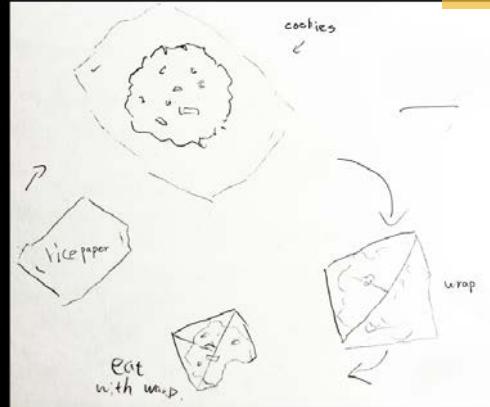
Rice paper as a container has the characteristics of not occupying storage space, hygienic and environmentally friendly. The range of applications is also wide, and it can replace the cling film in a package that does not require a complete seal.



Direction 1

Sketch

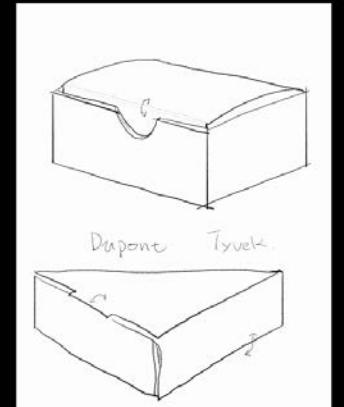
Use rice paper as a container of the takeaway food. For rice paper, the source is environmentally friendly, soluble in water, completely free of harmful substances, and edible. When used as an outer packaging, it can be used in multiple layers, and the inner layer can be eaten together with food that without soup. It can also be used simply as a container. Different thicknesses of rice paper can be used depending on the application.



Sketch

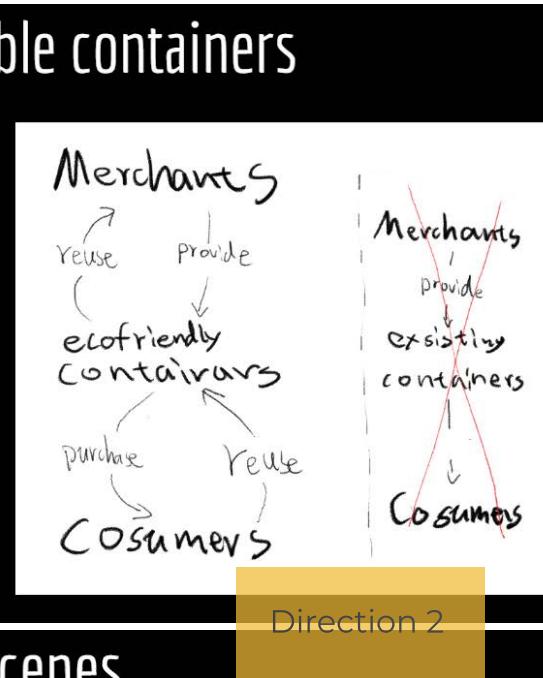
DuPont paper could processed into a foldable, compressible food container by using the structure of origami. The material is tear resistant, dimensional stabilized and can be self-adhesive by pre-heating. It is tough and light, chemicals resistant, and waterproof, but water vapor can pass through.

Can be used in combination with rice paper for a wider range of applications.



Encourage the use of reusable containers

At first, the takeaway food merchant is encouraged to provide both existing containers and environmentally friendly containers (eg, proposal 1). Separate the sale of containers and food, and give bonuses or credits to consumers who use them. Merchants are also required to provide services that use designated environmentally friendly containers carried by consumers. Gradually cultivate the habits of both parties.



Change usage habits and scenes

Possible methods

Encourage the use of reusable containers

Use only when necessary to use containers and packages.

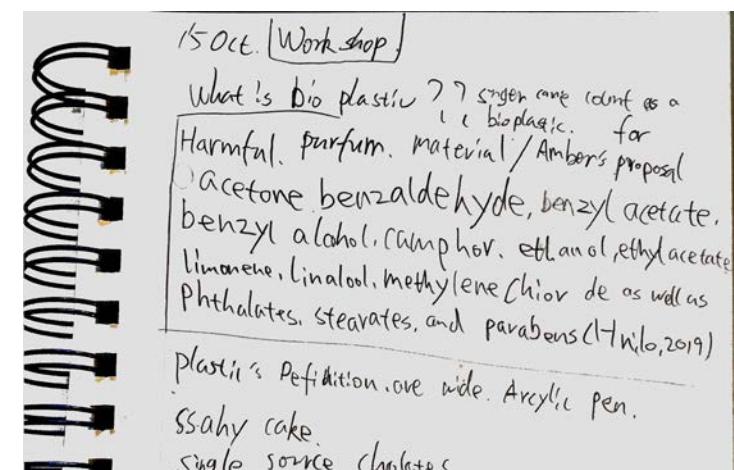
...

~~Plastic~~ Eco-friendly

Project 1 directions/summary

The starting point of this project has always been around how to be more sustainable and user-friendly. This includes consideration of the natural environment and individual users, as well as many aspects of ease of use, cost, and the possibility of popularization. It's not just about packaging materials. It also includes the analysis and utilization of user behaviors and business behaviors, using a user-centered design approach.

The discussion in the class still involved the distinction between several concepts that are toxic to the human body and not helpful to the human body and harmful to the environment. Do not set aside dose to measure toxicity.

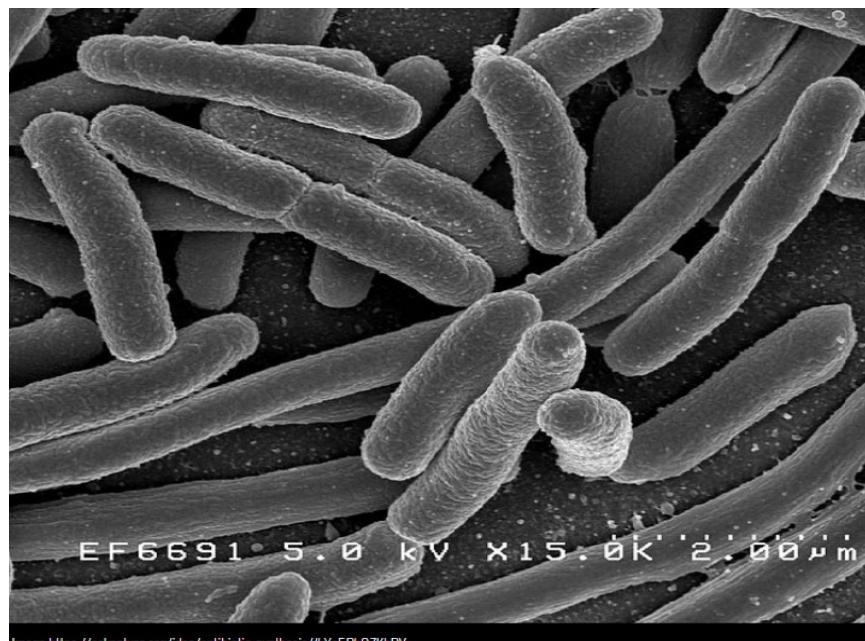


04

Research of Biomimetics & Biomimicry

Search for achievable Idea

Search Design Direction



Anti-reflective coatings are a key area for solar panel efficiency gains because any light that is reflected cannot be harvested. Moth eyes have a remarkable anti-reflective ability that is vital to their sight abilities in nocturnal activity. In a broad search of inspiring organisms, moths proved to have the most effective capabilities for the characteristics of solar panels.

Mitsubishi Rayon Co. Ltd.; Tokyo Metropolitan University

KEY DIFFERENTIATORS

Rapid enzymatic synthesis of pharmaceuticals could theoretically produce drugs more rapidly and inexpensively than ordinary techniques. Moreover, toxic man-made waste would be greatly reduced.

BIOMIMICRY STORY This manifestation of biomimicry demonstrates how complex molecules can be assembled without the use of man-made chemicals.

CHALLENGES SOLVED

Conventional synthesis processes for large complex molecules like antibiotics are labor-, time-, and energy-intensive. They often produce large quantities of toxic waste for a small industrial quantity of product.



Anti-reflective coatings are a key area for solar panel efficiency gains because any light that is reflected cannot be harvested. Moth eyes have a remarkable anti-reflective ability that is vital to their sight abilities in nocturnal activity. In a broad search of inspiring organisms, moths proved to have the most effective capabilities for the characteristics of solar panels.

Mitsubishi Rayon Co. Ltd.; Tokyo Metropolitan University

Coatings for solar panels

KEY DIFFERENTIATORS

This study was the first to provide quantitative data, the ultimate requirement for engineering implementation. The researchers showed quantitative analysis of the effect of the ratio of diffuse solar radiation to total solar radiation (diffusion index) and incident angle, as well as the effect of vertical tilt angle on the conversion efficiency. This data proved ultralow reflections for broadband wavelengths and omnidirectional light incidences. Spectral matching with the PV modules can also be achieved, providing the light-harvesting components with the wavelengths of light that they best harvest. The introduction of an industrial-scale manufacturing methodology places this technology close to market.

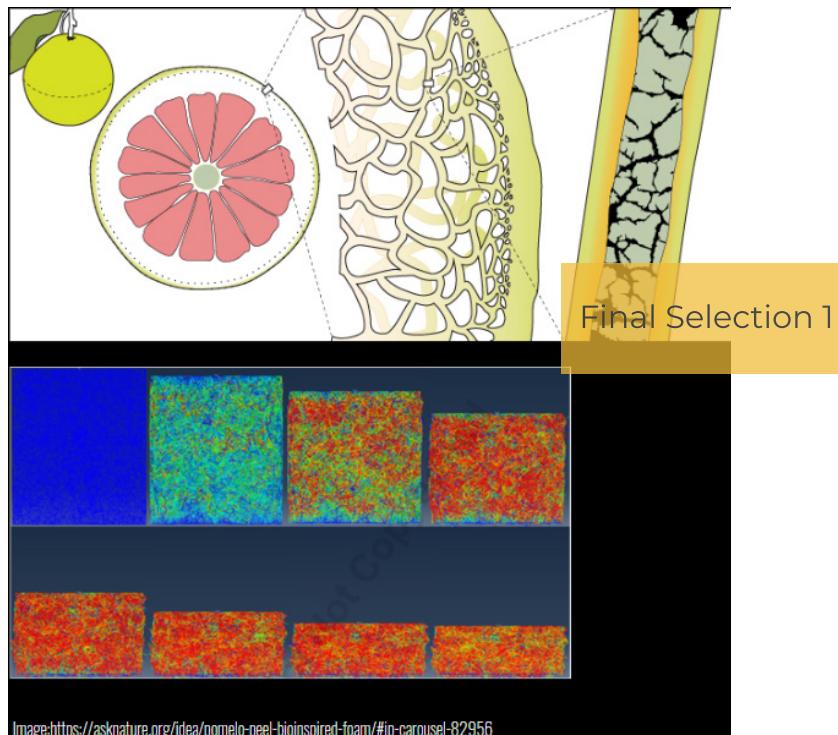
BIOMIMICRY STORY

Moth eyes have a remarkable anti-reflective ability that is vital to their sight abilities in nocturnal activity. In a broad search of inspiring organisms, moths proved to have the most effective capabilities for the characteristics of solar panels. Numerous methods have been tested to produce moth-eye mimetic coatings, and in this case an acrylic resin was used to achieve the correct patterning. See also: Mitsubishi Rayon Co. Ltd.; Tokyo Metropolitan University

CHALLENGES SOLVED

Surface reflection as a source of energy loss; quantitative analysis of the effect of various sunlight characteristics on conversion efficiency.

Pomelo peel bioinspired foam



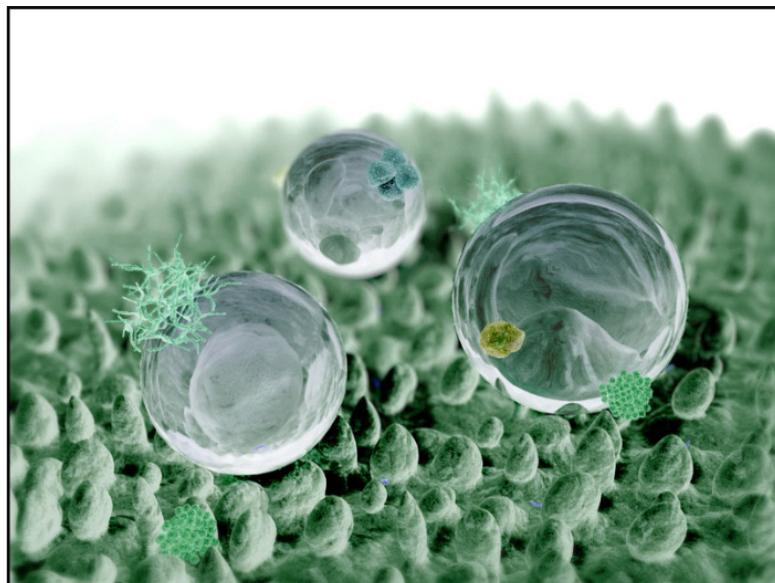
The pomelo is a fruit that can withstand falls of more than 10 meters without damage, due in part to the varying pore size within its peel. The structure of pomelo peel arouses research interest in recent years because of the outstanding damping and energy dissipating performance of the pomelo peel. Researchers found that pomelo peel has varying pore size through the peel thickness. They introduce a method to model pomelo peel bioinspired foams with non-uniform pore distribution.

The pomelo is a fruit that can withstand falls of more than 10 meters without damage, due in part to the varying pore size within its peel.

The Product Synthesis Engineering (PROSE) Lab, led by Prof. Daniel A. McAdams at Texas A&M University, has developed a mathematical model based on the non-uniform porosity of the pomelo peel. The model simulated a bioninspired aluminum foam with 66% percent of its pores dispersed within 0.6 cm of the top and bottom faces of the foam.

To test its effectiveness, the team simulated dropping the foam on its top face from a height of 1.5 meters, and then measured the stress distribution. The shock from the impact was mostly absorbed by the top face and did not fully propagate through to the bottom face, demonstrating impact resistance properties similar to that of the pomelo. This foam design could be useful in applications involving high impact, shock, or vibrations.

StoColor® paint



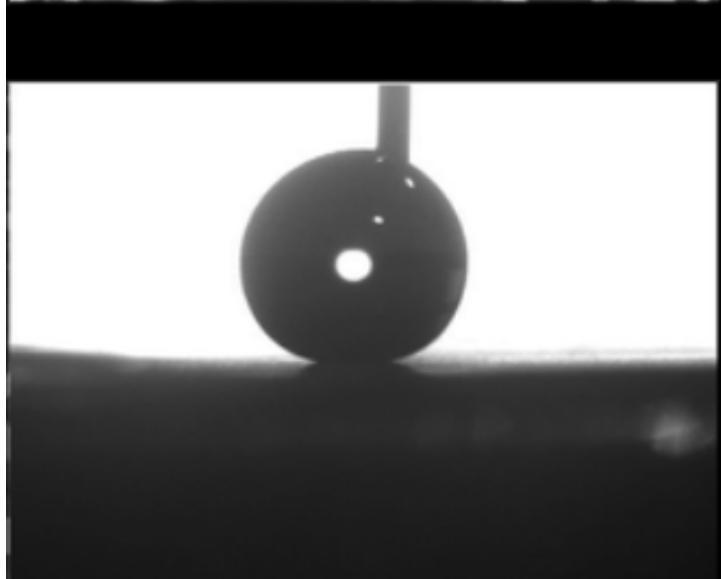
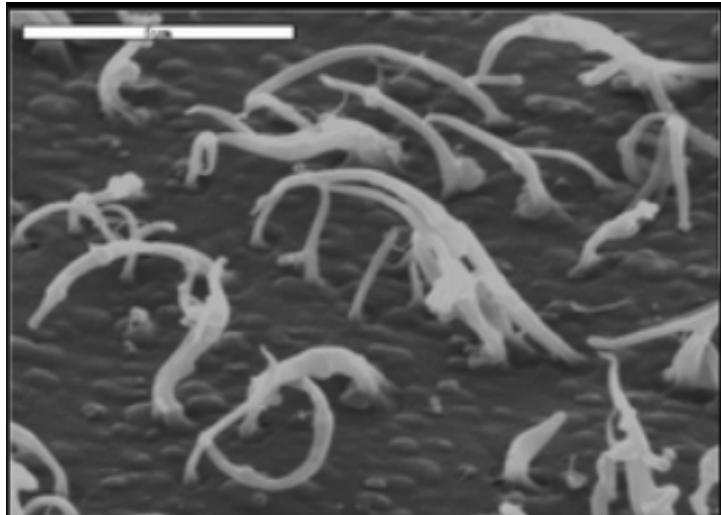
Microstructures in paint create self-cleaning and anti-fouling surfaces. It possesses a highly water-repellent surface similar to that of the lotus leaf. Its microstructure has been modeled on the lotus plant to minimize the contact area for water and dirt. The surface additionally offers enhanced hydrophobic properties.

KEY DIFFERENTIATORS

Equipped with the unique self-cleaning properties of the Lotus-Effect® Technology, StoColor® Lotusan® keeps facades clean and protects them from algae and fungi in a sustainable way. The microtextured and superhydrophobic surface maintains an extremely small contact area for dirt and water. The dirt particles, which are loosely adhered to the surface, are simply carried away by the rain.

CHALLENGES SOLVED

The soiling of the façade becomes increasingly visible over time. On weather exposed sides in particular, microorganisms find an ideal environment for colonization in the form of adequate moisture and nutrients from dirt deposits. With Lotus-Effect® Technology, water and dirt flow off the surface immediately, leaving the façade clean and reducing the need for re-painting.



Non-stick surface without chemicals

Researchers have designed a self-cleaning surface inspired by water-repelling hairs of spiders and other organisms. The design is structural, so chemicals are not necessary as in other stick-free coatings. The self-cleaning design may have applications for a variety of industries, from food packaging to self-cleaning solar cells.

Researchers have designed a self-cleaning surface inspired by water-repelling hairs of spiders and other organisms. Microscopic fibers of varying lengths enable water droplets to maintain a perfectly spherical shape, rolling away without dragging on the surface. Structural variations may also repel oil. The design is structural, so chemicals are not necessary as in other stick-free coatings. The self-cleaning design may have applications for a variety of industries, from food packaging to self-cleaning solar cells.

Self-repairing Concrete



Self-healing and self-repair is a common theme in biological systems from trees to human skin. The less severe the damage is to an organism, the easier it is for the organism to repair itself and for the repair to be strong and long-lasting. These Engineered Cementitious Composites mimic natural systems in their structure by minimizing damage when it does occur, which leads to the ability to repair themselves quickly and effectively.

KEY DIFFERENTIATORS

The rigidity of traditional concrete leads to the formation of large cracks that can seriously degrade the integrity of important structures. Furthermore, when damage does occur to concrete, expensive and resource-consuming measures must be taken to repair the concrete, usually from the outside. Or, if repair measures are insufficient, the structure must be demolished and rebuilt which further expands the need for resources. This new cement composite, while currently three times the price of traditional concrete, promises to pay for itself with reductions in repair costs over the lifetime of the structure.

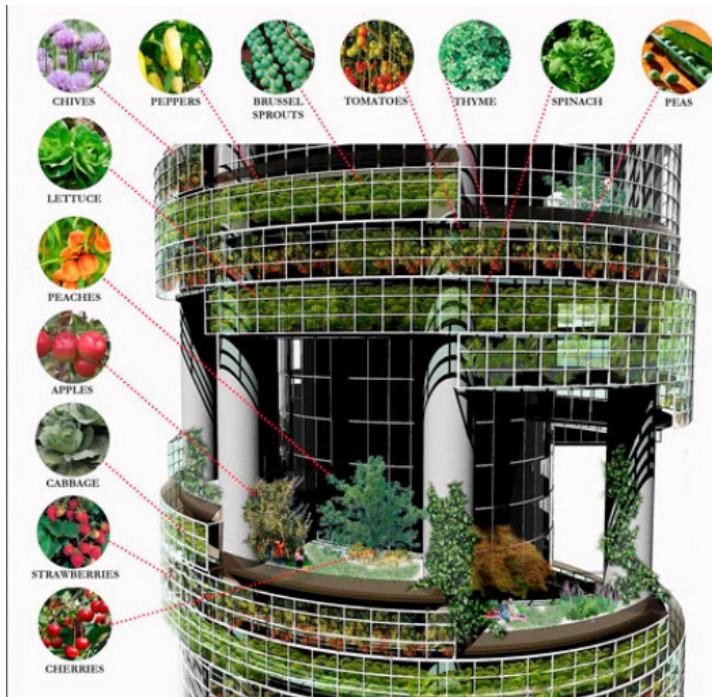
BIOMIMICRY STORY

Self-healing and self-repair is a common theme in biological systems from trees to human skin. The less severe the damage is to an organism, the easier it is for the organism to repair itself and for the repair to be strong and long-lasting. These Engineered Cementitious Composites mimic natural systems in their structure by minimizing damage when it does occur, which leads to the ability to repair themselves quickly and effectively.

CHALLENGES SOLVED

Deteriorating concrete structures; pollution and resource usage from the manufacturing of traditional concrete; energy consumption of traditional concrete production.

Vertical Farming



Nature does not produce and ship materials en masse. It is far more typical to produce material local to the usage. Additionally, in a direct metaphor, a rainforest is a 3-D photosynthetic space, not the relatively 2-D traditional farm field. In this farming strategy, 3-D plant biomass production and local resource production would be coupled. These vertical farms would enable farming closer to, or within, city limits. This would allow a superior growing environment for plants, improved per-acre output, and a food production economy requiring minimal transit.

KEY DIFFERENTIATORS

Humans are moving en masse into urban environments, and population continues to increase globally. The finite stock of arable land and the density of humanity in cities presents an opportunity. Climate change also represents a threat to agricultural security, as weather patterns and pest-ranges shift. Vertical farming would allow a controlled farming environment proximal to the consumers.

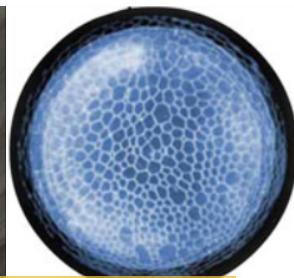
BIOMIMICRY STORY

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CHALLENGES SOLVED

Delocalized food production, limited arable land, increasingly urban and growing global population.

Inflatable Resilient Structures



The pneumocell architecture is created by a series of shapes, all with the same edge length, that can be joined together to form an unlimited number of shapes and sizes. These cells enable a resilient design that is capable of rapid alteration. Biological tissues are created out of many cells. These cells join together in a specific sequence in order to produce a high performance tissue. Form and stability resulting from the combination of an outer membrane and the inner pressure resulting from a fluid or gaseous medium. Several cells can connect to form complex organisms of any kind. All structures of living nature are based on this pneu-cell-principle

05

Project 2 Human Protection Inspired By Nature

Biomimetics & Biomimicry Ideation Final Design Direction

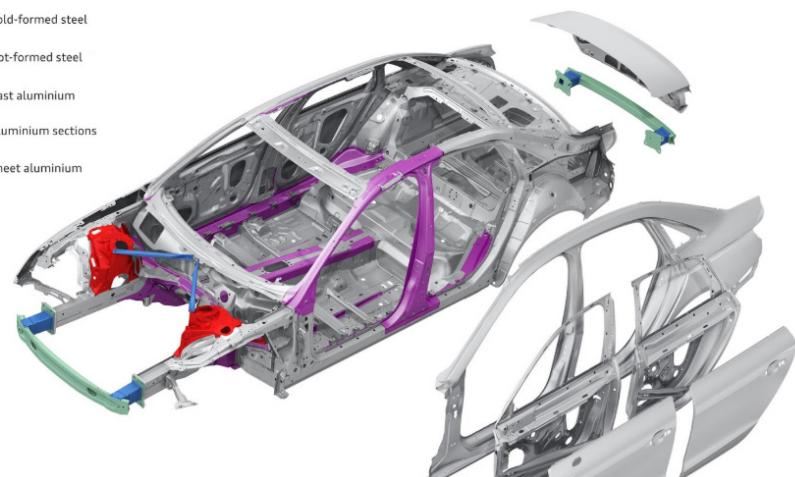
This project focuses on how to use biomimicry design to protect people. Main considerations are car use and sports protection. It utilizes the concept of Pomelo peel bioinspired foam and Inflatable Resilient Structures, which absorbs energy to the greatest extent to provide protection and facilitate replacement. During the project, different mathematical algorithms were used to achieve the goal, and finally two designs with different structures and different application directions were formed.

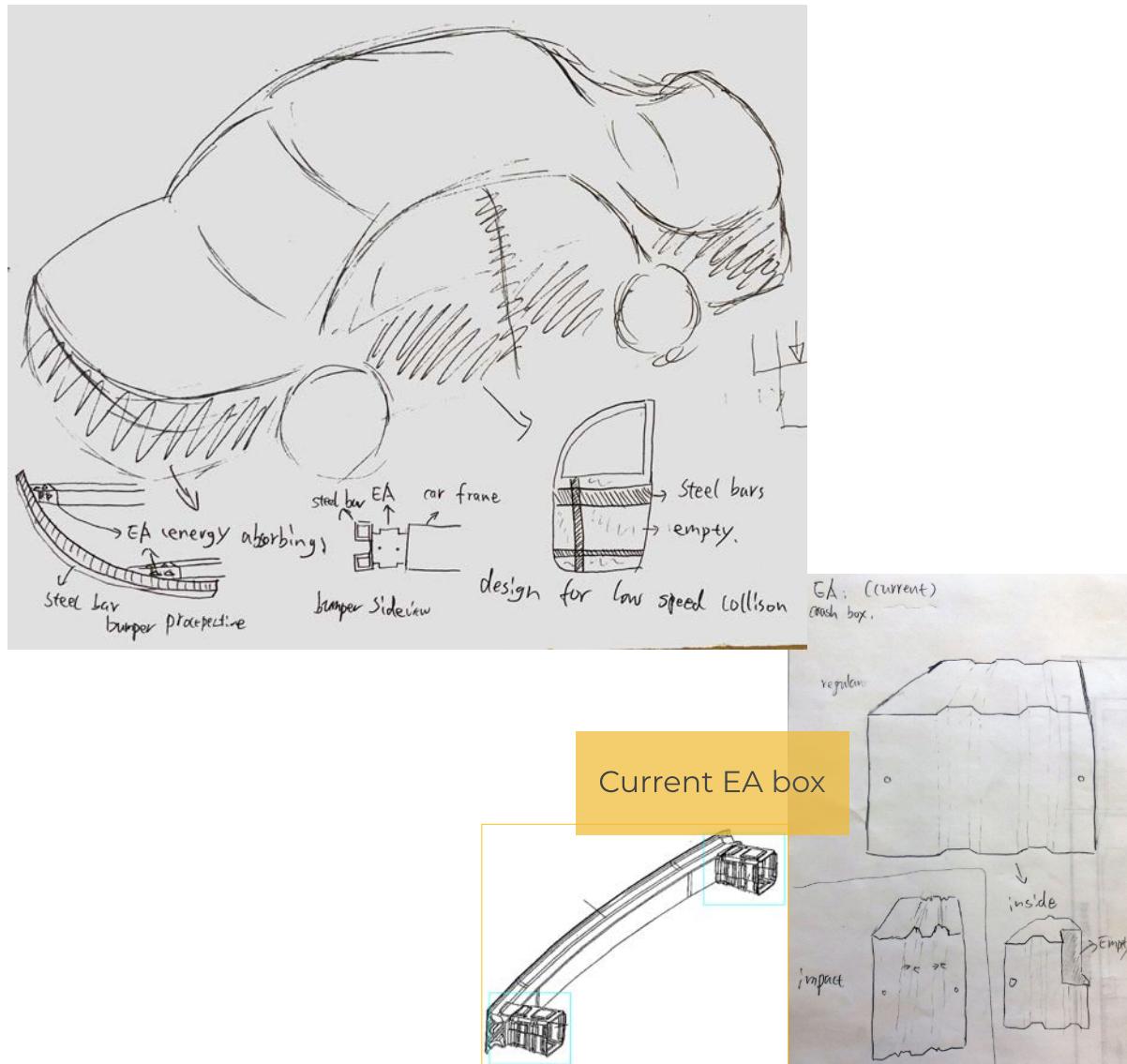
Project 2 Analysis

Year	Motor vehicle crash deaths by type												All motor vehicle deaths	
	Passenger vehicle occupants		Pedestrians		Motorcyclists		Bicyclists		Large truck occupants		Other			
	Number	%	Number	%	Number	%	Number	%	Number	%	Number	%		
2014	21,131	65	4,910	15	4,302	13	723	2	585	2	1,093	3	32,744	
2015	22,741	64	5,495	15	5,026	14	828	2	598	2	797	2	35,485	
2016	23,957	63	6,080	16	5,337	14	848	2	662	2	922	2	37,806	
2017	23,708	64	5,977	16	5,172	14	777	2	683	2	816	2	37,133	

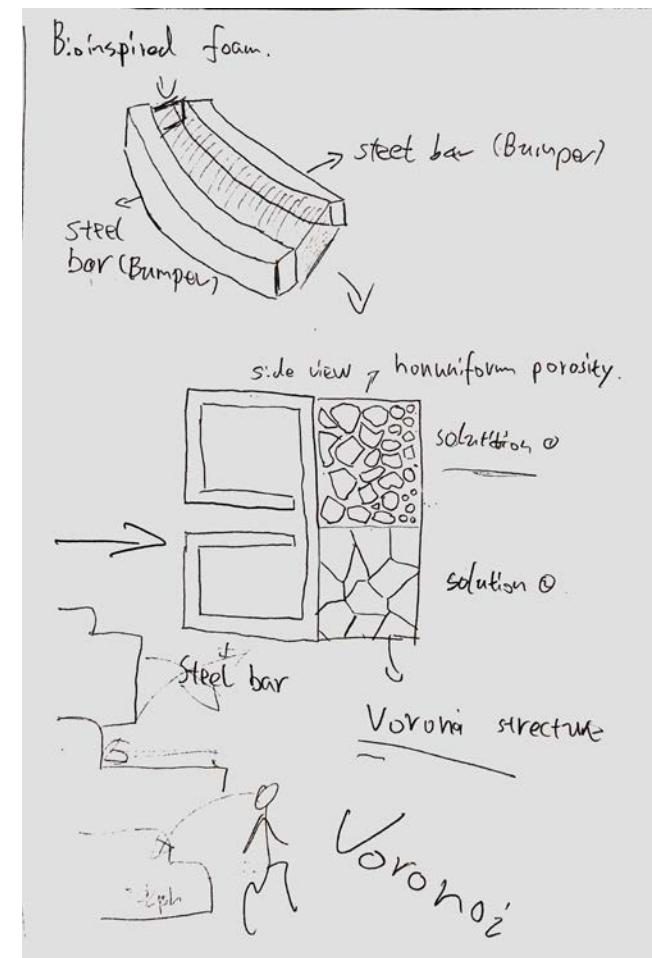
Audi A4

- Cold-formed steel
- Hot-formed steel
- Cast aluminium
- Aluminium sections
- Sheet aluminium

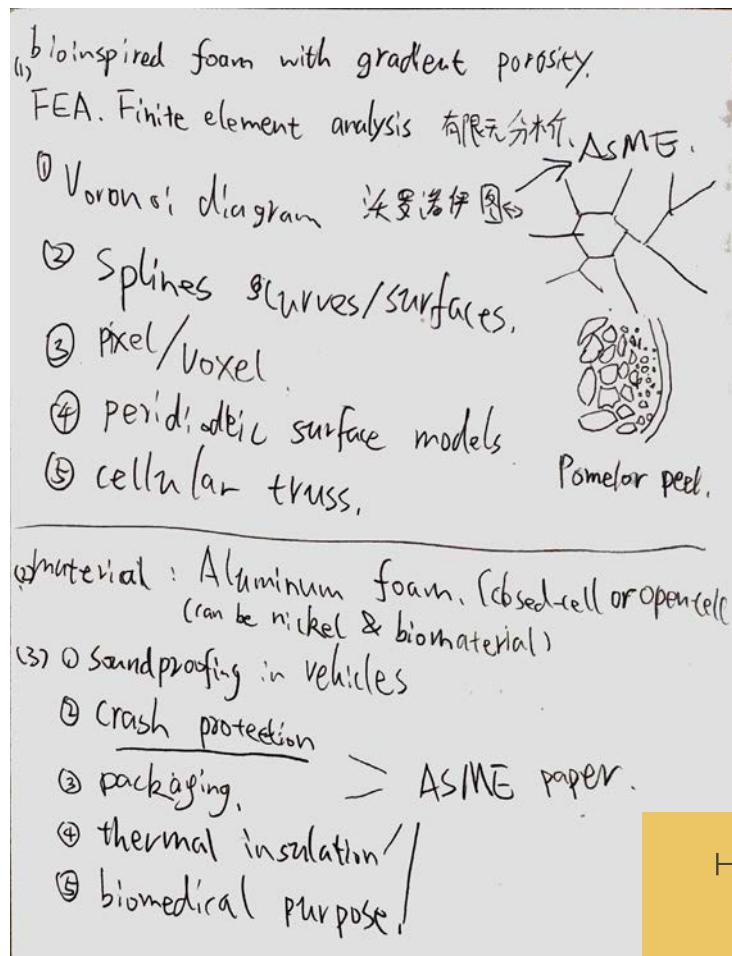




Solution/Sketch

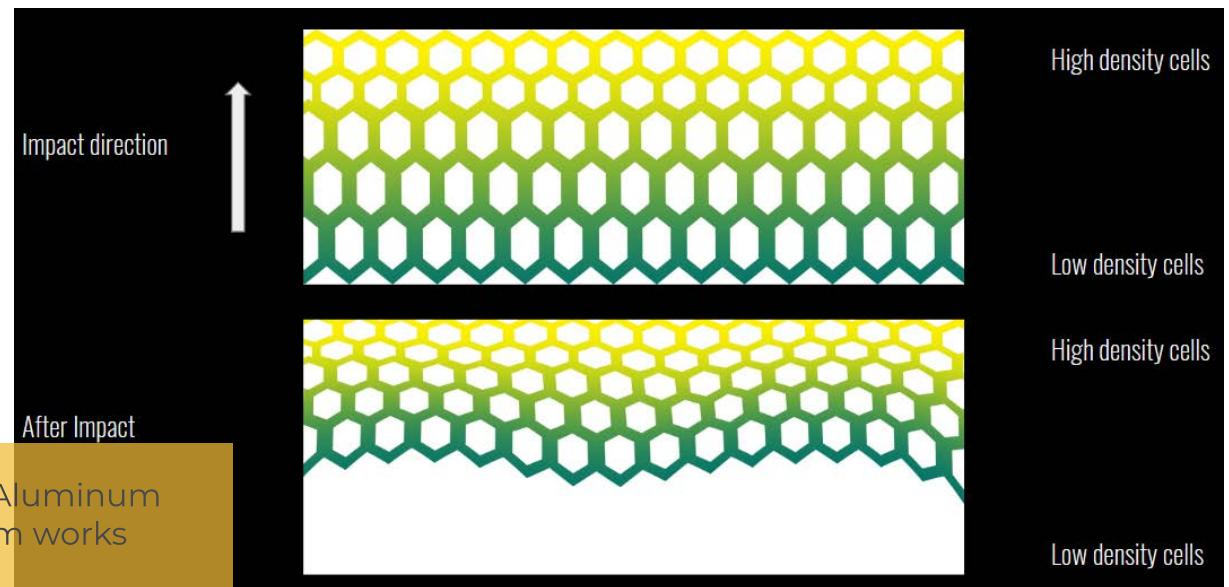


Mockup1

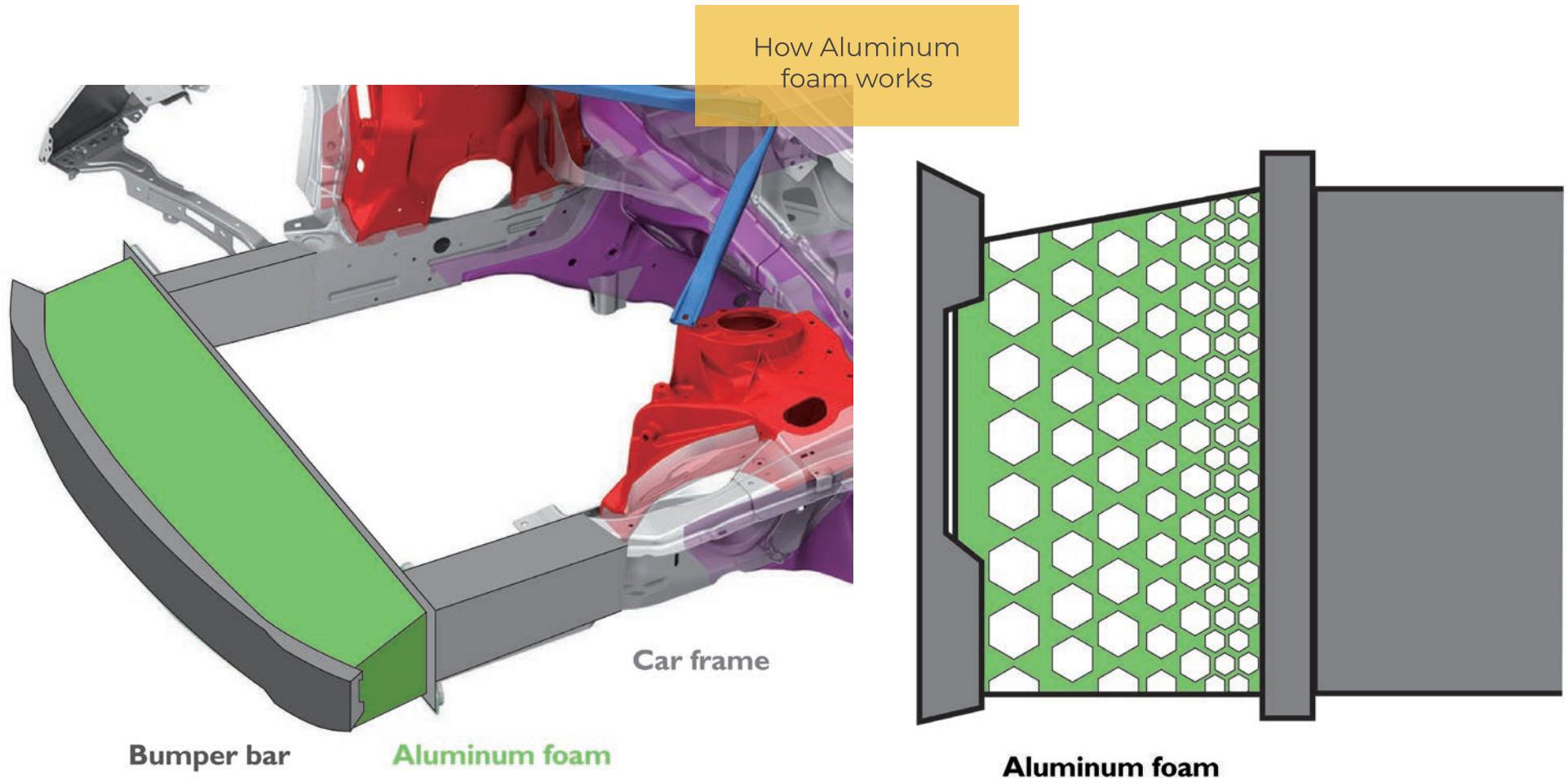


Aluminum foam with gradient porosity bumpers bar

This gradient porosity structure allows the aluminum foam to absorb more energy, and can absorb the impact from the angle. Two shock absorption spaces are formed between the bumper and the engine, the engine and the cab. This structure not only absorbs shocks, but also supports the car body structure instead of steel beams, optimizing the structure and strength of the entire vehicle and overall safety.



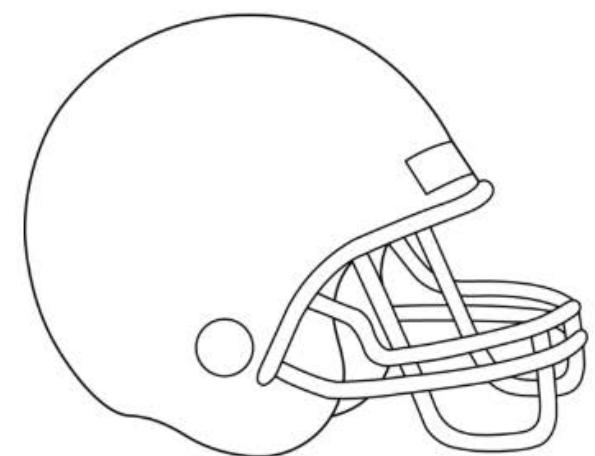
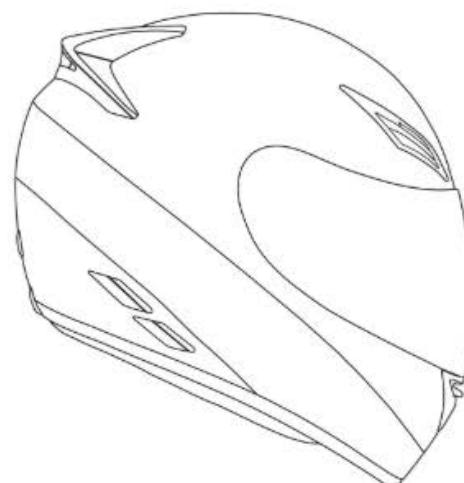
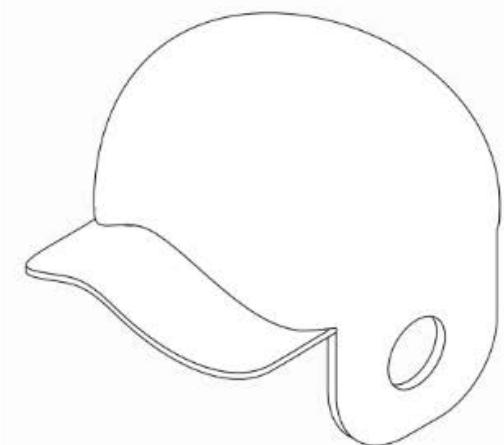
Mockup1



Mockup2

Aluminum foam with gradient porosity sports protection

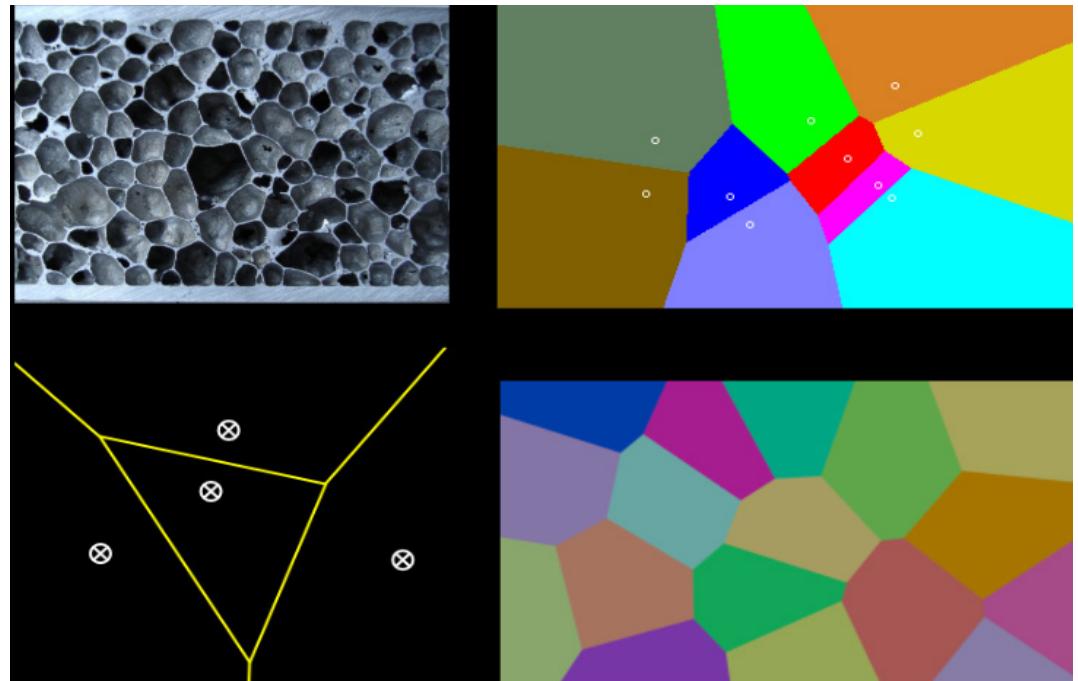
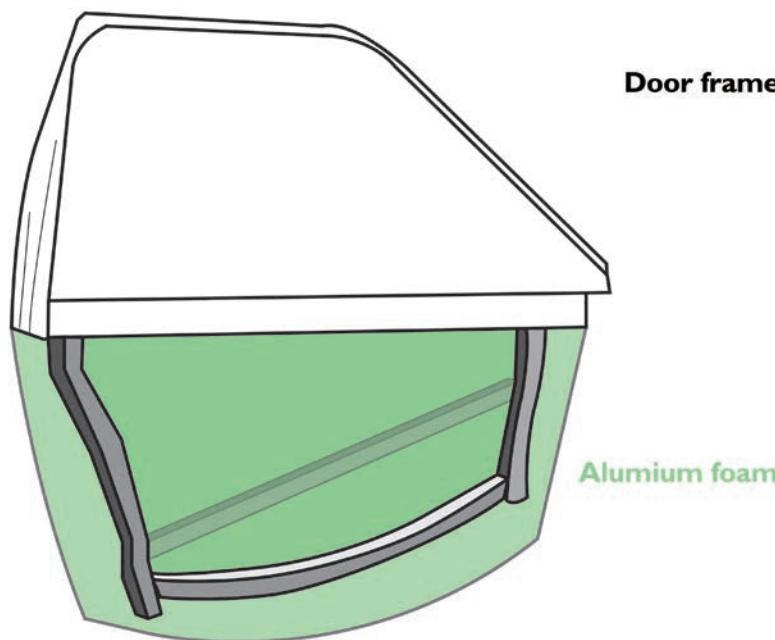
Alternative Material: Aluminum polymer composite (APC)



Mockup3

Voronoi diagram structure aluminum foam doors reinforcement

This Voronoi diagram structure makes the aluminum foam lighter and stronger. Because the impact of a single-sided door comes from 180 degrees on one side, this structure can more effectively absorb the impact force and achieve a higher performance-to-quality ratio.

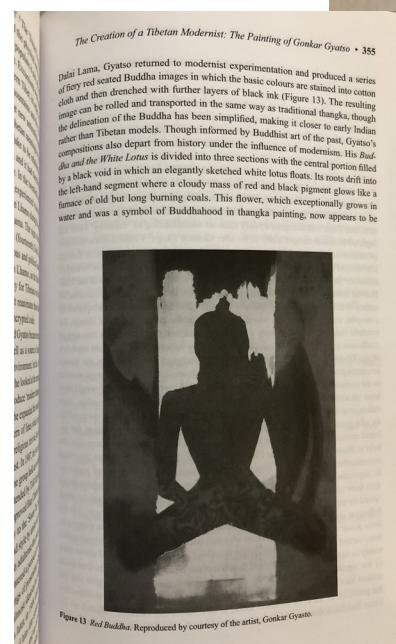
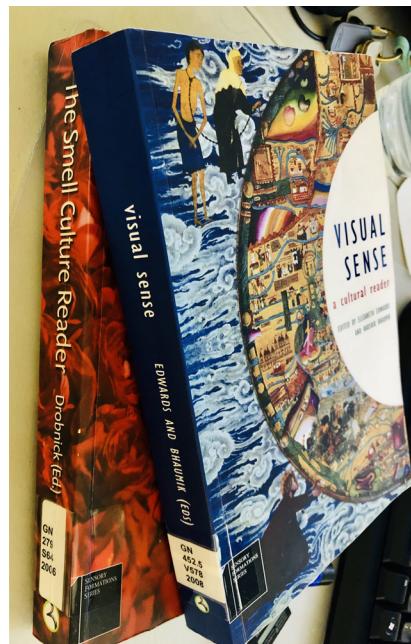


Gradient porosity	Key Features	Voronoi diagram
	<ul style="list-style-type: none"> Fireproof, light weight, non-toxic, recyclable, soundproof, 3D printing, absorbing more energy in a specific direction. 	<ul style="list-style-type: none"> Fireproof, light weight, non-toxic, recyclable, soundproof, 3D printing, absorb energy in each direction.

06

Project 3 Sensory Translate

Research & Reading Ideations



Sources: Ackerman, D. (1991). *A natural history of the senses* (1st Vintage Books ed.). New York: Vintage Books.

Drobnick, J. (2006). *The smell culture reader* (English ed., Sensory formations series). Oxford ; New York: Berg.

Edwards, E., & Bhaumik, Kaushik. (2008). *Visual sense : A cultural reader* (Sensory formations series). Oxford ; New York: Berg.

a ginger cat having a fit in a bowl of tomatoes. Or Renoir's "increasing fascination for reds." Or Monet, who developed such severe cataracts that he had to label his tubes of paint and arrange colors carefully on his palette. After a cataract operation, Monet is reported by friends to have been surprised by all the blueness in the world, and to have been appalled by the strange colors in his recent work, which he anxiously retouched.

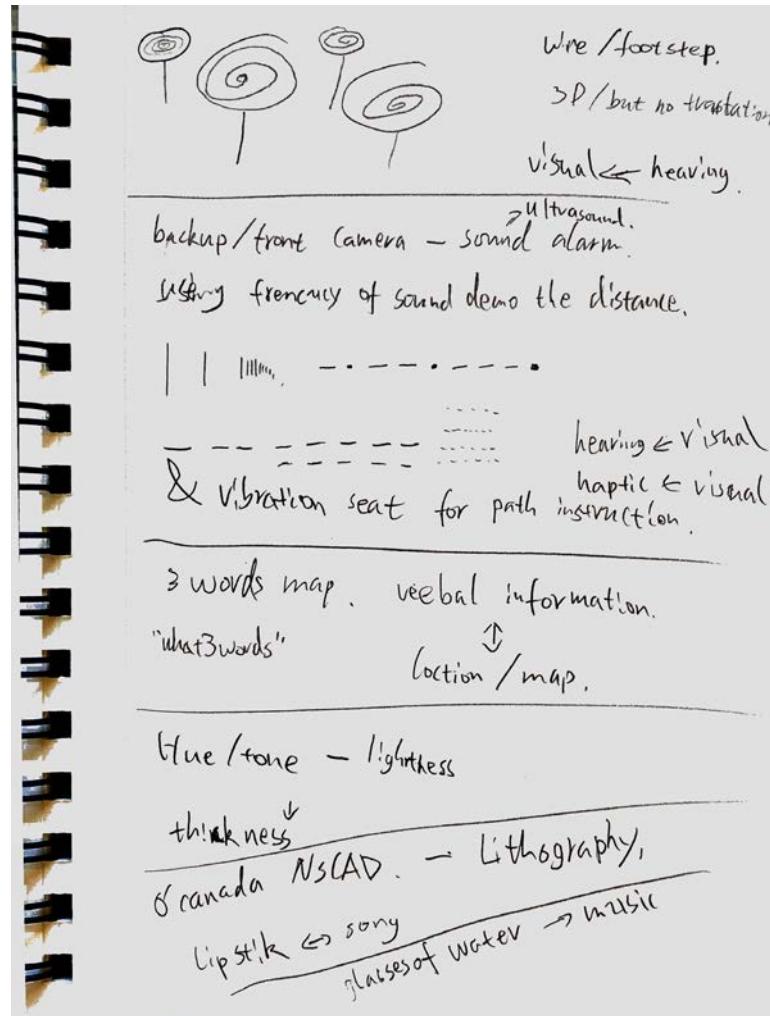
One theory about artistic creation is that extraordinary artists come into this world with a different way of seeing. That doesn't explain genius, of course, which has so much to do with risk, anger, a blazing emotional furnace, a sense of esthetic decorum, a savage wistfulness, lidless curiosity, and many other qualities, including a willingness to be fully available to life, to pause over both its general patterns and its ravishing details. As the robustly sensuous painter Georgia O'Keeffe once said: "In a way, nobody sees a flower really, it is so small, we haven't time—and to see takes time, like to have a friend takes time." What kind of novel vision do artists bring into the world with them, long before they develop an inner vision? That question disturbed Cézanne, as it has other artists—as if it made any difference to how and what he would end up painting. When all is said and done, it's as Merleau-Ponty says: "This work to be done called for this life."

TASTE 125 THE SOCIAL SENSE 127 FOOD AND SEX 130 THE OMNIVORE'S PICNIC 132 OF CANNIBALISM AND SACRED COWS 135 THE BLOOM OF A TASTE BUD 135 THE ULTIMATE DINNER PARTY 143 MACARON MEALS 145 THE HEART OF CRaving 148 IN PSYCHOPHARMACOLOGY 150 CHOCOLATE 153	IN PRAISE OF VANILLA 125 THE TRUTH ABOUT TRUTH 161 GINGER, AND OTHER MEDICINES 163 HOW TO MAKE MOORE SOUP IN A HOLE IN THE GROUND OR DINE IN SPACE 165 ET FEU!, BRUT! 167 FOOD AS THRILL-SEEKING 167 BEAUTY AND THE BEASTS 171
HEARING 173 THE HEART'S HEART 175 PHANTOMS AND SHAPES 180 JAGUAR OF SWIFT LAUGHTER 183 LOUD NOISES 185 THE LIMITS OF HEARING 188 THE POWER OF SOUND 188 DRAFTHIPS 191	ANIMALS 193 QUICKAND AND WHALE SONG 198 THE VIOLIN REMEMBERS 201 IS MUSIC A LANGUAGE? 201 MEASURE FOR MEASURE 210 CATHEDRALS IN SOUND 210 EARTH CALLING 223
VISION 227 THE REHOLDER'S EYE 229 HOW TO WATCH THE SKY 235 LIGHT 249 COLOR 253 WHY LEAVES TURN COLOR IN	ANIMALS 260 ONE PAINTER'S EYES 267 THE FACE OF BEAUTY 270 WATCHING A NIGHT LAUNCH OF THE

About Iconology:

To those who use the term, iconology is derived from synthesis rather than scattered analysis and examines symbolic meaning on more than its face value by reconciling it with its historical context and with the artist's body of work[3] – in contrast to the widely descriptive iconography, which, as described by Panofsky, is an approach to studying the content and meaning of works of art that is primarily focused on classifying, establishing dates, provenance and other necessary fundamental knowledge concerning the subject matter of an artwork that is needed for further interpretation.

Ideation



- Dirkshenj Trio. 1931 A natural history of the Senses.
Paul Cezanne 赛尚. 1839-1906 P267 the painter eye.
- ⑥ paroxysm. personality disorder,
⑦ epilepsy - Van Gogh's posters
⑧ pigment. Brighter - more toxic. darker - safe
bright reds blues oranges iron-compounds,
aluminum / mercury / cobalt
- ⑨ Monet → blueness in the world. Workshop 26 Nov.

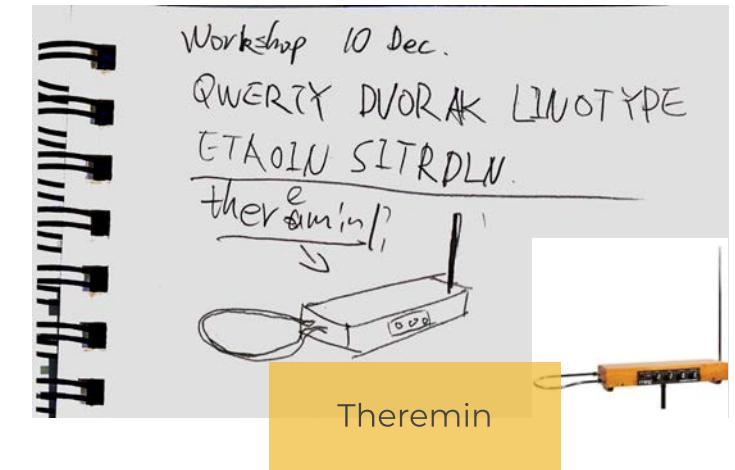
At the beginning of the project, I have been thinking about how to get rid of other senses through vision. I have already practiced transforming smell into vision, light and temperature into vision in Project Studio this semester, and I have also done rotation and touch. Transform into vision. But it has never been separated from the visual expression.

The initial idea was to convert the step vibrations of walking, going up and down, running, etc. into shock waves of wire winding performance. 2, similar to a three-time map, expressing an accurate place in words, and accessible in all languages. There is also a similar method to indicate the distance by the parking radar prompt.

There is also a similar method to indicate the distance by the parking radar prompt. Also explored the application of Morse code, Braille.

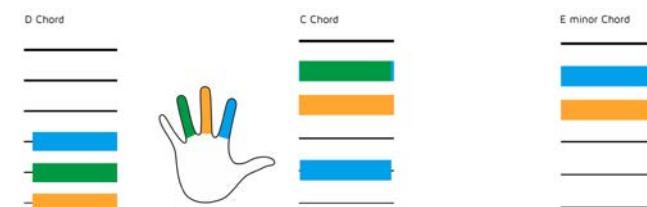
Although I have tried many materials, such as hemp rope, wooden blocks, nail boards, plastic boards, and paper of different thicknesses, I have never found a suitable expression technique and expression method.

Final Direction



Haptic to Visual

Song: Snuff-Slipknot 1:03-1:35 chorus Guitar



In the end, what I am good at, and I have not got rid of, is express other feelings visually, this project is to convert touch to vision. The work shows the movement of the left hand on six electric guitar strings in a specific song during a time based loop. Different fingers are distinguished by color for easy identification.

This is also a way I envision to teach people to play electric guitar during the semester, because through this graphic, you can master several Chords in the left hand, and can play some music without knowing how to play.

04

HISTORY OF DESIGN

Tons of image
& loads notes etc.

01

Intro/ The very foundation

Arts & Crafts/Art Nouveau

Futurism/Dada

I've been building a Google online slides since the first class of Design History, name's '*My Archive*'. Count together the designers mentioned in the course, as well as the information you find by yourself. Every designer and artist has an introduction and influential work mainly from the wiki, Design history website and MOMA. In the second semester of the course, it is of great help to choose different designers and different genres when doing posters. The process book of this course is mainly focused on my own practice process and class notes.

My archive

布局 | 主题背景 | 过渡

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9

Max Bill

From Wikipedia, the free encyclopedia

Max Bill (22 December 1908 – 9 December 1994) was a Swiss architect, artist, painter, typeface designer, industrial designer and graphic designer.

Contents [hide]

- 1 Early life and education
- 2 Work
 - 2.1 Art and design
 - 2.2 Teaching
- 3 Exhibitions
- 4 Private life
- 5 Gallery
- 6 Literature
- 7 See also
- 8 References
- 9 External links

Early life and education [edit]

Bill was born in Winterthur. After an apprenticeship as a silversmith during 1924–1927, Bill took up studies at the Bauhaus in Dessau under many teachers including Wassily Kandinsky, Paul Klee and Oskar Schlemmer from 1927 to 1929, after which he moved to Zurich.

Work [edit]

Art and design [edit]

After working on graphic designs for the few modern buildings being constructed, he built his first work, his own house and studio (1932–3) in Zurich-Höngg.^[1] From 1937 onwards he was a prime mover behind the Allianz group of Swiss artists.^[2]

Bill is widely considered the single most decisive influence on Swiss graphic design beginning in the 1950s with his theoretical writing and progressive work.^[3] His connection to the days of the Modern Movement gave him special authority. As an industrial designer, his work is characterized by a clarity of design and precise proportions.^[4] Examples are the elegant clocks and watches designed for Junghans, a long-term client. Among Bill's most

Max Bill

Max Bill in 1970.

Born 22 December 1908
Winterthur, Switzerland

Died 9 December 1994 (aged 85)
Berlin

Nationality Swiss

Occupation Architect
Artist
Painter
Typeface designer
Industrial designer
Graphic designer

exercise1&2



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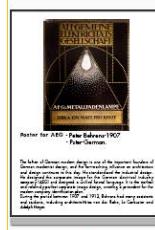
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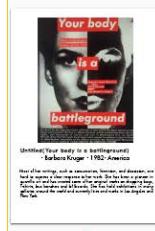
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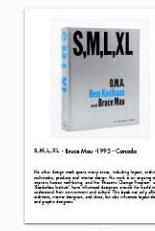
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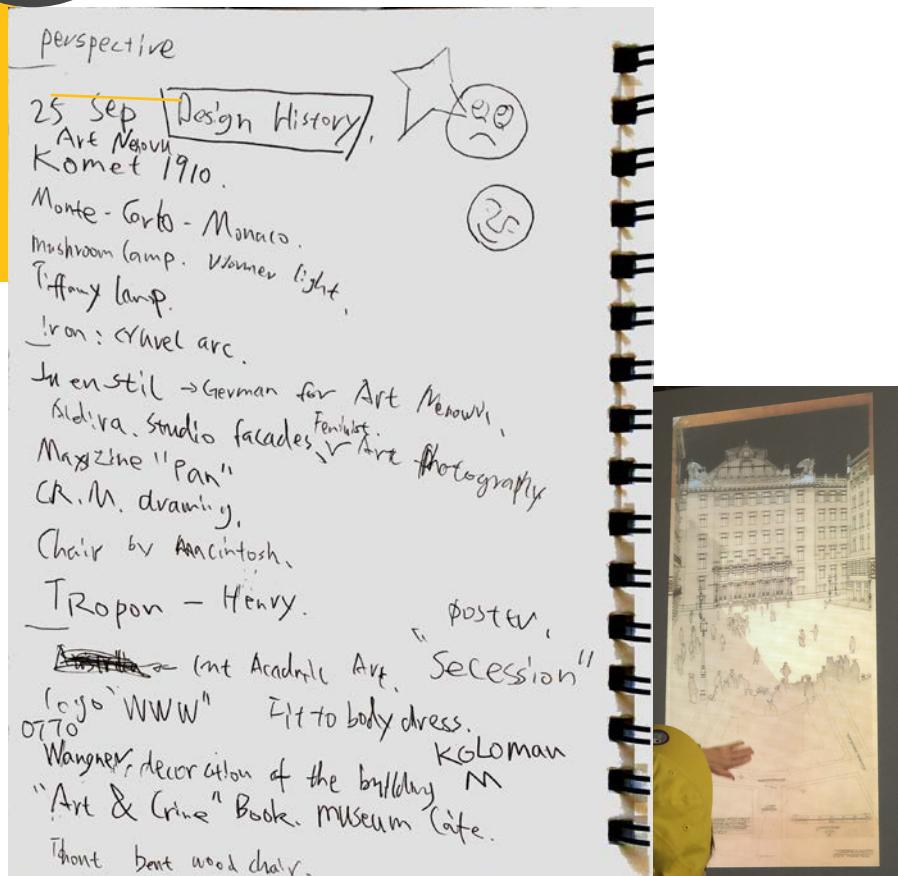
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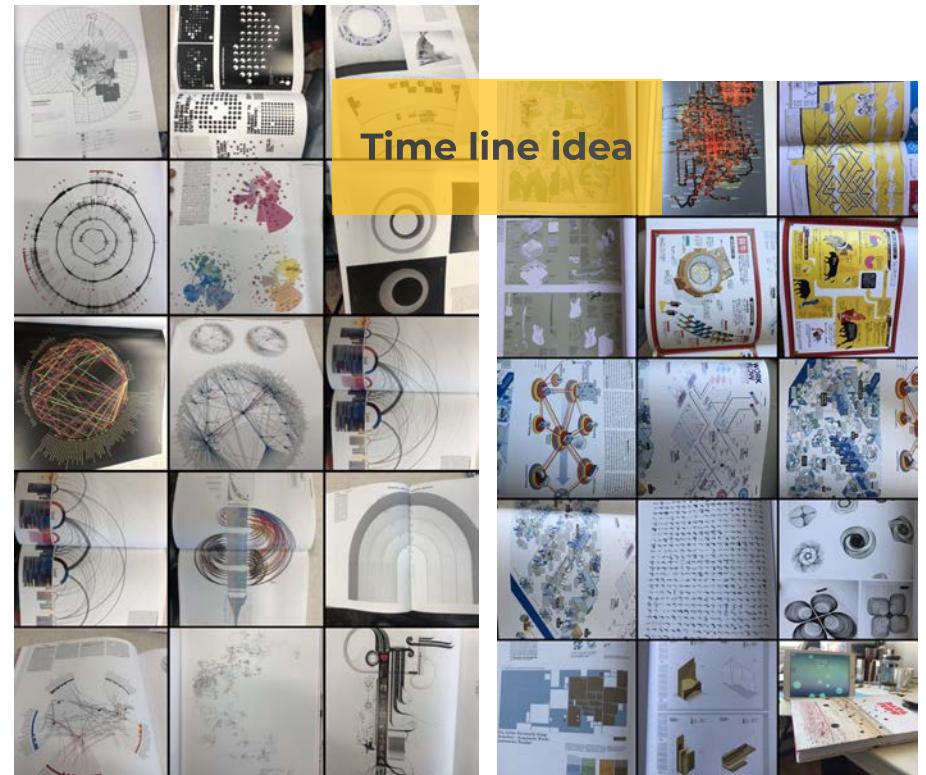
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02

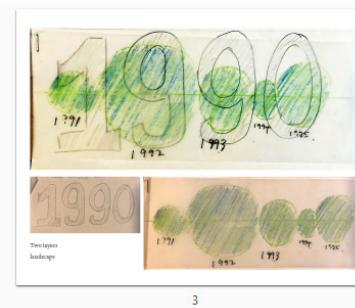
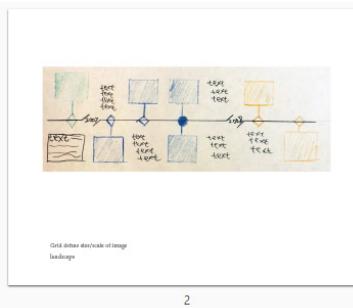
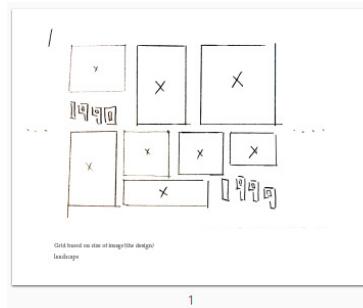
Timeline of design history/ Rudi Lecture



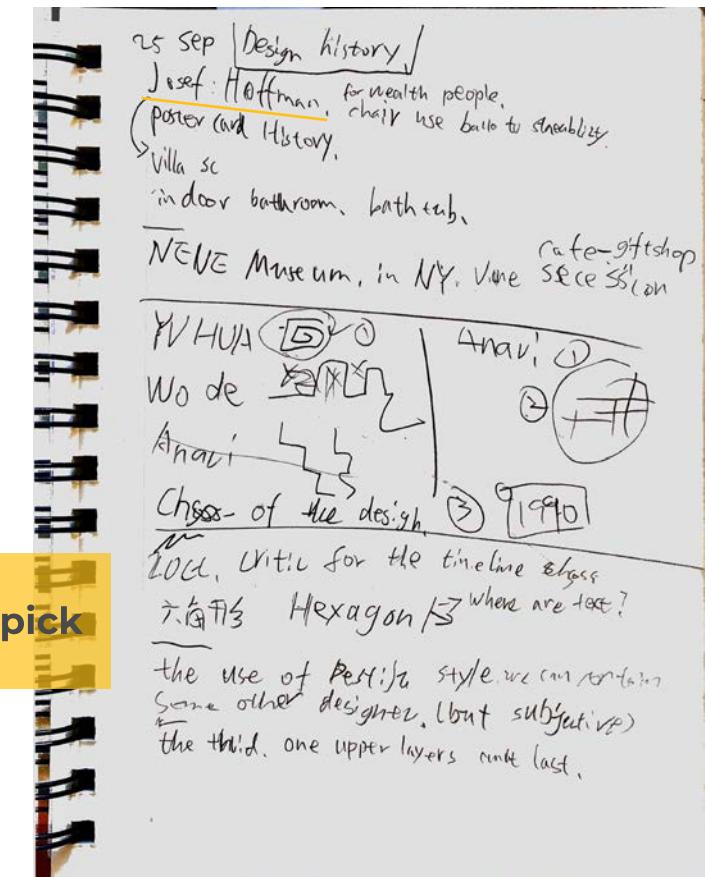
Timeline layout



Timeline layout first draft



Time line pick

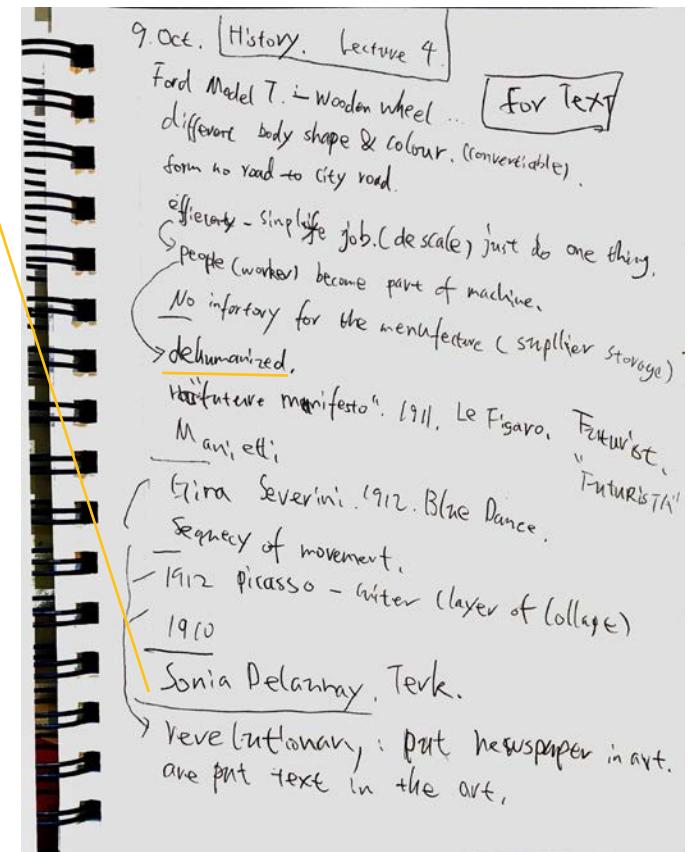
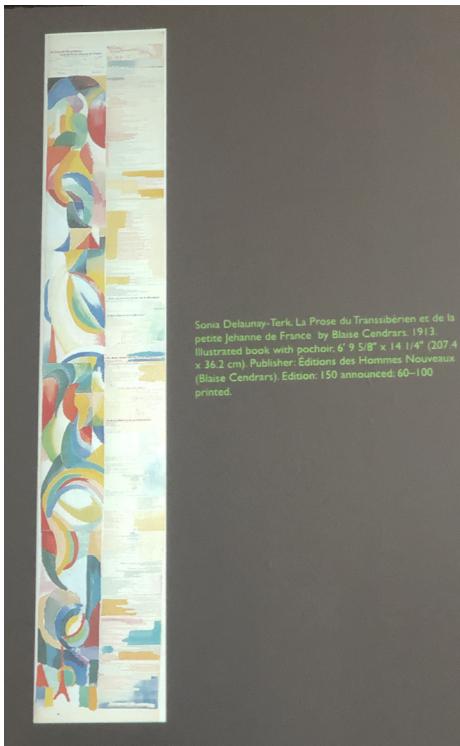


03

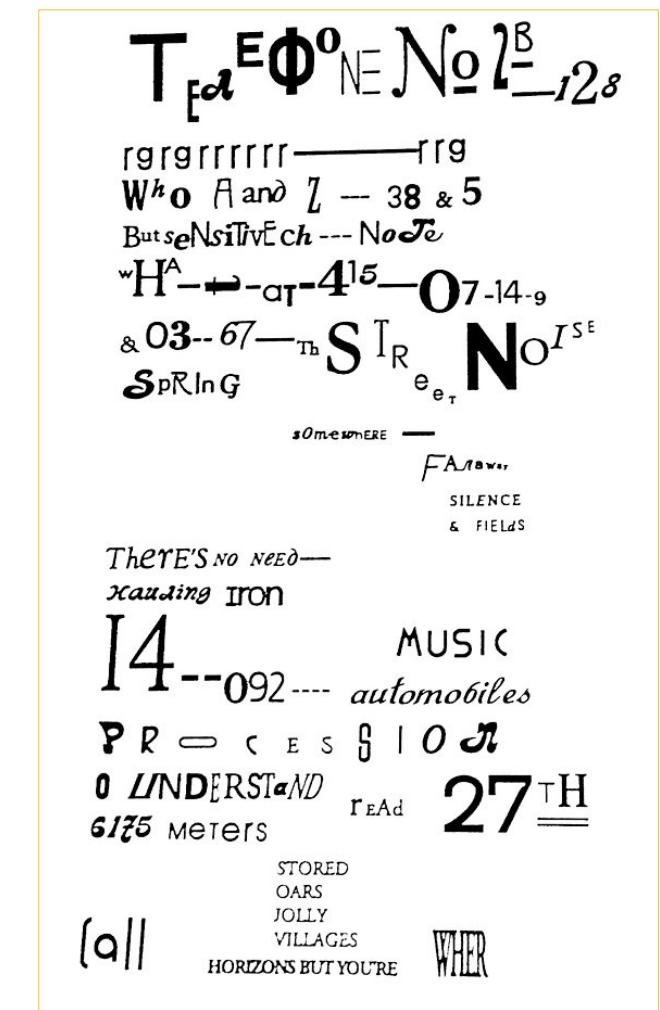
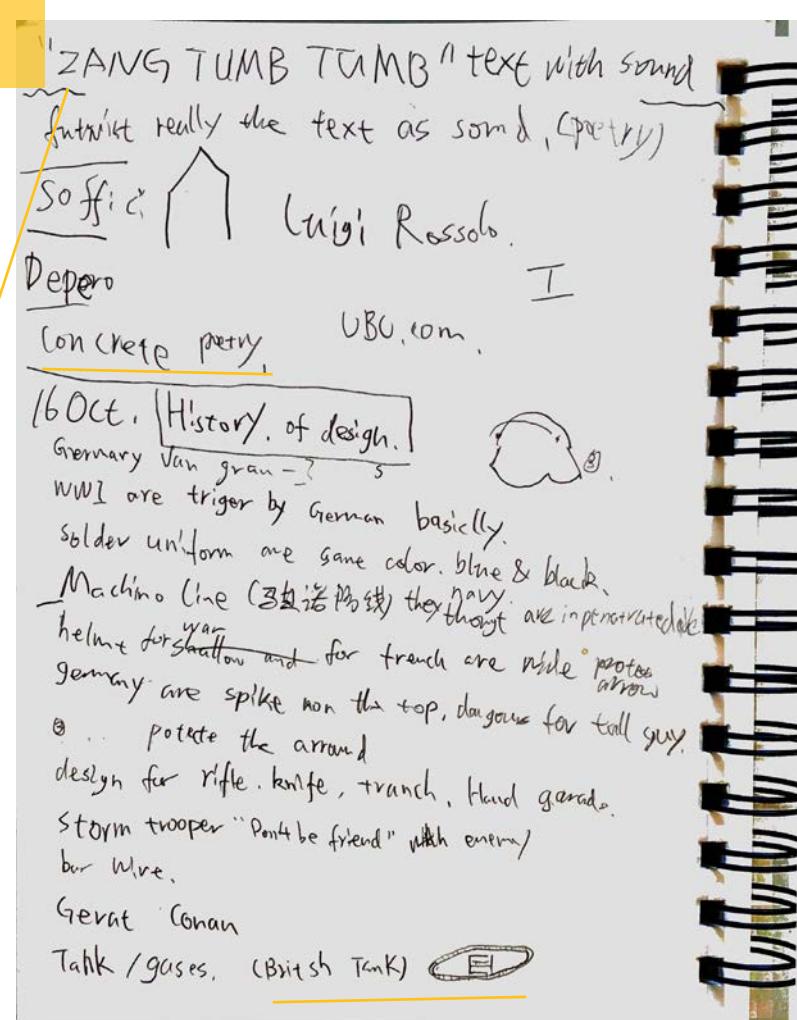
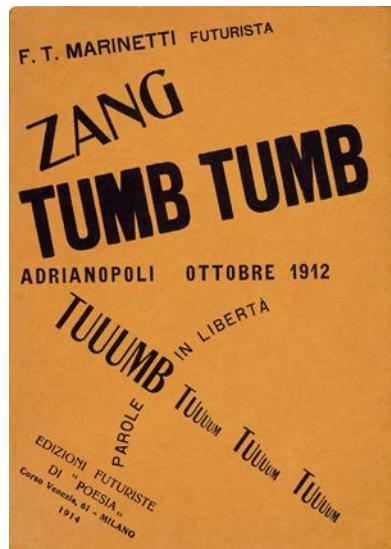
DAAAADDAAAAA & Suprematism

Futurist/Dada/Suprematism
Dehumanized

Dadaism:
Dada developed in reaction to World War I, the Dada movement consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense, irrationality, and anti-bourgeois protest in their works.



DADA



they & pray for four stage.

Moguls are three stage. "sky, earth, ancestors"

greatest share the activity he has. he was jump in snow & ~~榮譽~~.

seven district. Amerson? Strange?

16 Oct 2012 History of Design. **DADA**

Marcel Janco, Cabaret Voltaire. c.1916 Cubism

Hugo Ball (play with type "KARAWANE") different typeface
Sound types.

"Ism of art. Jean Hans Arp & E Lissitzky,
Da Da. collage | Da Da Kitchen knife.

Motage & collage | communist & Fasist

George Grosz, "explosion of type" Apse

Kurt Schwitters, Merzban,

Duchamp. LHOOQ. French, "She got a hot ass"

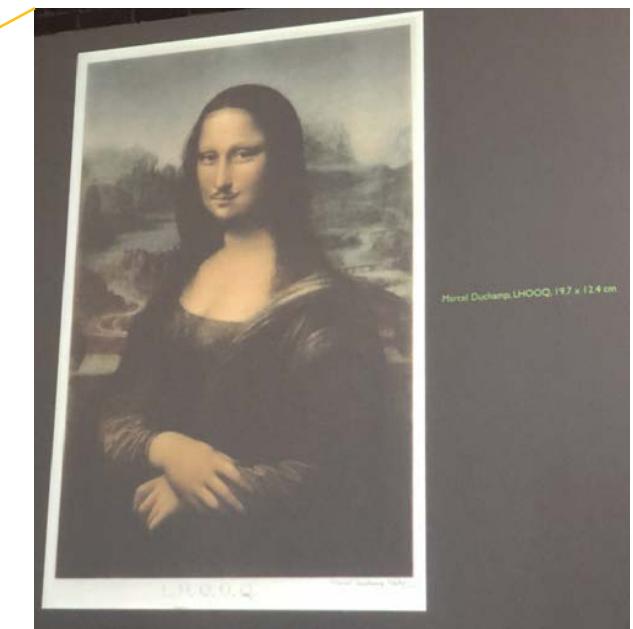
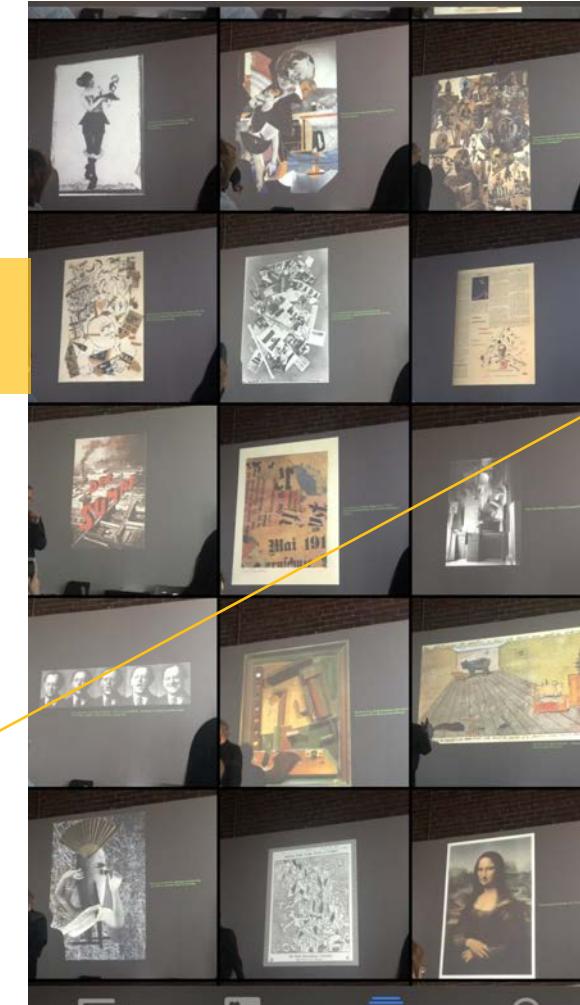
R Rose Selavy.

Hei 30 min video. NY. "Manifesto".

"cten" Janco Marcel collage

"sound poetry" Merz Has'mann, Raoul

Richter Hans.



23 Oct. History of Design.

"Clockwork" californian,
"Walter Taylor"
"Frederick Taylor"
"W. & G. M. Taylor"
use movie record work.
 ↓
 live model (simplified, & control)
 Computer came out, Taylors idea are obsolete.
 Command performance,
 communication design. ↗
 ergonomic → increase productivity

DADA . Hannah Höch. P3 slide.
Hannah Höch.
George Grosz. ...
EGGling Viking,
BERNST. Max

Collage &
oil paint,

DADA

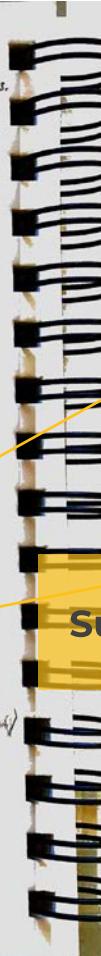


DADACO
 Haider, Johannes,
 Alfred.
 Ball Hugo Zurich DADA
 ARP. Jen Hope
 Concrete poetry,
 "A Day in the life" John Le
 thiee part of the music. collage.
 6 Nov. History of Design
 Collage from French, "coll"
 First collage "Picasso chair"
 & Manzuse use paper cutting -
 photo Montage. "DADA" first real photos.
 → Montage things. Form of working "using pre-existing
 things"
 The arts "they take photo as Montage.
 Constructive is build of Montage.
 Russian Film photo Montage.
 B&W UN | Metral
 Bonn.

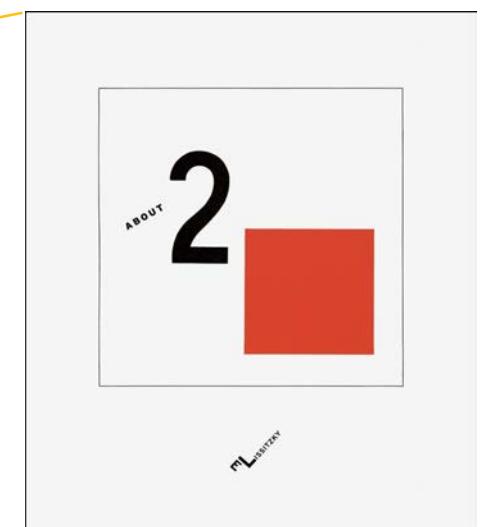
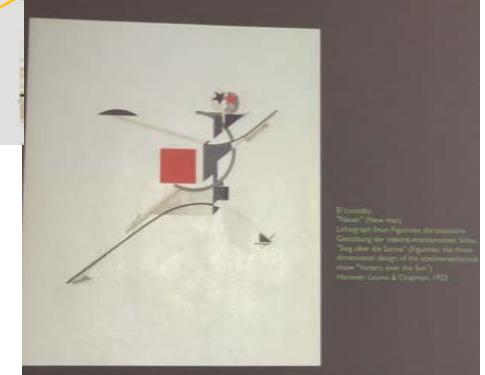


Bauhaus. 1919 -
 VKHUTEMAS. > infect by ideology change of government.

VITEBT. "UNOIS" group.
 1911 in Russia. Cubism, futurism,
 "Black Square" Kazimir Malevich
 "Black Circle" Kazimir Malevich "the way it hangs is important"
 SUPRIM
 → Kazimir Malevich
 Vladimir Tatlin: "Corner-relief 1914-15"
 Picasso guitar sculpture same idea
 Nikolai Michaelovich, Supremist - the surface,
 propaganda?
 Rkossia "I want you" → D.S. Merz. Have you
 El. Lissitsky, Kino na Kasynym bei, belykh (most)
 "About 2 Squares" 1922 for children, supremist
 (→ layout, page layout,
 1920 Destil DADA. Silver
 photo original.
 Alexander Rodchenko "Kino eyes"



Osip Briks. photography looking down.
 "Russia was poor, no access to technology, use hand made, double the value."



04

Project 1 Potser

Emulate the Designer Biographical info

The focus of this project is to imitate the designer's design style and make a poster about him / her. When choosing a designer, I checked all the designers who did not know the handout. The initial ones are Max Bill, Ott + Stein, Theo Van Doesburg, Hannah Hoch. I chose Paul Rand and Josef Müller-Brockmann, a Swiss and an American, but they both worked for IBM for a while, and their design styles are similar.



One of Switzerland's most important graphic designers, layout designers and design educators.

Top image:
Opernhaus Zürich "De Fidemaus" Poster, 1957
Left to right images:
Beethoven Poster, 1958
Der Film Poster, 1960
Gesellschaft für Graphische Gestaltung, Berlin, 1961
SCHÜTZ DAS KIND! Poster, 1963
Jazz Festival, 1965
Poste, 1967

Bottom image:
music visa. Poster, 1959



Paul Rand

'Don't try to be original, just try to be good.'

Paul Rand, (born August 15, 1914, Brooklyn, New York, U.S.—died November 26, 1996, Norwalk, Connecticut), American graphic designer who pioneered a distinctive American Modernist style.

After studying in New York City, Rand worked as an art director for Esquire and Apparel Arts magazines from 1937 to 1941. As his work developed, Rand assimilated the philosophy and visual vocabulary of European art and design, in particular that of the Bauhaus, Constructivism, De Stijl, and Futurism. Rand believed that lines, shapes, and colours could become message-conveying signs and symbols in visual communications while simultaneously functioning as elements in an artistic composition. For example, in a 1947 poster promoting the New York Subways Advertising Company, Rand's arrangement of dots and concentric circles in vibrant colours becomes both an illustrative image and a dynamic composition.

During the 1950s and '60s, as American corporations were turning to graphic designers to create contemporary trademarks and consistent graphic standards, Rand became a prominent proponent of such visual-identity systems. Now ubiquitous trademarks designed by Rand include the logos of Westinghouse (1960), ABC (1962), and IBM (1972). His designs for corporate annual reports were also broadly influential.

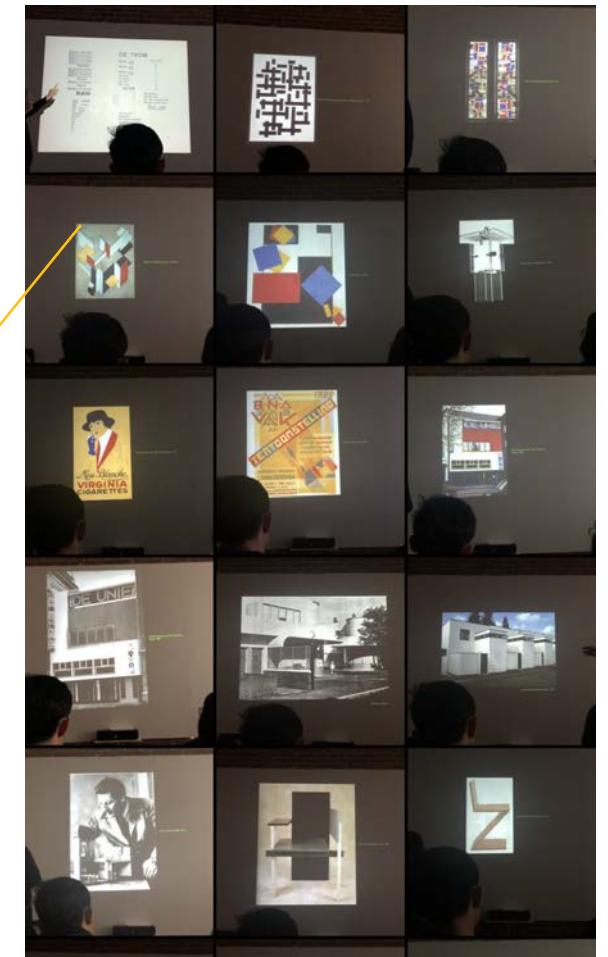
05

De stijl/Dada Timeline Drfat2

Composition Photomontage

Dutch for The Style, De Stijl was founded in 1917. The artists most recognized with the movement were the painters Theo van Doesburg, who was also a writer and a critic, and Piet Mondrian, along with the architect Gerrit Rietveld. The movement proposed ultimate simplicity and abstraction through which they could express a Utopian idea of harmony and order. De Stijl is also the name of a journal that was published by the Dutch painter, designer, writer, and critic Theo van Doesburg that served to propagate the group's theories.

20 Nov (Design History)
 sanserif → serif → serif typeface 2 come together
 dinner "McDonald" "road culture" "car culture"
 Telephone call house, from private → to public
 1920s. safari furniture,
 trench coat,
 making cake using paper/the illusion are from candy eggs
 Kurt Schwitters, Theo van Doesburg 1922.
 All caps sanserif font (typeface) DADA Dadaist
 visual poetry, "DE TROM"
 1918 Composition in black and white ←
 Passionale 1921, window / facades
 colour schemes, house for workers
 get rid of surface decoration J.J.P. Oud 1924-25



Gerrit Rietveld (1888-1964)
Radio 1925

Logo for furniture.

Schröder house 1924. (After the Streeting)
↳ idea "machine for live"

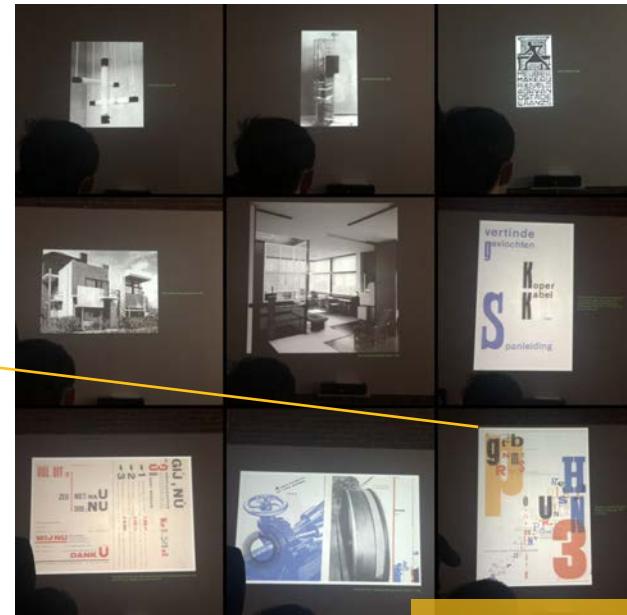
Piet Zwart

first use photomontage, poster.

photogram?

"Montage is vervaardeling," fundamentally
about. change the idea
of architecture,

Drankhenij Trio. 1931 A natural history
of the Senses. I.D. H. Nijhuis



Photomontage



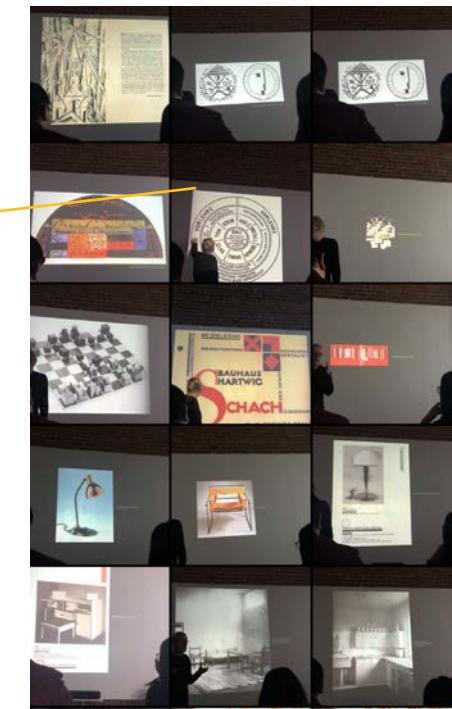
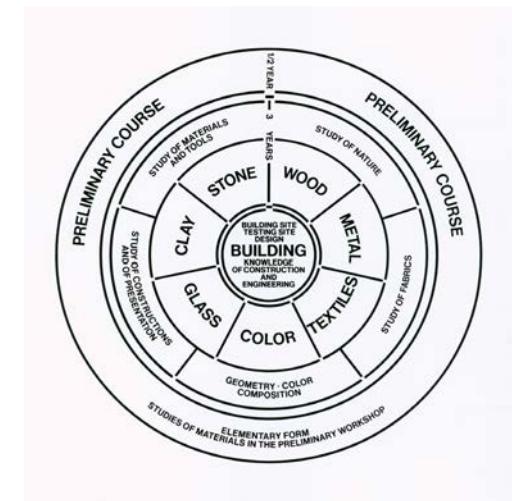
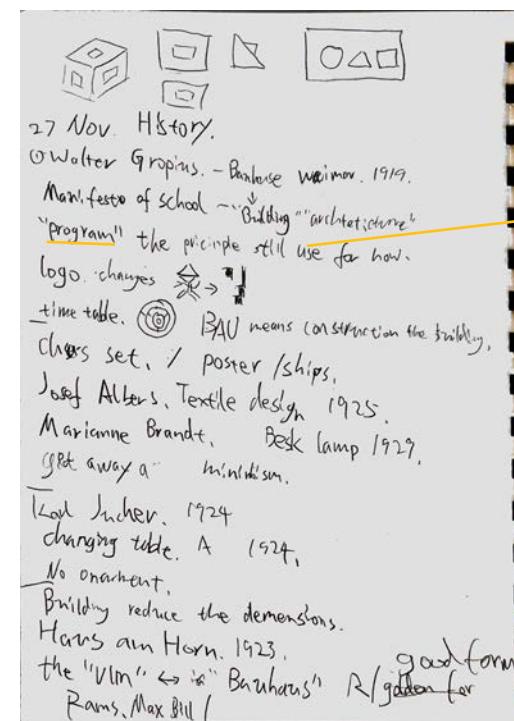
06

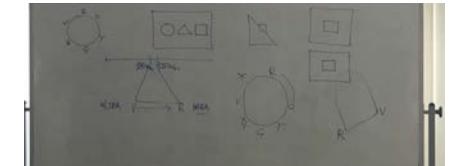
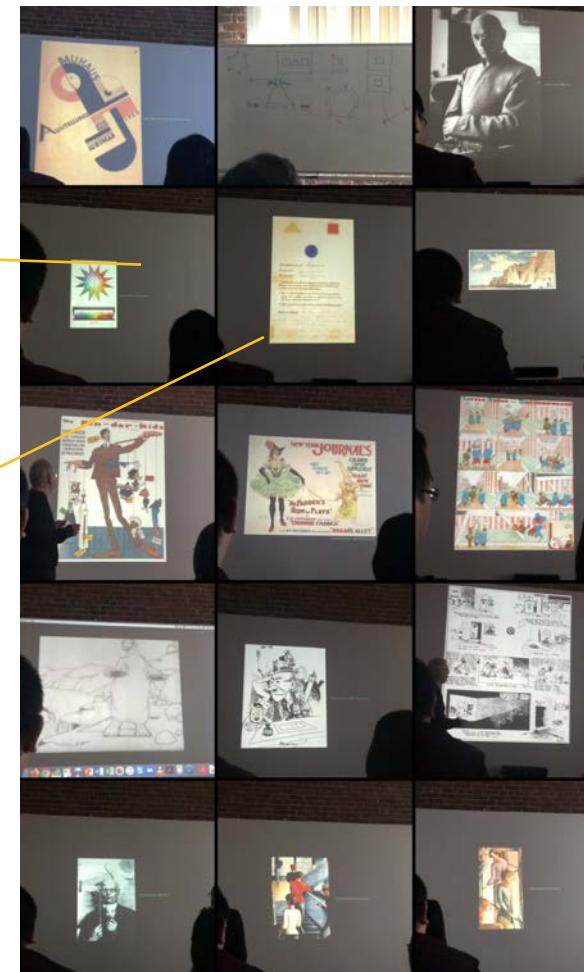
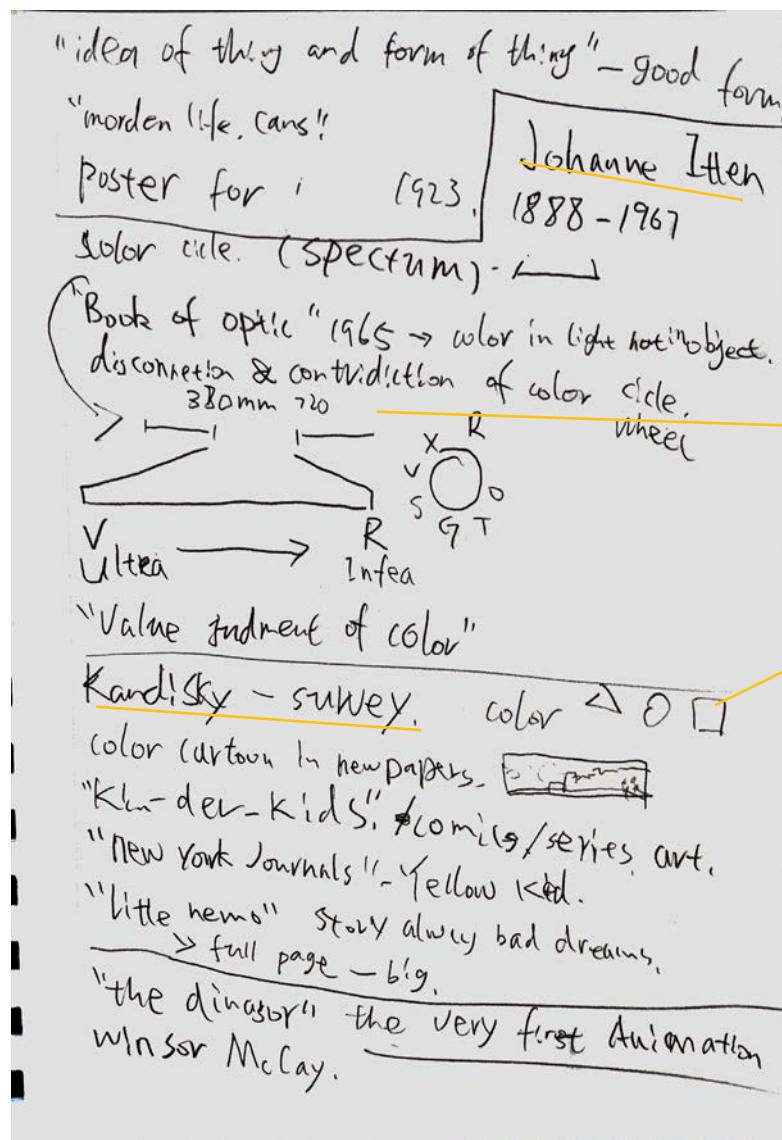
Bauhaus /Ulm School

Composition

Art Deco

The German term Bauhaus—literally building house—was understood as meaning School of Building, but in spite of its name and the fact that its founder was an architect, the Bauhaus did not initially have an architecture department. Nonetheless, it was founded upon the idea of creating a Gesamtkunstwerk (total work of art) in which all the arts, including architecture, would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, Modernist architecture and art, design, and architectural education. The Bauhaus movement had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.





Second - George Hartmann 1870-1944.
Crazy cat. → page layout,

Oskar Schlemmer 1888-1943
 Logo of Bauhaus

Entomme design stage, design
 exton body "slat dance"

Masks / morden dance

László Moholy-Nagy 1895-1946 - US. Bauhaus
 "Composition 2" (construction) ⇒ main editor.
 "Logo" "photo prototype" playing the light
 Photo type

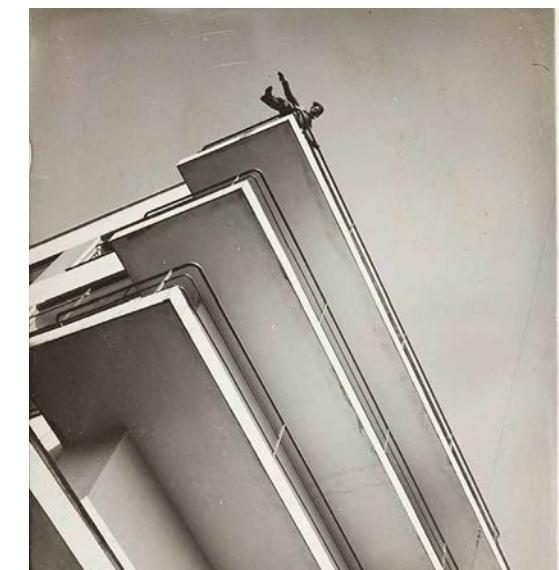
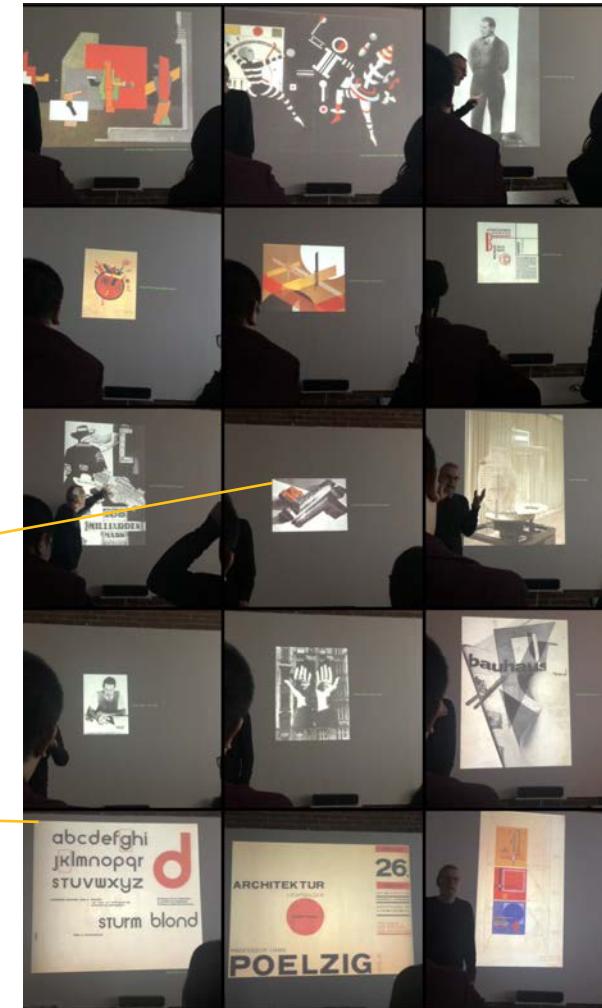
45 min picture

Herbert Bayer (1900-1985) success in US.

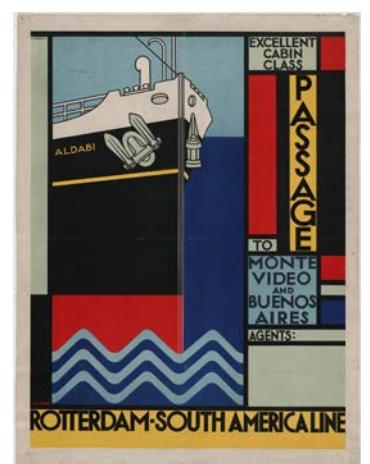
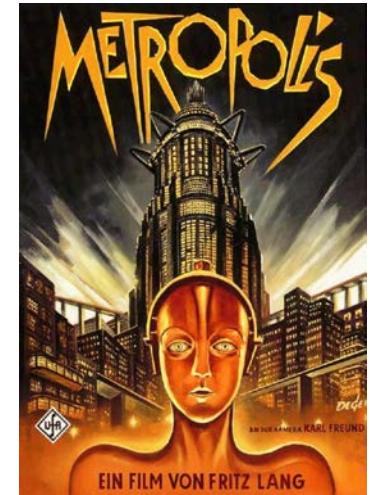
No cap typeface "Sturm blond", "only neck (over case)"
 signage system for Bauhaus.

Second Benharus

Rudolf Schlichter, 1922/ Show the quality,
 1926. Otto Dix, Sylvia von Haugten, 1926,
 Adertist Wedely, 1926.



painting for grafic,
1923, Thury!
Cash / candid. tire. → big challenge for graphic design
Greece & death money have designer.
Kurt Schwitters. Typo graphy 1930,
 right for advisory.
Palrs → "art deco" come from
Le Corbusier. "the new spirit"
 Villa Savoye. famous for machine like
 city of 3,000,000 virtual hib work.
the end of modernism. "The profit-give myth"
W.H. Gropius
1926 @ Metropolis. Fears of hibit



06

Film/Building/MOMA /World War II/timeline

International Style

Streamlining

Post-War: Utility Design and Good Design

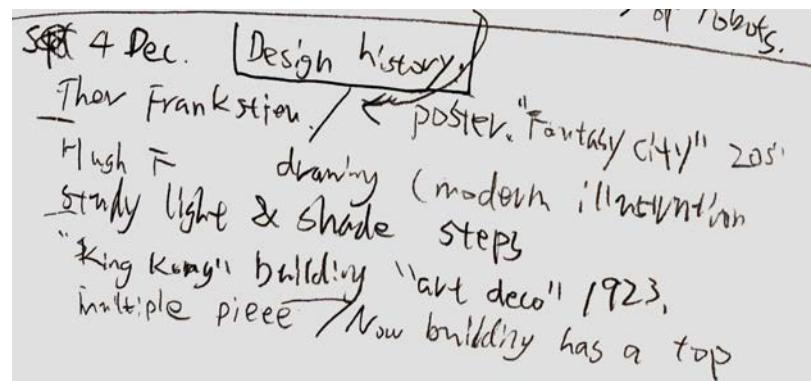
Post-War: Good Form and Bel Design

Pop Design

The years following World War II were characterized by enormous change on every level. The war ended, leaving a new worldwide generation of veterans with young families struggling to rebuild their lives. The pressing need for inexpensive housing and furnishings spurred a boom in design and production. A new optimism—filled with the promise of the future—prevailed. Commercial jet travel was introduced in 1957, and ease of travel in the jet age encouraged a growing fusion of cultural influences. In particular, a blurring of Eastern and Western aesthetics and technology represented an entirely new cultural fusion.

The elaborate households of the prewar years were gone, replaced by informality and adaptability. Gone, too, was the conventional approach to furnishings as expensive and permanent status objects. New materials and technologies, many of which had been developed during wartime, helped to free design from tradition, allowing for increasingly abstract and sculptural aesthetics as well as lower prices for mass-produced objects.

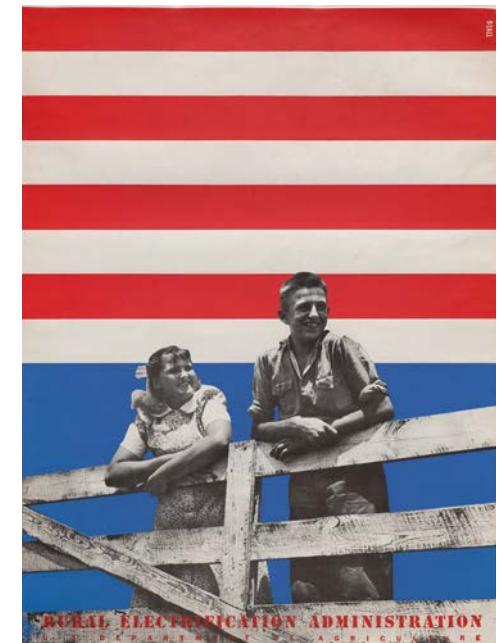
The most marked changes occurred in America, Italy, Scandinavia, and Japan. A growing number of American firms such as the Herman Miller Furniture Company and Knoll International began to build a reputation for manufacturing and marketing well-designed, high-quality, inexpensive furniture made from new materials like fiberglass and plastics for the consumer market in the postwar years.





Georgia O'Keeffe, 1927, N.Y.
 Science and building plan for the city,
 Chrysler Building William Van Alen,
 very thin brick, glass facade are cheap
 Construction Worker.
 Empire State building
 Radio City, Wallace
 33 High Voltage (Riviera) pavilion,
 window display, charismas tree, it's not that old,
 Merton Glazer, / Andy Warhol
 The
 "This is not pipe"! It is the picture of pipe!
 Advertising and selling, 1929,
 quality change why (reason (the reason why book))
 Vogue 1928, George le pipe
 even "New York-time"
 "Fourth" "life"
 Art deco
 40's Black & White cover of magazine,
 spread of telephone

BB C. HandBook. 1929
 "Why protect handbooks"
 1920s → US, painting → advertisement,
 idol (the shape the one.) impression.
 1924 lucky Strike. / Cigars for workers / five mins,
 Gerald Murphy, "Selling edge",
 safety match / blade shaver / pen,
 Farm kid → get electricity / US.
 Lester Beall (for graphic) ← start to see,
 Fortune magazine.
 poster. WPA
 design for the Machine "Art Deco"
 Walter Dorwin Teague.
 Museum of Modern art. MoMA.
 Design consultant. Raymond Loewy Office,
 "Picture are fake" "higher office"
 Paris by railway. "look fast" styled train,
 Next 1934 → diesel steam train
 three movement for train, (on track is hard)
 Harley Earl. Buick 1937,
 Ford → massive production → more color / a new car every year



Stream line, curve \rightarrow Stream line pencil chapter
Book 11

Bentley "Idea of Dynamic air flow", ^{→ Stylist no use for the}

1936. Camera. Kodak "the box".
Photo have post card at the back.
Tool box spot 1935 steel

\hookrightarrow Inside looking is different, inside didn't change
 \hookrightarrow Sheet of paper /

1933. Norman Bel Geddes. Motor car.
Sci-fiction, like car.

Robert cruse. → Derrah. Coke plant. LA.

~~White~~ ^{Highway} D'Inver. Neon.
~~White~~ Tower. / white castel.
↓ can be taken away.

grey hand bus,

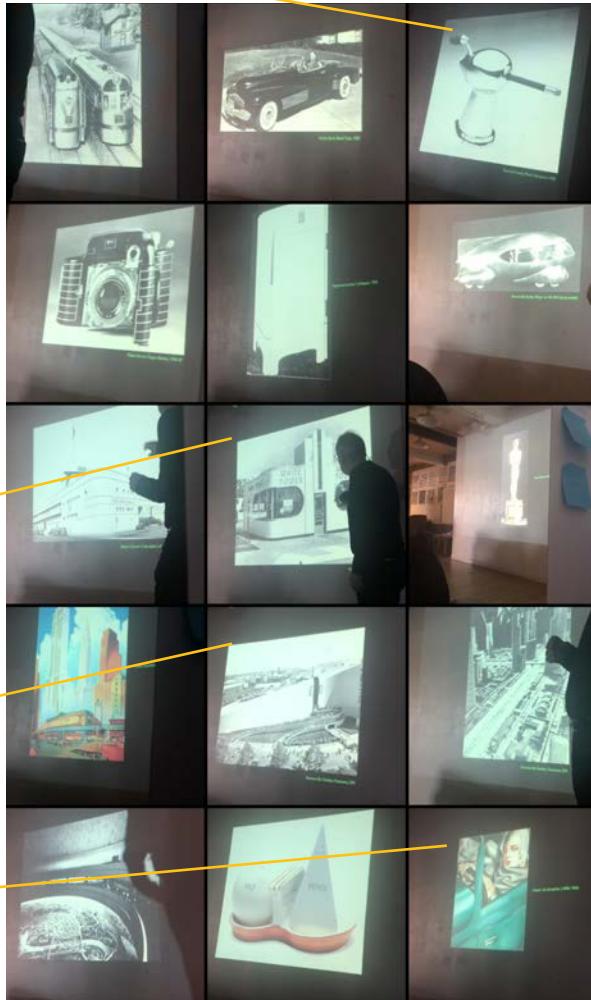
Ascar.

Fran Hulube poster: Empire building
GM Fr. 1901

GM Entrama.

Salt → survivor

Tamara de Lempicka, (1898-1980) → Highly collectable name.



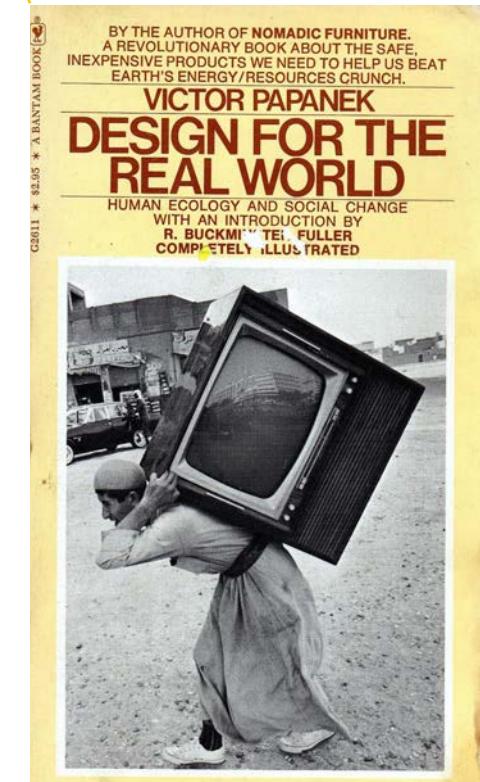
WWII posters,
 Lester Beall...
 Max Bill. → Olin School
Josef Müller-Brockmann, 1958-65.
the grid.

«Vanity fair» Mehemed Agha.
change the layout of magazine
Paul Rand / Alexander Lieberman,
William Golden for TV,
department store signage L S

Gene Federico 1963, photo advert.
Lemon mean "bad" in English.
Massimo Vignelli: Universal grid
Push Pin Studio, Seymour Chwast
go back to illustrat. Milton Glaser,
Massin 1963, play with type.
"bulpo" writer's book with art E.
Herb Lubalin poster "Gospel" Bible.



Victor Papanek 1971 **books**,
the grandfather of Sustainable
catalog, "DIY, Self sufficient,
Happy modernism, idea come from
"the well" internet.



Design for the real world : human ecology and social change:
1971, New York, Pantheon Books.

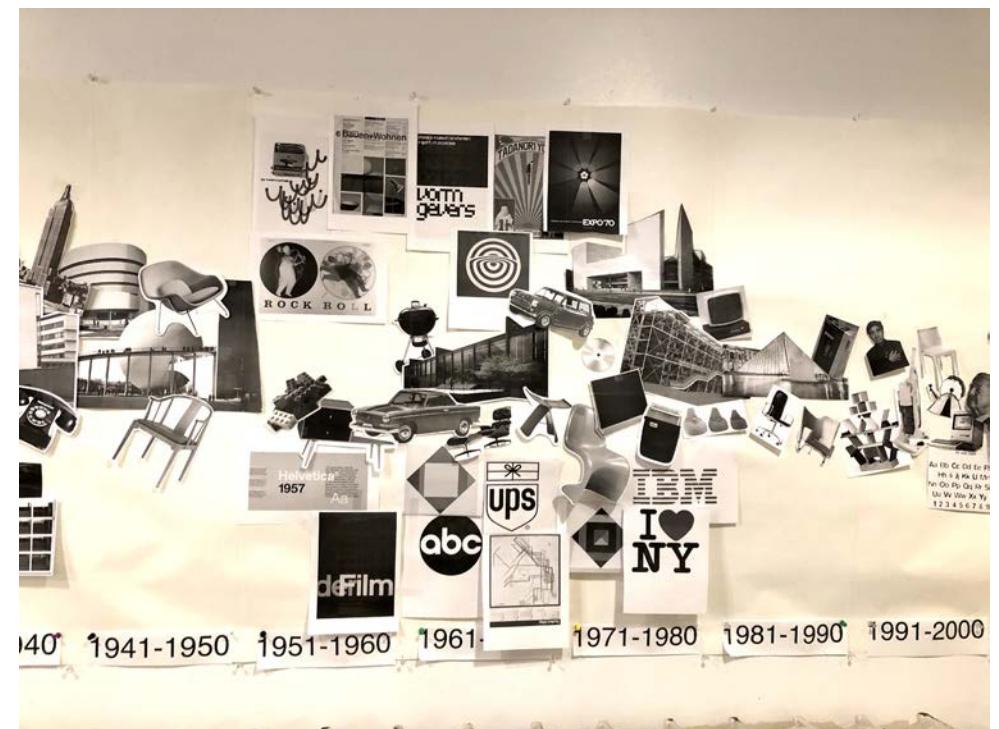
Victor Joseph Papanek (22 November 1923 – 10 January 1998) was an Austrian-American designer and educator who became a strong advocate of the socially and ecologically responsible design of products, tools, and community infrastructures. He disapproved of manufactured products that were unsafe, showy, maladapted, or essentially useless. His products, writings, and lectures were collectively considered an example and inspired many designers. Papanek was a philosopher of design and as such he was an untiring, eloquent promoter of design aims and approaches that would be sensitive to social and ecological considerations. He wrote that “design has become the most powerful tool with which man shapes his tools and environments (and, by extension, society and himself).”

“One of my first jobs after leaving school was to design a table radio,” Papanek wrote in *Design for the Real World*. “This was shroud design: the design of external covering of the mechanical and electrical guts. It was my first, and I hope my last, encounter with appearance design, styling, or design ‘cosmetics.’” And further, he opined: “Only a small part of our responsibility lies in the area of aesthetics.”

In the same book, Papanek wrote: “Much recent design has satisfied only evanescent wants and desires, while the genuine needs of man have often been neglected by the designer.”

Soures:<https://www.treehugger.com/sustainable-product-design/victor-papanek-a-rebel-with-a-cause.html>

Timeline collage-final draft



07

Research poster/Inkjet

- Color space**
- QR Code**
- Information hierarchy**



Inkjet & color space

Print setting: (1) send to printer
prostet (2) actual print

→ printer setting,
↓

Fit to Media

inkjet, 13x19. STALK
 ① ↓
 RGB
 13x19
 ② proofing the printer. Matte, → CMYK
 ③ camera source are fine.
 ④ check the value. (always proof color)
 ⑤ We can use "level" to adjust the color.
 COLOR SPACE, R
 monitor & printer. Yellow & blue.
 check the monitor & camera. (sRGB might be better)
 SRGB 60 M 255_0
 8 bits o 16bits D

Print:
 ① Don't allow printer change the color.
 ② adjust to the printer profile.
 ③ Perceptual, base on human vision (best choice)
 (1) Intensity: hold the density. Not Ac.
 (2) Relative (not typically use this)
 (4) Absolute (打印机) Keep the name of the color.

Akzidenz-Grotesk & Swiss design

Originating during the late nineteenth century, Akzidenz-Grotesk belongs to a tradition of general-purpose, undecorated sans-serif types that had become dominant in German printing during the nineteenth century. Relatively little-known for the first few decades after its introduction, it achieved iconic status in the post-war period as the preferred typeface of many Swiss graphic designers in what became called the 'International' or 'Swiss' design style of the 1950s and 1960s, and its simple, neutral design has influenced many later typefaces. It has sometimes been sold as Standard or Basic Commercial in English-speaking countries.

In the post-war period and particularly in Switzerland a revival in Akzidenz-Grotesk's popularity took hold, in what became known as the "Swiss International Style" of graphic design. This style often contrasted Akzidenz-Grotesk with photographic art, and did not use all caps as much as many older posters. Graphic designers of this style such as Karl Gerstner found the sans-serifs of the nineteenth-century more "neutral" and even than the more "personal" recent sans-serifs of the previous decades. Eskilson's Graphic Design: A New History comments that they "conveyed the functionalist ethos without appearing too stylised...in the manner of the more geometrically pure types." It served as a model for Neue Haas Grotesk, later renamed Helvetica.

Sources: <https://en.wikipedia.org/wiki/Akzidenz-Grotesk>



Process of making the poster

"Research Posters Are a Staple of Academic Conferences. Could a New Design Speed Discovery?"

In this article, the author talked about some interesting ideas on how to improve research posters. "The current model lets scholars deeply explore two or three papers during a typical hour-long session, since the dense poster design requires the reader to stand at one display for a long time to take in all the information. The new design could give scholars the chance to quickly scan all the major findings presented in the room, and leave time to have more conversations with presenters about the related work."

Mike Morrison's redesigned research poster design leaves out the dense text and highlights key findings, in plain language.

For me, since we are a research poster on the history of design, I think that in addition to seeking breakthroughs in the hierarchy of information, we can also include my research in the related "design" applications for my posters. For example, I want to do Swiss design. I can use similar fonts, similar styles, and similar color schemes. Then I combine the expression form and the content to highlight the theme.

Sources:<https://www.edsurge.com/news/2019-06-21-research-posters-are-a-staple-of-academic-conferences-could-a-new-design-speed-discovery>



International Typographic Style

Swiss Design

wasn't just about G|R T|D.

They were after an asymmetrical **BALANCE** between the positive and negative elements in a design.



Max Bill
USA baut exhibition poster (1945)



Josef Müller-Brockmann:
Poster ATTENTION (1958) Der Film (1960)



Josef Müller-Brockmann:
Poster MUSICA VIVA (1959)



Josef Müller-Brockmann:
Concert Poster for the Zurich Town Hall (1951)

Communication through objective simplicity was a guiding principle of Swiss Design. The goal was clarity, order, and a universally understood visual language. Swiss designs were clean and free from ornamentation. They attempted to remove all that was unnecessary and emphasize only the necessary. It's a style of design that favors minimalism.

The International style sought an extreme abstraction based on simple geometric shapes. A bit of irony is that the shapes could at times become so abstract as to lose meaning and ultimately be little more than ornamental.

Swiss designers varied the size of type to generate a greater visual impact and also to hint at the hierarchy of information. They used a scale of size in their type to control flow through their design and create rhythm within it.

To know more



Karen W. Wang
Project 2: Research Poster, MDes-8150 Design History
Image source: <https://www.moma.org/> & <http://www.designhistory.com/>
Reference: <http://judy-rown.blogspot.com/2011/07/chapter-42-swiss-style-and-dutch.html>

05

PROJECT STUDIO

Collaborative Urbanism: Wayfinding for Accessibility

01

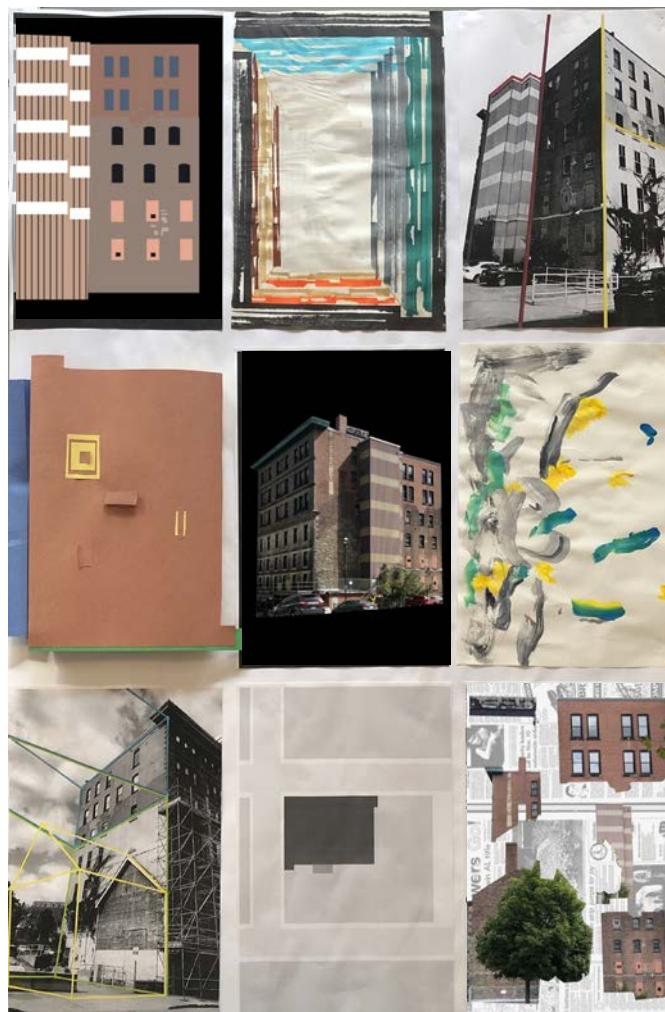
Experimental mapping

Observing/exploring
Interpretation/translation

In this part of the study and practice, I and my partner went to multiple locations for research. What we are searching for is not just macro abandoned buildings or anything else, we are paying more attention to more subtle details observation and a certain degree of empathy. This project instructor asked us to make two editions. The two editions I submitted were basically graphite, acrylic, collage, origami, markers, Photomontage, and some photoshop content. The second submission was that most of the scanned version was in a fixed grid and was shown at school in the next few weeks.



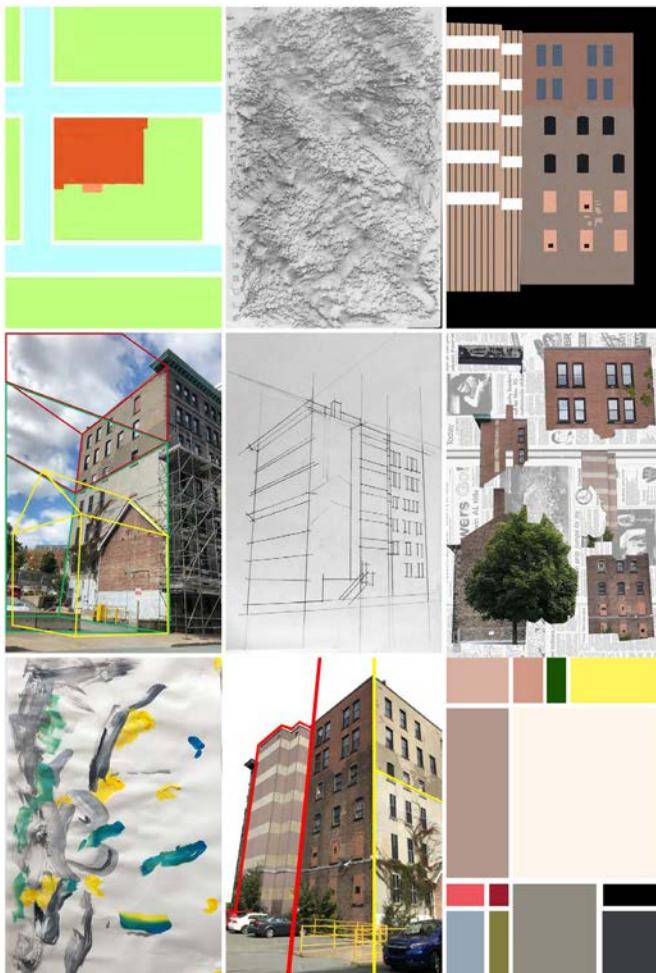
1st Version



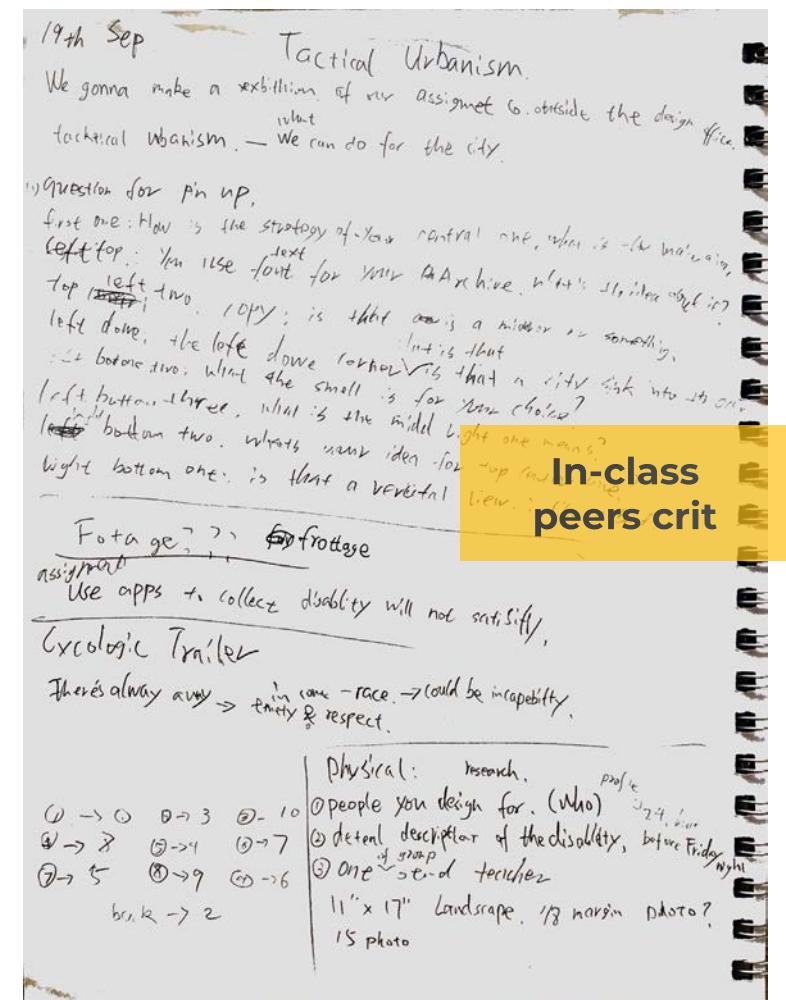
Projects are basically graphite, acrylic, collage, origami, markers, Photomontage and some photoshop content. Origami (middle left picture) I want to express the broken combination of different facades of the building. It is the appearance of the building that was continuously expanded and abandoned. This is also a trace of time. The overall feel to this place is that the distortion and highlighting of the shape of the building exist at the same time. When viewed from a certain angle, the direction of receiving light sometimes shows a cooler color such as blue or green, and vice versa.



2nd Version(final)



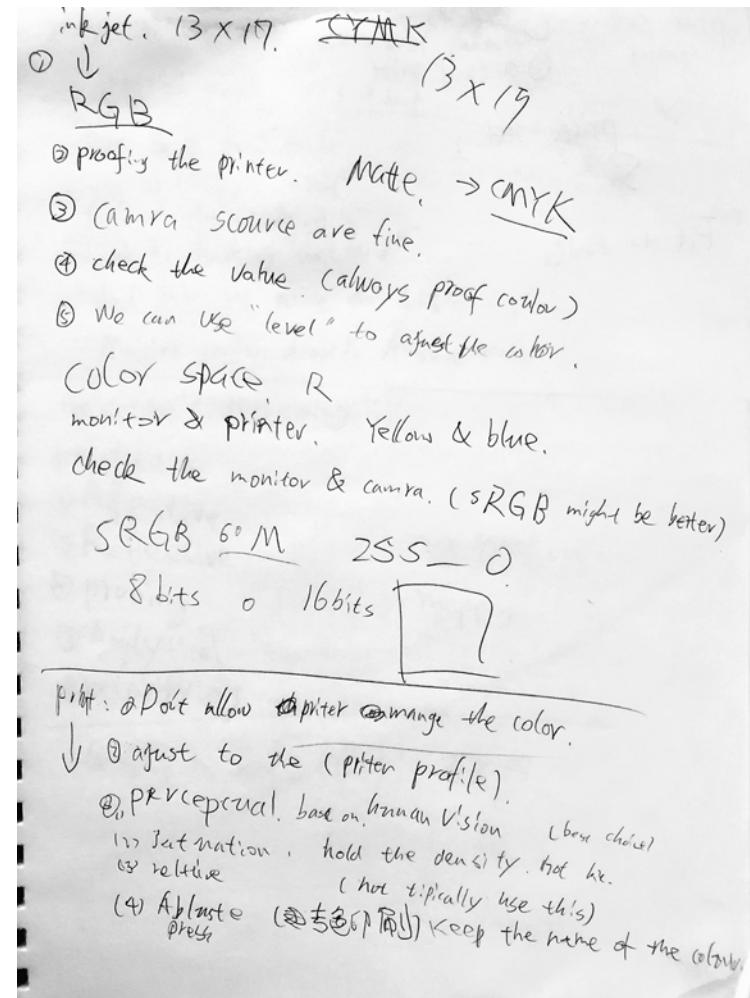
In this revision, we have added color learning, frottage. For me personally, this way of increasing practice is very familiar to me and very much appreciated. Not everyone can really appreciate a place or something that looks ordinary and cannot understand the value of such appreciation. Through frottage and color learning, even if some students are not familiar with abstract methods, this can be very helpful for him or her to extract concepts.



Inkjet print 2nd version

In addition, I and my partner used Inkjet for this printing. We think this color accuracy is very good and the print quality is very high compared to design print office and outside print house.

We spent more than an hour before printing, learning from photography's faculty about color space versus images and video. There are also different applications and effects of color modes in printing. I learned a lot and the prints are very satisfactory.



(3) Print setting. ① send to printer
 preset ② actual print

↗ printer setting,
 ↙ Fit to Media

02

Universal design

Theoretical principles
Design justice
Feminist theory

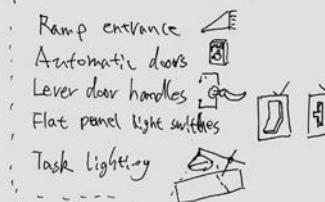
Design is key to our collective liberation, but most design processes today reproduce inequalities structured by what Black feminist scholars call the matrix of domination. Intersecting inequalities are manifest at all levels of the design process. This paper builds upon the Design Justice Principles, developed by an emerging network of designers and community organizers, to propose a working definition of design justice: Design justice is a field of theory and practice that is concerned with how the design of objects and systems influences the distribution of risks, harms, and benefits among various groups of people. Design justice focuses on the ways that design reproduces, is reproduced by, and/or challenges the matrix of domination (white supremacy, heteropatriarchy, capitalism, and settler colonialism). Design justice is also a growing social movement that aims to ensure a more equitable distribution of design's benefits and burdens; fair and meaningful participation in design decisions; and recognition of community based design traditions, knowledge, and practices.

Universal Design: principle rick hansen foundation.

- ① Equitable use
- ② Flexibility in use
- ③ Simple and Intuitive use
- ④ Perceptible Information
- ⑤ Tolerance for Error
- ⑥ Low Physical Effort
- ⑦ Size and Space for Approach and use

Two Approach:

- ① USEP-Aware Design
- ② Customisable Design



Similarly, I think in the category of universal design, the question that must be considered is what is true universal design, whether the scope of application really includes everyone, and how to meet the different needs of different groups. In my opinion, seeing equality here and sharing together does not exclude anyone from achieving this goal. The justice of design is largely reflected in the care and understanding of special groups. I think that what is designed for special groups and extreme users can meet the needs of all people. And based on caring and understanding, it is important to focus more attention on creating an equal environment and opportunity.

Sources: Costanza-Chock, Sasha, *Design Justice: Towards an Intersectional Feminist Framework for Design Theory and Practice* (June 3, 2018). Proceedings of the Design Research Society 2018. Available at SSRN: <https://ssrn.com/abstract=3189696>
 Inger Marie Lid, Per Koren Solvang, *(Dis)ability and the experience of accessibility in the urban environment*, Alter, Volume 10, Issue 2, 2016, Pages 181-194, ISSN 1875-0672, <https://doi.org/10.1016/j.alter.2015.11.003>. (<http://www.sciencedirect.com/science/article/pii/S1875067215000863>)

03

Meeting Expert: the first hand information

GroupWork/
Collaborators:
Andrew-Wheelchair user
Frank-Hearing loss

Interview with Daly
Accessibility

- ① visible
 obstruction to the path of travel for two small not visible
 (color)
- seasonal
 bus stop → get off → hard.
 30 changes development / only 5
 color
 across the street → clear
 higher (高さ 1.7m)
 location
 bus stop → old.
 google map → elevation.
 sidewalk sound

North end Montréal library : 1PM
 Oct 10.

M Daly Interview for Accessibility.
 Kate co-
Portland St. (PEACH)
 Andrew - Design Advisor downtown Montréal.

there's even: block the drive way, turn to pedestrian,
 "A Tactile Urbanism Approach to Assessing the Use of Accessible Public Spaces"
 Benefit of the accessible design (& easy for government)
 1st "Walkabout" Commercial street.

- ① visibility of entrance
- ② infinity of sidewalk: Maintenance of brick
 obstruction to the path, hydrate in middle of sidewalk
- ③ size (lack of signage) (too small for moving ~~and~~ vehicle)
 Your role: wayfinding design consultants (Not consider of light or at night)

Andrew Speech

Andrew: OBNS Stop in portland st.
 use 30 years wheelchair, 3738 disable.
 5 year the bns are only 5' are accessible.
 "dark" side ramp from street into building, sound
 Mainly live in downtown area,

"How adaptable I become?"
 different places, Vettle tech.
 small community are in a servier situation,
 "people are killed by poor (urbat... design...)"
 "... person, Because disabled are human being & person too..."
 "hill are a lot, climb up are hard, down are
 "color contrast on side walk are better", low vision ribbon
 "Deaf didn't know how to interact", can't hear the car!
 "have some visual design"
 "a lot disruption about wayfinding"
 ("Signage are high") "I just look like this", took up a lot,

Q & A with Andrew:

- ① "Assumed knowledge are too much.
Orientation are important!"
- ② Bus stop.
"they are old" "textile walking tilt" / bus stop
"the entrance of shelter, glass"
- ③ "is there any other option"
"elevation of the road in gate map" / route &
"have different route for choose, like "challenging"
"easy routes", → "change the destination"
- ④ "I always carry my garbage pack my self."
"How do we make it work for all of us (all the disabled)"
"How many parking slot in the parking lot." "The distance"
⑤ "Sidewalks maybe rubber, also painted, for cane and low
vision, this would help."
"design for low vision & ... is challenge for me."
⑥ "what works for more people" "Universal design"
"adapt of things" "all of people maybe not accessible for?"
"age-friendly" "get easy design now" "start now"

Andrew Speech

- ⑦ Less visible. Psychological aspect,
"I want be alone" "I will avoided go for shows"
"because I can't go around"
"locate a business less chaos, we might use it."
- ⑧ "It's really dangerous for me wear a headphones,"
⑨ "able" wheelchair user, attitude
⑩ Winter, → banning attitude, are important.
⑪ "our best can't help"
building easy to built accessible rather than renovate to be accessible
"and I like bus anchors (Bushwick st.)" → 3rd floor
audio announces
"button to pass street are need to be more" → going up
more than have one side (bus),
⑫ "Oh and off are ok.
Button are difficult to reach,
flat surface
"I will use "free wheel" to get on the bus,"
"Do for the same side, don't forget other part,"
⑬ "simulation are wonderful."
"Visually impaired are most serious" "how as made as sound"
"Confident are the
"Education for disabled are crucial" "How to access ..."

I have written down the contents of Andrew's speech and the 12 points in the Q & A. In addition, DAL students and teachers introduced them to the project. For me personally, Andrew, as a design advisor, gave us a lot of detailed insights and a lot of personal feelings we couldn't understand.

These experiences and opinions are the main starting point for my later projects. I am committed to solving the problems mentioned by Andrew in the wayfinding aspect. This firsthand information and communication with students and teachers from other schools is what I appreciate most about this studio.

Nov 20. 5410 Dalhousie School of Architecture/planning
 Tactical urbanism / disable for public space, inside & outside the space.
 "We need the experience from the except (first hand information)."
 Frank. speech. (Deaf)
 not just the environment. "Deaf space" → concepts;
 "all sort of signage, visual space
 Visual fire alarm are good. → central library.
 "How to align the way that we exist?", — Video
 ① sing.
 ② stairs.
 ③ visual range
 ④ color & light "blue/green" red/blue ext/dim.
 ⑤ reflection
 ⑥ Transparency. See lighting & shadow
 usually "hearing loss"
 his childhood live with lots deaf boy. St.
 Now is "Deaf village Ireland"
 "Bright lighting, visual alarm system, signage"

Frank Speech

"spaces and furniture arranged in circles, allow users to communicate
 picture of machine → "place for deaf" are pretty loud.
 communication device "Motorola" Bee Box? eye opener, / before smart phone
 Q1: "How we can do better for hearing difficulties? in architecture?
 A: We focus on lighting, glasses
 We bit detect by the surrounding sound, this has the visual signage?
 Technology change our lives. We can use google map, for bus the, we could find it.
 but now for the most building there one phone, this is barrier for us.
 "we don't have the physical barriers, but we inside the building one issue for us,
 most is communication issues."
 YouTube video transcripts are nearly incorrect, but it help us to understanding the
 video. (Comments this is subtitle AI inapplicable, (Because no one own the video))
 Q2: for council meeting, there is not enough visual interpreter. (How to make it better?)
 A: Maybe adding visual oddy, but no one we spend money on this.
 Q3: Deaf children / kitten → how to help them?
 A: Interpretors & signage
 Q4: How to build space more accessible to deaf?
 A: There are apps for the public space. And signage.
 Q5: advice for common day life. make the public space more accessible?
 A: width & curb are fine. I never thought about that.
 You don't know what you don't know.
 Q6: Add value for public space for large population? (deaf)
 A: Visual signage / communication

04

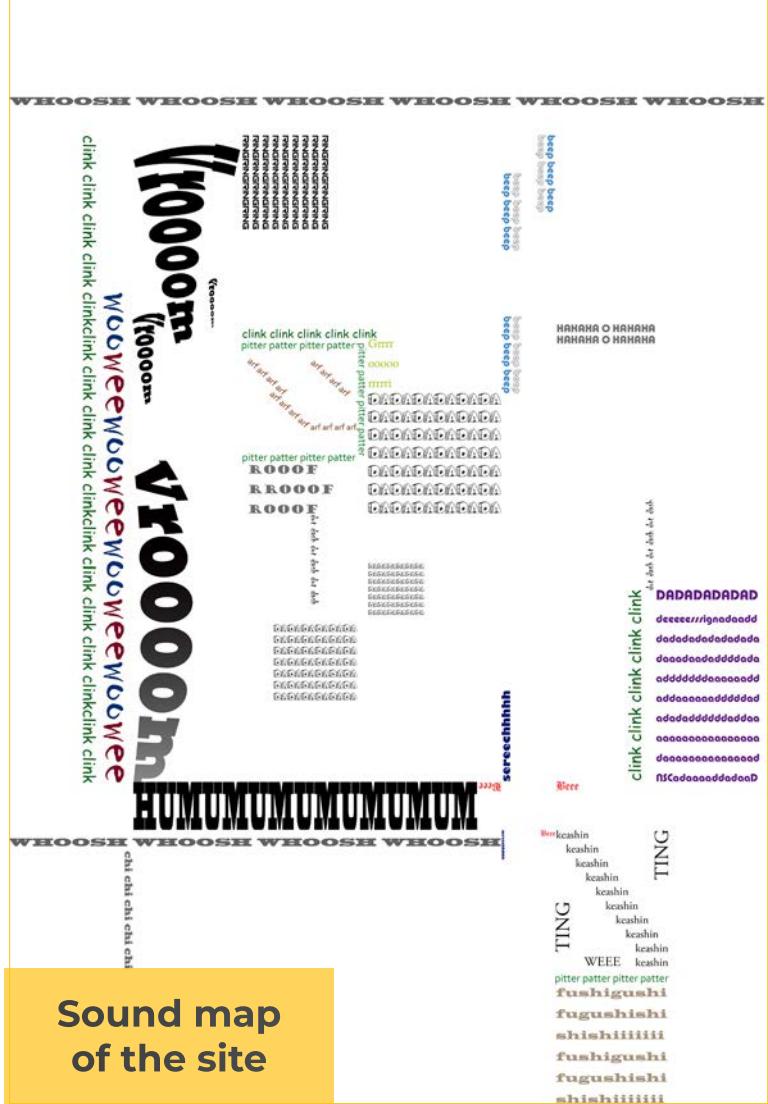
Examine Site/ Text Research

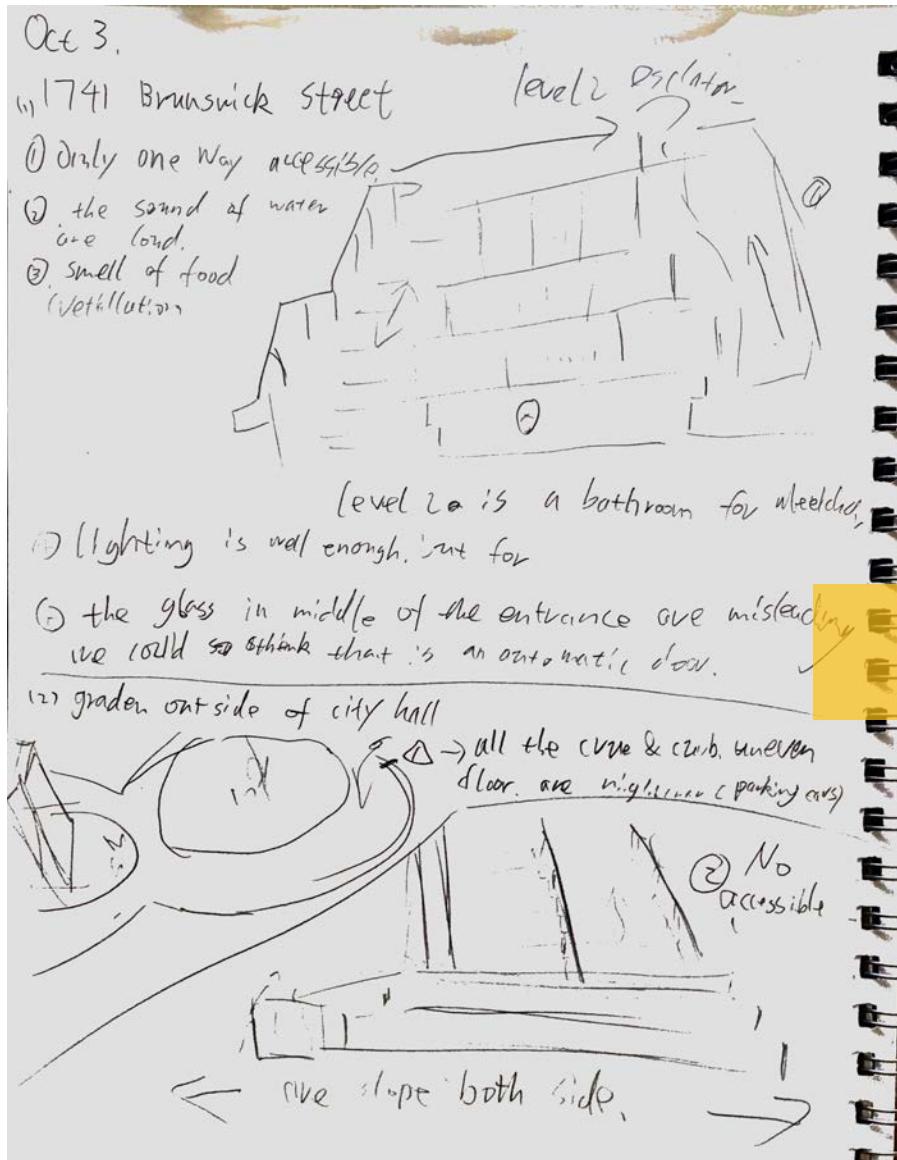
GroupWork
Case Study/Reading/
Site study/sketch

We find this handbook very helpful for the entire project (Universal design guide for public places). This handbook does a detailed analysis and explanation of how to achieve universal design in various different public spaces, and uses a large number of pictures, diagrams, data to improve the content, as well as some inspirational opinions and opinions Text.

The picture on the right is a sound map made by Scotia Square that I tried to contact Dadaism I learned at the time in the design history class.

At this stage, we want to know as much as possible about the area we choose. Why is it inaccessible, what is there is no real design justice, and that it is through various means that let us really integrate into the environment and understand and understand this place.

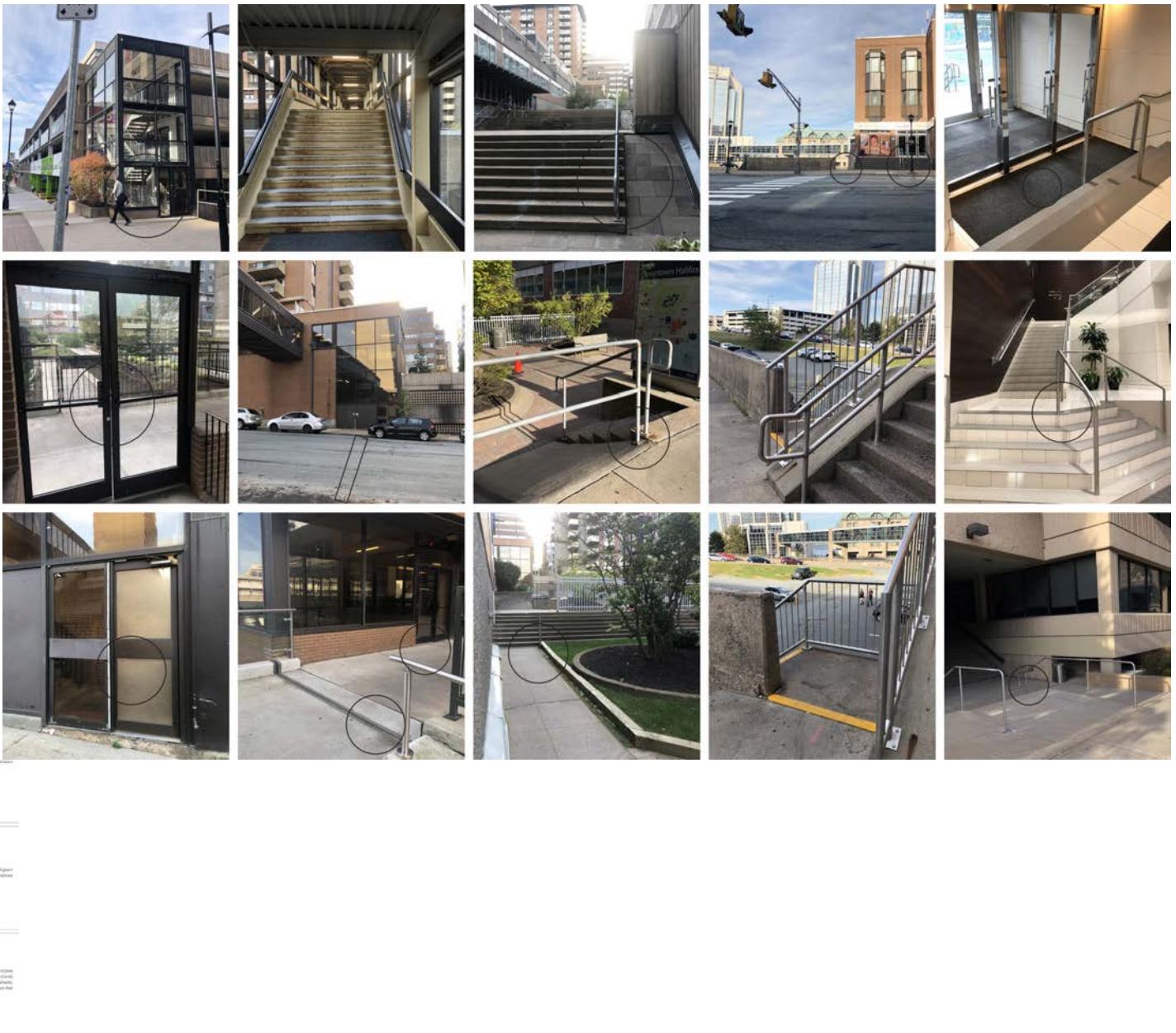




Site Study



Exame site why inaccessible



1. The entrance channel is very flat and is enclosed, and the width of the door is very narrow. It is not convenient to walk out or in.

2. The location of the entrance has wheelchair accessibility difficulties, but there is no alternative accessible route to the upper floor.

3. There is an inconvenient slope, the width of the stairs is narrow, it is not convenient to walk up the stairs.

4. There is an inconvenient slope, the width of the stairs is narrow, it is not convenient to walk up the stairs.

5. There is an uneven drop at the entrance to the building.

6. There is an inconvenient slope, the width of the stairs is narrow, it is not convenient to walk up the stairs.

7. There is a slope that does not look like a convenient passage, and it looks like a very narrow path. It is not convenient to walk up the stairs.

8. The short leading to the airport bus and train station before the overpass is very narrow, it is not convenient to walk up the stairs.

9. There is an uneven drop at the entrance to the building.

10. That door connects to the bus stop and car park, which has only stairs and no entrance to get the bus.

11. The staircase connects to the garage that is to the parking lot below, with only stairs.

12. Multiple entrances, one accessible entrance for service roads. This does not connect to the garage level.

13. The stairs in the lower part of the overpass have a very narrow width. It is not convenient to walk up the stairs.

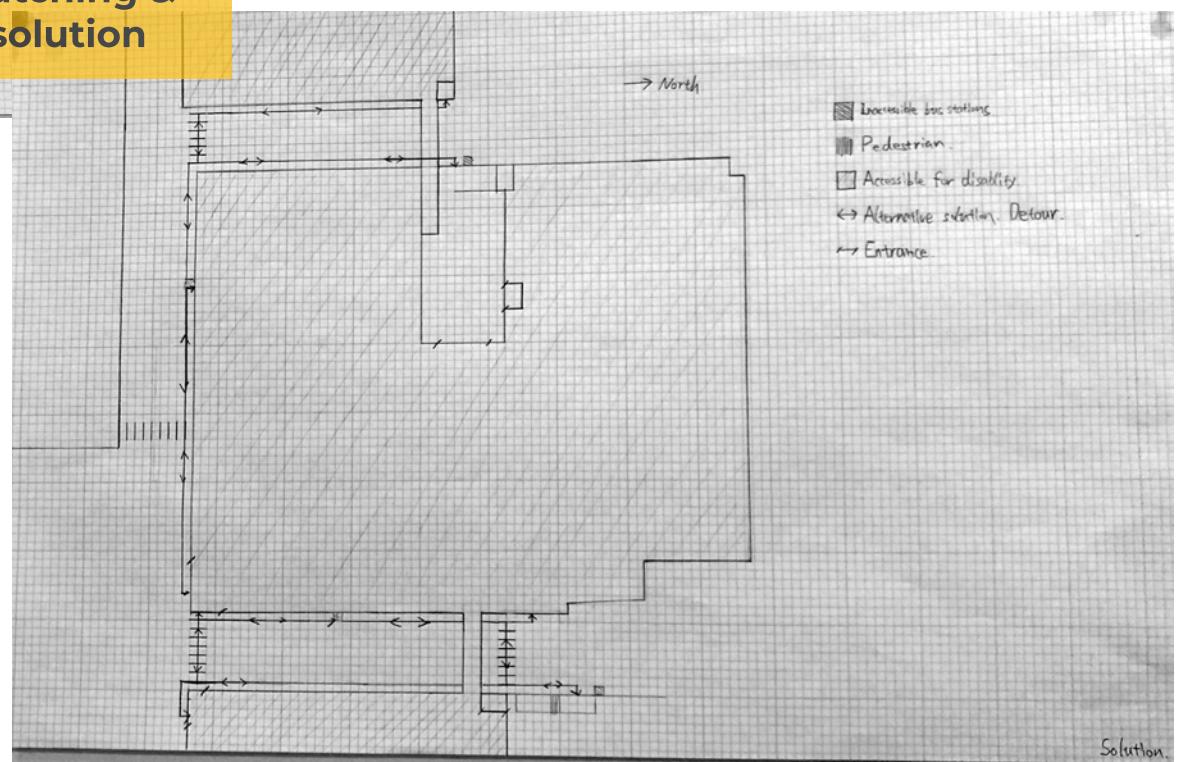
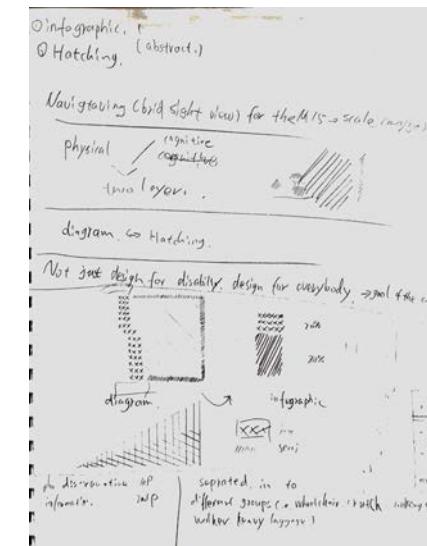
14. The stairs in the lower part of the overpass have a very narrow width. It is not convenient to walk up the stairs.

15. This road on both sides of the overpass have a very narrow width. It is not convenient to walk up the stairs, and there is no door to enter the building.



Hatching & solution

Whether it is on the previous page, the target area is identified based on the relevant information given by the teacher, and whether it is accessible or not, the hatching on this page is also a deep learning of this area, for a more accurate and intuitive understanding of the subsequent projects Provides direction and basis.



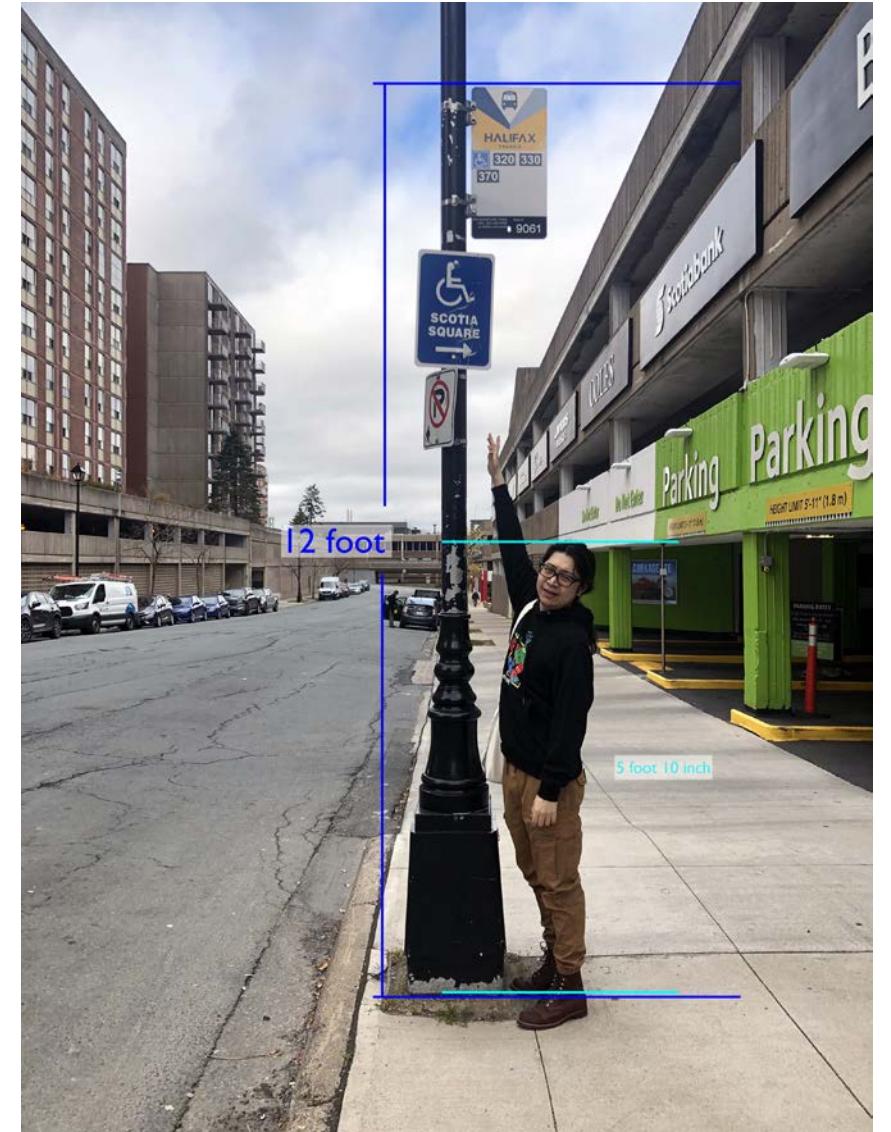
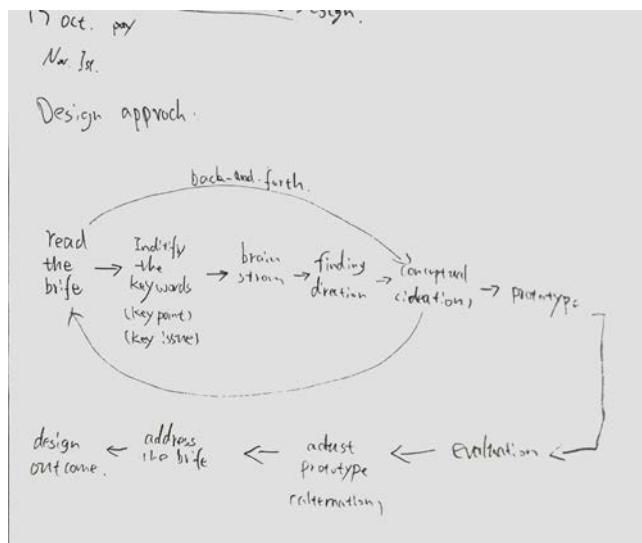
Solution.

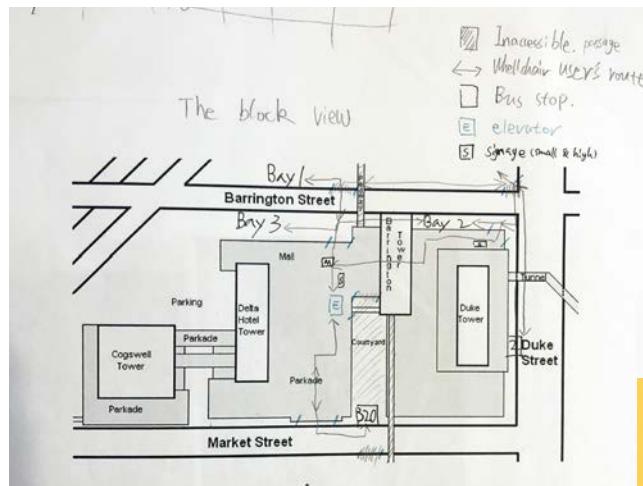
05

Project Develop: Wayfinding System

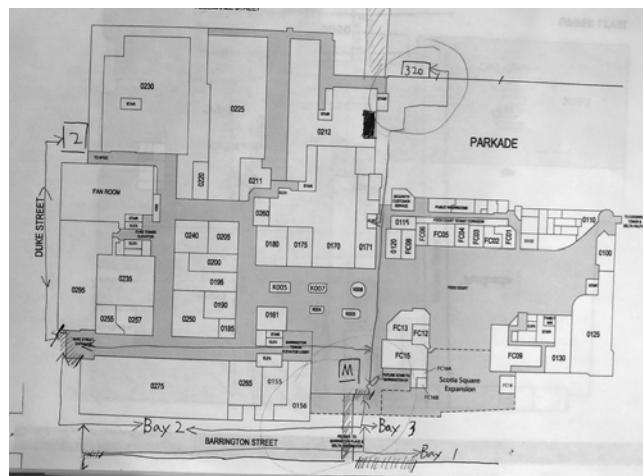
GroupWork
Ideation/Prototyping/
Testing ideas/Crits

Design approach

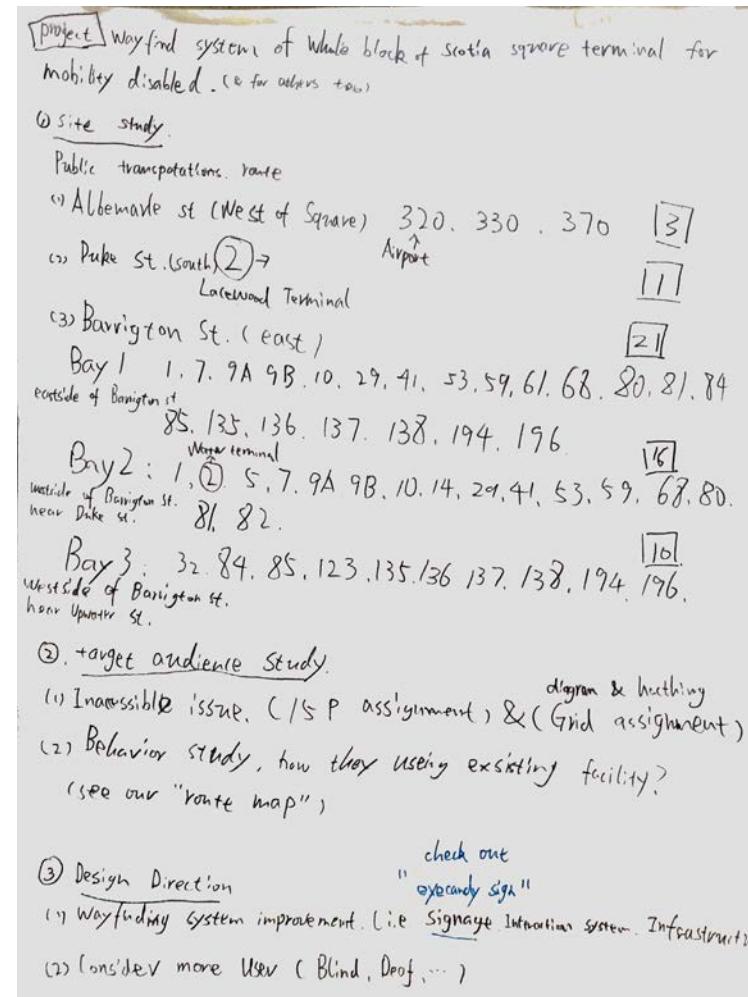
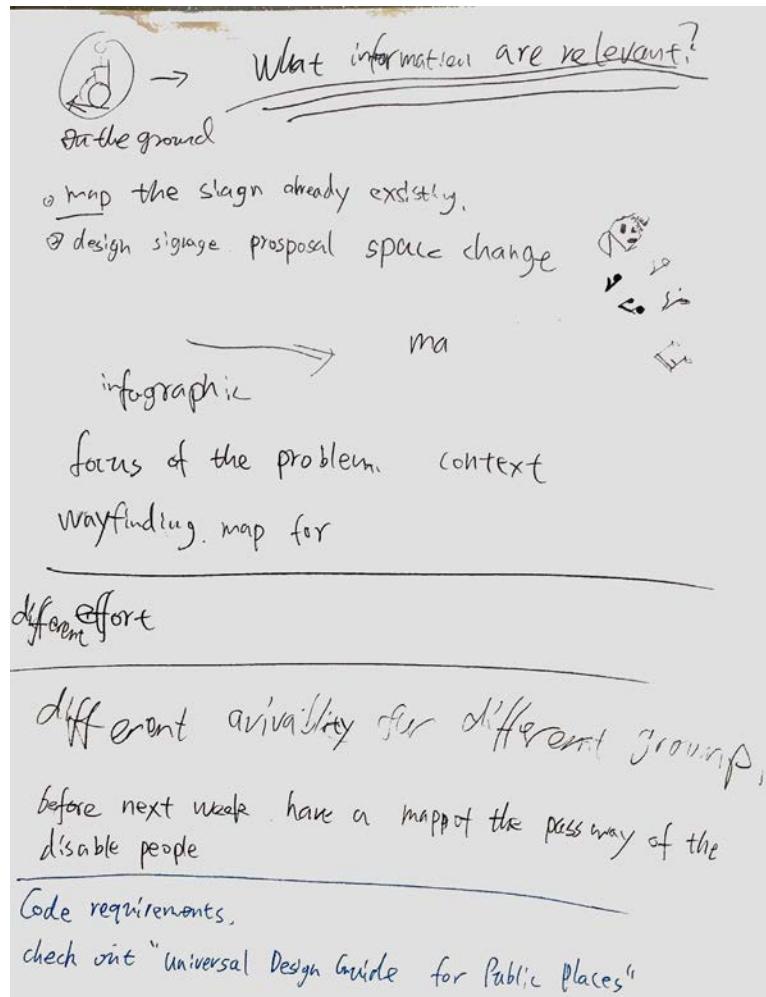




Ideation



Detailed investigate of the site



Prototyping

21 Oct. Blind study

① Hamilton. ~~star~~ -

② QR codes? (maybe type) AIRA-10 glass

③ Blind people see through texture.

④ Candy Sigh. (Voice & Braille)

⑤ "How do you speak direction to the blind"

⑥ Elevator: Need Braille & Print. "contrast"
Bridge

12 Dec Party at instructor hospital.

Crit: We need more infographic for the final information could adding "time? length? effort"

For next week, Assignment "haptic Analogue"
Layout, color patterns (plate)
write sentence, forms

Way finding information system of Scotia Square block, including visual guidance and haptic element, which will be signage, handrail, texture of different parts

31. Oct.

① format of poster before 7th Nov. 11x17. colour.

② Next semester studio will be focus on children

③ "play" as processsing of design. Learn from children, collaborate with child. "Toy" collaboration \leftrightarrow SOCSAT workers, NGO.

④ Material "bioplastic" - seaweed. 3D printing, toy, printing live material

⑤ Cars fine make out compass

⑥ We need decided to think about the next studio what will we do?

⑦ next studio may still mapping
Material-discursive.

for next week. we need actual signage for print into

1. test the signage in the space, elements,
~~star~~ ① detail ② make "manual" map.
③ signage!

size change? Now. 72x92 cm = 36.22 x 28.346 inch
should we change to 36 x 24 inch?

First draft/peer crit

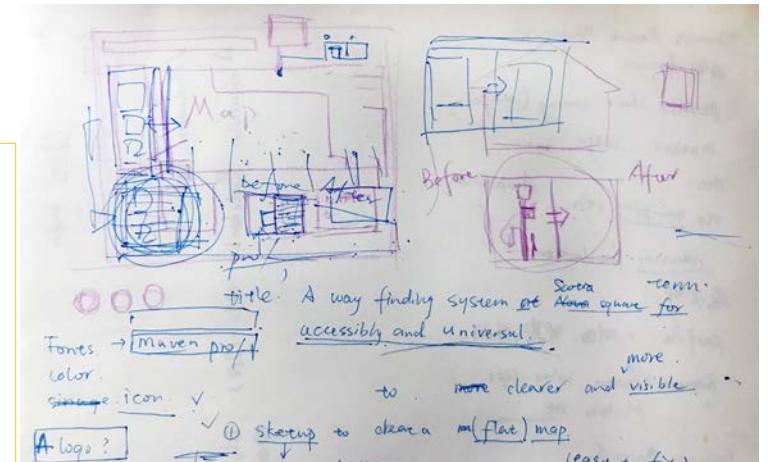
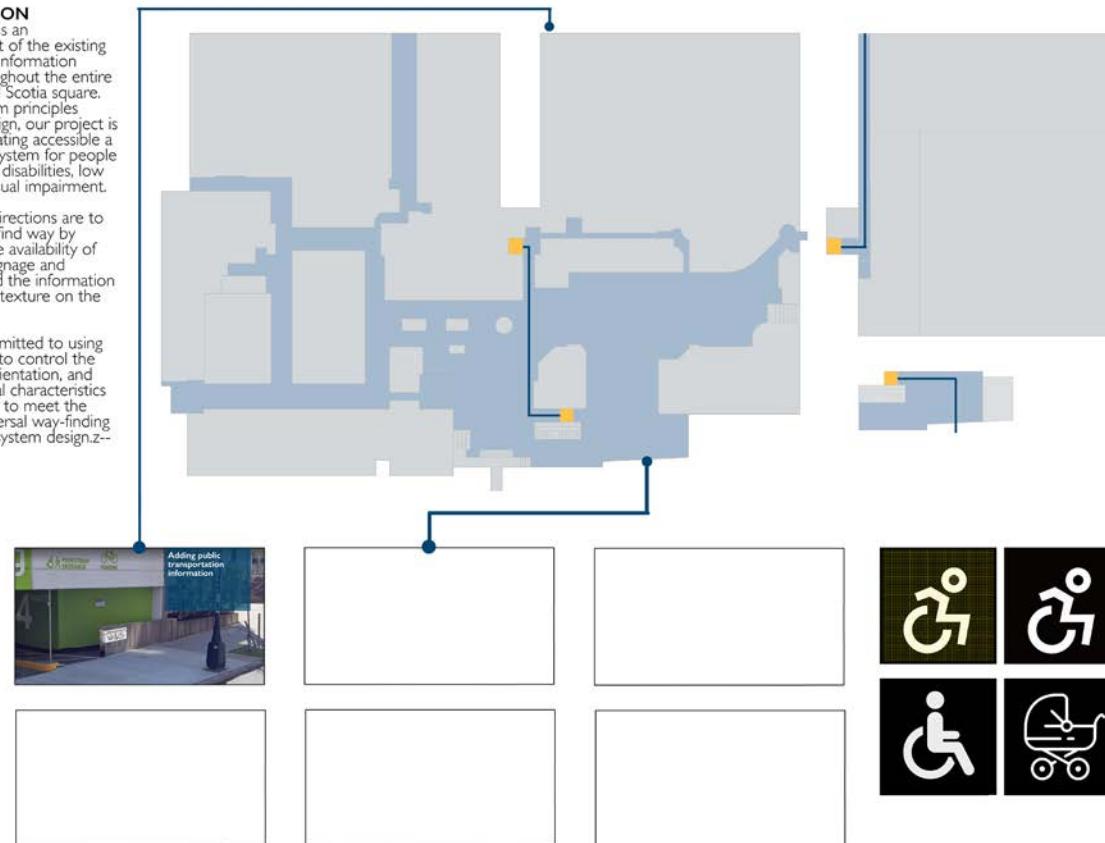
Augmented Public Transportation Wayfinding System of Scotia Square Terminal

DESCRIPTION

Our project is an enhancement of the existing way-finding information system throughout the entire block around Scotia square. Working from principles of universal design, our project is focused on creating accessible a way-finding system for people with physical disabilities, low vision and visual impairment.

The design directions are to help people find way by increasing the availability of interactive signage and handrails, and the information and material texture on the ground.

We are committed to using reliable data to control the size, scale, orientation, and other physical characteristics of the design to meet the goals of universal way-finding information system design.



- Pros: Good info & infographic. Nice imagery.
 Cons: (1) left bottom type may change (2) maybe bigger size of solution
 Ke & Lerao,
 Pros: Nice imagery, maybe adding details will be perfect.
 Sensory garden idea brilliant, maybe refine.
 Cons: Hierarchy of information & hollow type replace.
 Eric & Dawny
 Pros: Nice style. 2) symbolic ideas. 3) Unified color scheme
 Cons: Hierarchy of info, 0
 Della, & Huber
 Pros: Convenient imagery, 2) Nice layout.
 Cons: 1) Hierarchy of info (too much "problems") Not enough solutions
 Ding & Sptid.
 Cons: Pros: Effective solution 2) Another research

Floor map

floor 14
 ① title
 ② layout.
 ③ process?
 elev. ← point
 26 x 24
 36 x 28
 ④ size
 ⑤ signage.
 test.
 ⑥ map → 銀行
 ⑦ ground ↓ 横点位置放
 ⑧ 技术大
 ⑨ parking 74
 ⑩ TIM
 ⑪ Mail
 ⑫ ter.
 ⑬ Garage
 ⑭ line 7 / 10 / 14
 line 302
 line

Icon Grid System

dea drawing
 11x17
 Nov. 1 2016 8:00 Data Visualization
Design Approach.
 require (read)
 think about what is the prime
 Research + brain storm
 concept
 sketch, prototype, tie, adjust
 Design Finish

wheelchair system design.
 for accessibility.
 on the floor.

Second draft/ Detailed requirement

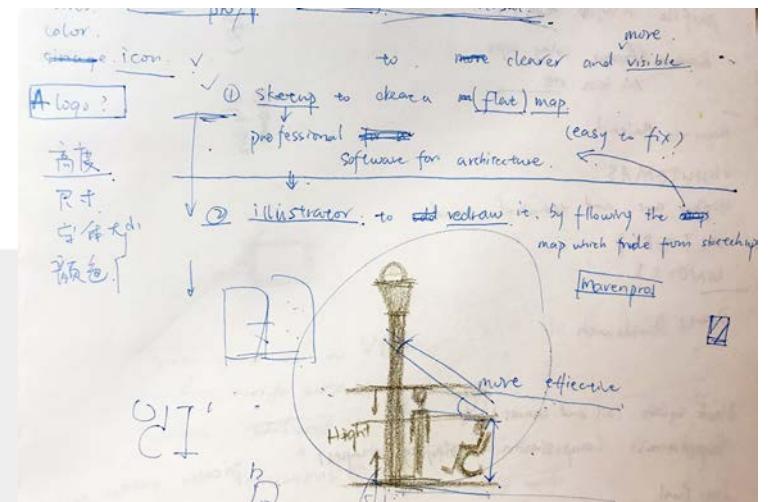
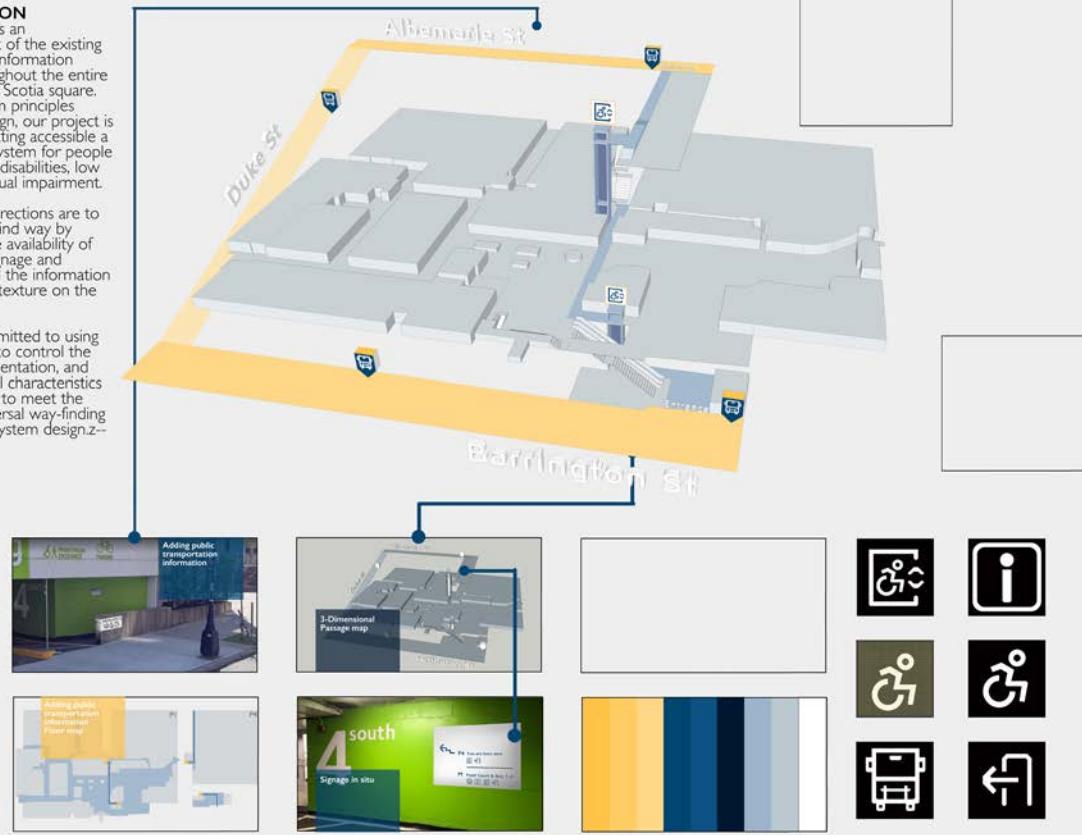
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21 1. First thing next semester will be a map.
goal ① climate change, cartography.
② converge play / "critical play"/ exploring material. first part.
③ meet the kids each week, different activities, second part.
④ the forms point that we have in mind.
(there are several opportunities outside)
(1) Wood pieces waste, to make some toys for kids (wood block)
(2) children book
(3) 3D printing
2. Second Year "chappi" focus on biomaterial, toys (seated).
Before end of this semester, we should have a direction for next study.
* We will dealing with 3K kids individually for group.
hierarchy
24 pt body 18pt for title, font size.
standby: description/today: layout,

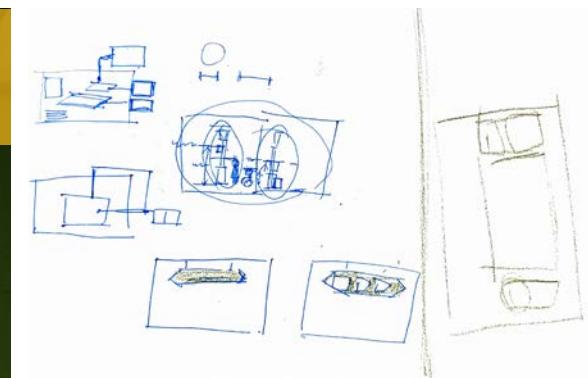
3D-Map

Over 20 wayfinding system → infographic
include info information.
→ graphic.
→ design for wayfinding system → some pictures

① Land stage:
information.
text + controls?
3 columns

② portrait:
bus stop
12 min

Albemarle St
Duke St
Barrington St



- ① Font thickness / w/d/p/r
 - ② Title / more meaning.
 - ③ Variation of icon, c
 - ④ frame /
 - ⑤ Static 3D, second image. On bus shelter b&w image
colored vector → problem
 - ⑥ place the photo around b&w photo
 - ⑦ photo in elevator.
 - ⑧ 大图 to 小图 10% zoom in
 - ⑨ ~~redesign~~ title / Subtitle, how
description: purpose & why,
- Print color: 11x17 2page,
& Full size Tileup.
- ① redesign title, icon, image & type, 24
 - ② image in elevator.
 - ③ rewrite description

Third Draft

Public Transportation Wayfinding System of Scotia Square Terminal

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Lorem Ipsum Lorem IpsumLorem Ipsum
Lorem ipsum,Lorem ipsumLorem ipsum,
Lorem ipsum,Lorem ipsumLorem ipsum,
Lorem ipsum,Lorem ipsumLorem ipsum,
Lorem ipsum,Lorem ipsumLorem ipsum

Icons



4th draft/Guest Crit (Jayme Spinks)

Public Transportation Wayfinding System of Scotia Square Terminal

DESCRIPTION

Our project is the amendment of the scotia square block's way-finding system for public transportation in terms of accurately and effectively navigating the wider range of users. From the perspective of design justice, we hope that through our design projects, we will raise public awareness of design justice and people's living conditions.

Why design justice is so important to our projects is because our projects are based on interviews with people who are physical impairments and learn about other universal designs. According to the feedback from the interviewees, including wheelchair users and hearing impaired people, our team found that the signage system has an impact on all aspects of people's real life, not only in the pathfinding system but also in communication and psychological feelings. It is necessary to make public services in this region better for everyone to use, and it is necessary to eliminate obstacles through design.

This project mainly includes more accessible icons, and which distinguish maps of different efforts (3D version and flat version). The work is located around the stations at Albemarle St. and Barrington St. also Scotia square and the parkade.

In response to the lack of accessibility design in this area, our design provides an optional access method to enhance the accessibility of several public transport stations. We are committed to using reliable data to control the size, scale, orientation, and other physical characteristics of the design to meet the goals of universal way-finding information system design.

All of the icons used in this project were designed using the grid. Two of the accessibility icons are designed to distinguish between road difficulty and effort, so that users can choose different routes.

25 Nov. Jayme Spinks Crit, & Angela
 ① cut the blank ~~black~~ space for the icon for wheelchair. two kind is necessary? ✓
 scan ref icon the 3D. map, (icon in map doesn't need to / arrow is confusing, (and in the title too).
 street name is not important, (maybe smaller & information flow, yet feel right because of arrow direction, fade away of the grey map.
 floor mapping is critical
 above entrance icon, bigger ↗
 3 different hierarchy of map levels
 spell check.
 icon too big, (ref "wheelchair" bottom)
 dash ~~book~~ hyphen exchange in signage (m-dash)
 icon for bus is not good. ✓

Jayne Crits

Draft 4 V2

Public Transportation Wayfinding System of Scotia Square Terminal

All of the icons used in this project were designed using the grid. Two of the accessibility icons are designed to distinguish between road difficulty and effort, so that users can choose different routes.

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P4 You are here now
P1 Food Court & Bay 1-4
Signage in Parkade

For this sign we have considered the font and icon size, thickness, color contrast, lowered height, and the bottom edge is 30 inches.

14 south

white space → How to use.
organization
No too small things. □ type or picture. Scale.
scale of map and solution.
floor information.
In - type, change (size)
change → white.
Bus station, wheel chair, Bus station.
Both, color and size.
map, Duke, door icon, put in on floor.
Color → 3 level of map h
Empty space, #3, double space.
so color matching.



5th draft/Instructor Crits

Public Transportation Wayfinding System of Scotia Square Terminal

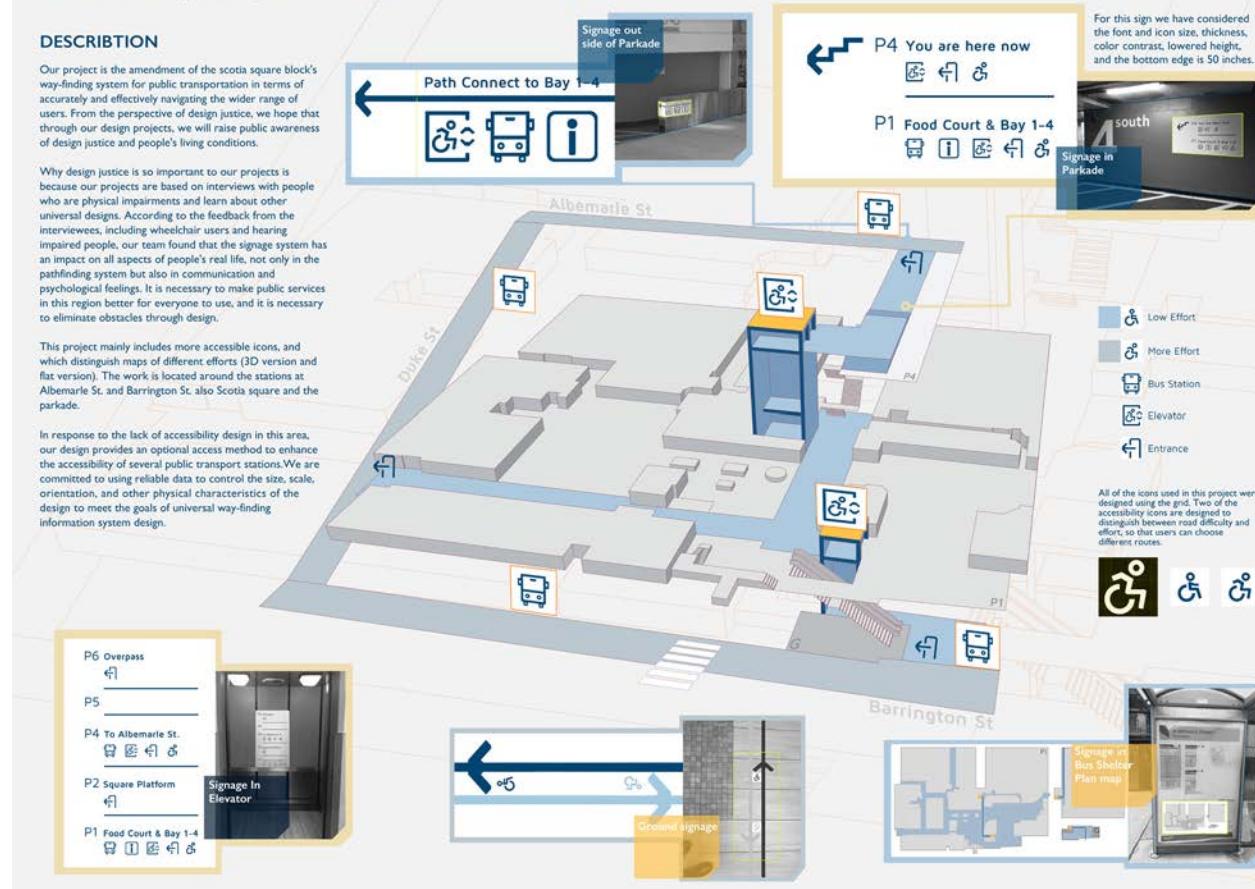
DESCRIPTION

Our project is the amendment of the scotia square block's way-finding system for public transportation in terms of accurately and effectively navigating the wider range of users. From the perspective of design justice, we hope that through our design projects, we will raise public awareness of design justice and people's living conditions.

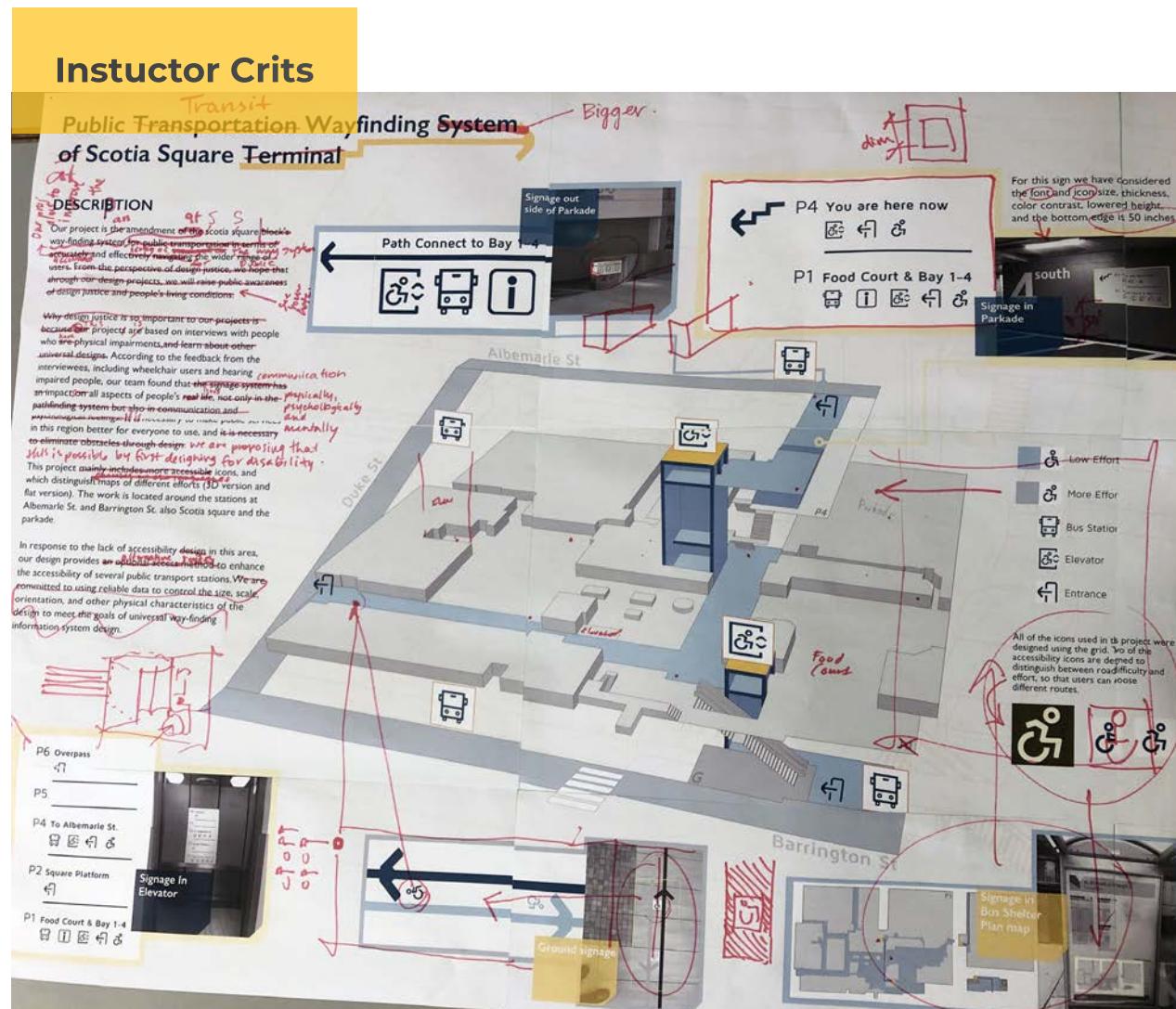
Why design justice is so important to our projects is because our projects are based on interviews with people who are physical impairments and learn about other universal designs. According to the feedback from the interviewees, including wheelchair users and hearing impaired people, our team found that the signage system has an impact on all aspects of people's real life, not only in the pathfinding system but also in communication and psychological feelings. It is necessary to make public services in this region better for everyone to use, and it is necessary to eliminate obstacles through design.

This project mainly includes more accessible icons, and which distinguish maps of different efforts (3D version and flat version). The work is located around the stations at Albemarle St. and Barrington St. also Scotia square and the parkade.

In response to the lack of accessibility design in this area, our design provides an optional access method to enhance the accessibility of several public transport stations. We are committed to using reliable data to control the size, scale, orientation, and other physical characteristics of the design to meet the goals of universal way-finding information system design.



- 28 Nov.
- ① two letter not be last words, & { are too much.
 - ② Title . boardly, bigger title.
 - ③ ↓ wayfinding system. for public transit at scotia square, accessible
 - ④ over-seed the single cult
 - ⑤ description, How the current system are obstacle, pubic + cult is good.
 - rethink the concept the need of the people have disability
 - What it is?
 - How we improve? Why? over all. support of V/communities, Iran, location, signage
 - ⑥ design of on floor sign
 - ⑦ the elevator - design, work [on button] & outside view.
 - ⑧ first hand info → in description.
 - ⑨ photo adjust | curve | Now is pretty dim.
 - ⑩ accessibility letter form. How we determining the type being accessible.
 - ⑪ icon "floor print"
 - ⑫ draw line? on 3D map.
 - ⑬ not connecting (the center 3D map)



Nov. 28.
No 2 words end.
Title → bigger.
#.
Way finding for public for at Scotia Square.
Description.
Color.
First How the current system → not truly public.
members of population.
② Rotating by first of people of different ability.
but changes designers effects.
③ How improve, why
communicate of sig finding. icon. 3D maps. location of communication
focus on.
color.
Plan.
elevator [on side] elevator
experience.
contrast.
Size type: How it could be ac.

6th draft/peer Crits



06

Project Present: Wayfinding System

GroupWork
Final design/Presentation/
Guest: Mikiko DAL
Present @ Central Library 301



Final Design

Public Transit Wayfinding At Scotia Square

Our project is an amendment at Scotia Square block's wayfinding system. Our project aims to improve the accuracy and efficiency of the wayfinding system for the wider public. From the perspective of design justice, we center the voices of those who are directly impacted by the outcomes of the design process, we are intervening within an existing system that is currently inaccessible and therefore not just.

This project is based on interviews with people who have physical impairments. According to the feedback from the interviewees, including wheelchair users, hearing impaired, and blind, we found that accessibility impacts all aspects of people's lives, physically, psychological and mentally. It is necessary to make public services in this region better for everyone to use, and we are proposing that this is possible by first designing for disability.

Currently, there is no public transit wayfinding system available in Scotia Square, among which are inadequate signage, no maps, no user-friendly text size, height, and color contrast. This project focus on the aspect of more accessible icons, location signage and which distinguishes maps of different offices (3D version and flat version).

The project is designed to provide alternative routes for the visually impaired from the food court to the bus stop and Barrington St to also Scotia square and the parade. In response to the lack of accessibility design in this area, our design provides alternative routes to enhance the accessibility of several public transport stations. We control the size, scale, orientation, and other physical characteristics of the design to meet the goals of universal wayfinding information system design.

All of the signs and in this project were designed using the grid. All of the accessibility icons are designed through mat efficient and clear for the every one can identify.

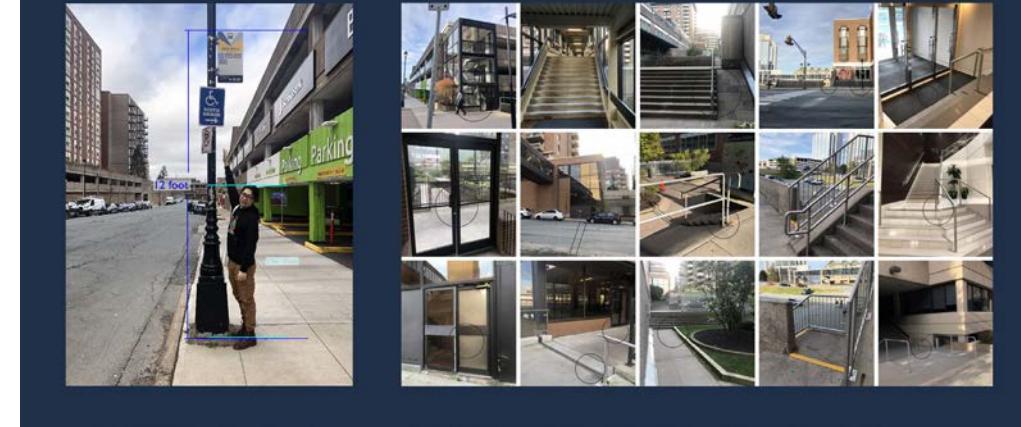
Presentation Slides

**Public Transit
Wayfinding
at Scotia Square**



2019F_MDes-6510-1 Projects Studio 1
Anari & Xavier Wang

Examine surroundings (problematic sites)



Gathering first hand info

With Andrew:
Wheelchair user

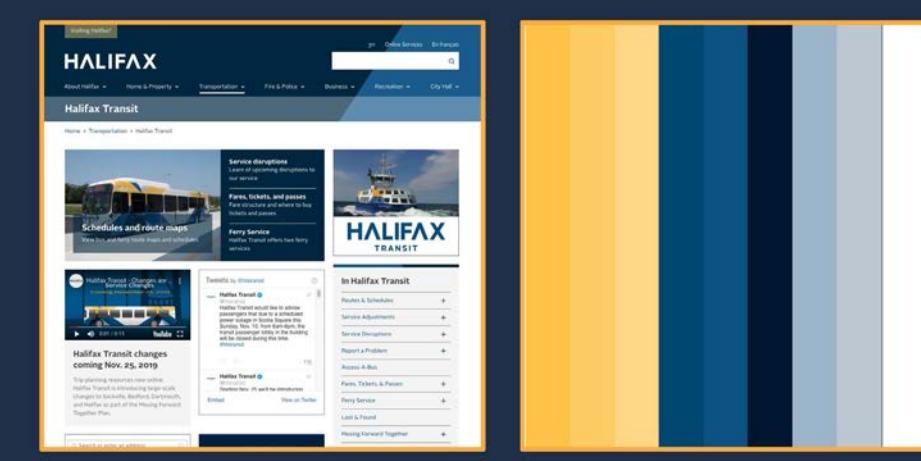
- Height,size,font,contrast of the signage
- Different route option
- Up to date info needed
- Assumed knowledge

With Frank:
Hearing loss

- Rely on signage
- Visual range
- Color & light



Color scheme



The Halifax Transit website features a blue header with the city's name and navigation links. Below the header, there's a main content area with sections for service descriptions, schedules, and news. To the right, a vertical sidebar lists various services like routes, fares, and reports. A color palette bar on the right side of the screen shows a range of colors used in the design.

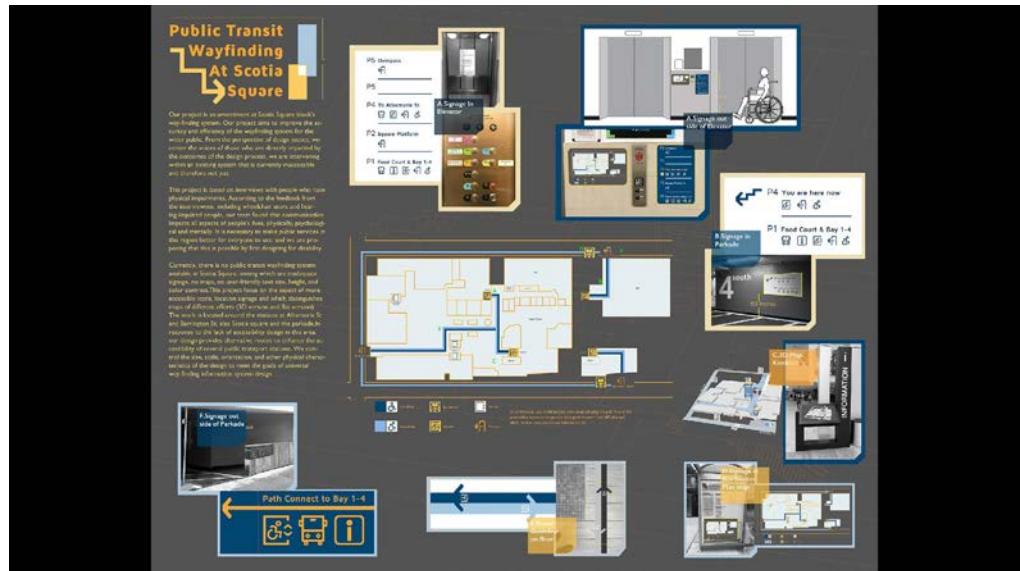
Font family in use

Gill Sans

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
ÀÅÉÍӦabcde^{fgij}klm
nopqrstuvwxyzåéíӦ
&1234567890(\$£.,!?)

Maveb Pro

Maven Pro



A.Signage out side of Elevator



A. Signage In Elevators



A. Signage In Elevator



A. Signage In Elevator



B.Signage in Parkade



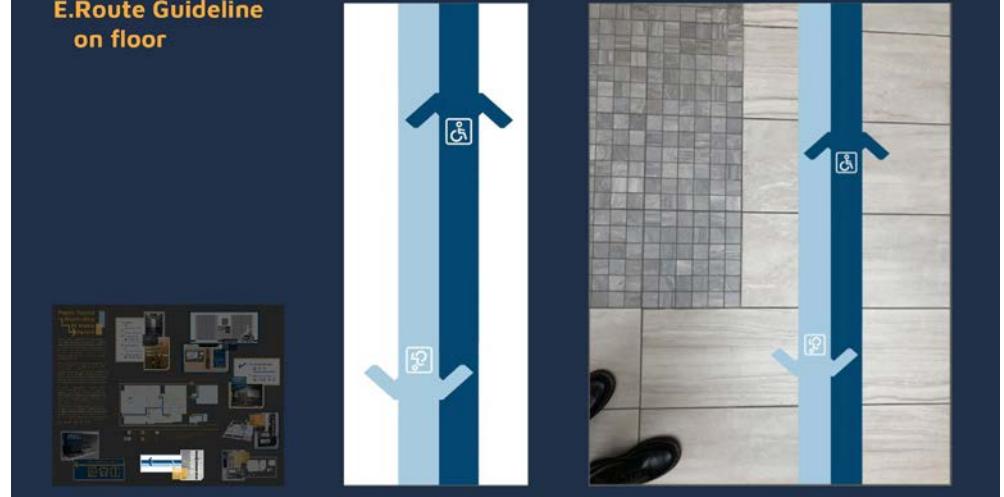
C. 3D Map-Kiosk



D. Signage In Bus Shelter -Plan map



E. Route Guideline on floor



F.Signage out side of Parkade



Public Transit Wayfinding At Scotia Square

Our project is an enhancement of Scotia Square's wayfinding system. Our project aims to improve the accessibility of public transit for the wider public. From the perspective of design, we believe the solutions that are currently adopted by the majority of the transit industry are not only dictated by the nature of the industry itself, but are also heavily influenced by a lack of user-centered design. We believe that a user-centered approach to wayfinding can greatly improve the overall experience of people who use public transit.

This project is based on interviews with people who have physical impairments. According to the feedback from the interviewees, one of the main challenges they face is navigating through the transit system. They also mentioned the impact of aspects of people's lives, physically, psychologically and socially, on their ability to use public transit. This project is designed to provide a better user experience for people with physical impairments, and to encourage them to use public transit more frequently. The project will also help to reduce the stigma associated with using public transit, and to promote the importance of accessible design in creating a more inclusive and sustainable society.



06

Thinking & Questioning

Design justice/
Outcomes focusing

How can we get more first-hand information in
the design process?

How can we make reasonable use of the first-hand
information we have access to?

Can design justice be guaranteed in this process?

In our current project, although we have no issues
to consider, such as funding, how can we break
through the so-called cost and profit needs and
tendencies?

07

Other Event

Climate Strike/
Laptop Breakdown twice

The laptop was damaged twice this semester, once the pouring coffee damaged the screen and the second time the SSD was replaced.

And make signage with everyone in the course!
Thanks,great job!

