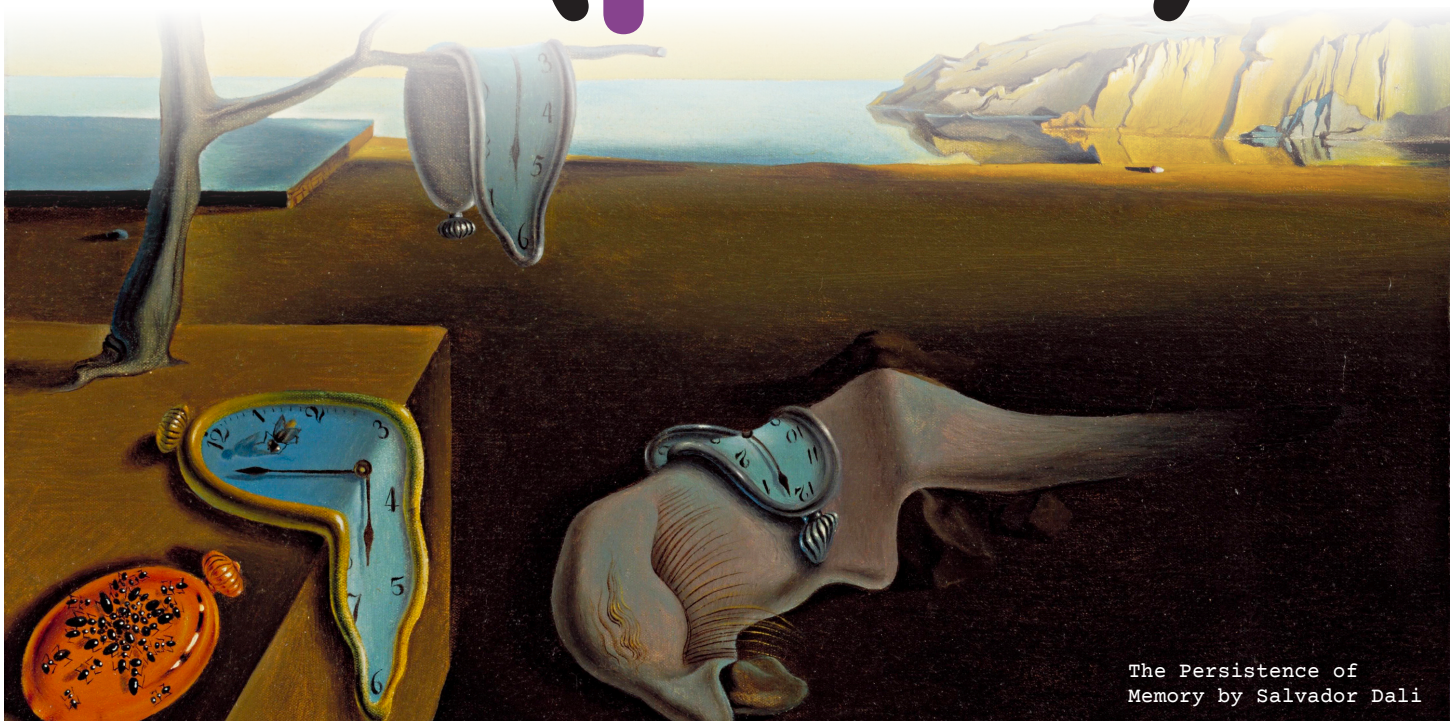
DESIGN 301 • DESIGN PROJECT 3

Time(piece)



The Persistence of Memory by Salvador Dali

CHALLENGE

Time is integral to design work. Along with its cousins pace and efficiency, time has outsize influence on what and why we make, yet much of what we (esp. the Western 'we') build doesn't stand the test of time. It breaks, or it breaks something else. Nature, and many Indigenous people, have different constructs and varying signals of time. What type of time needs to be measured? Time to a volcano-adjacent community is different than time to a honeybee.

In this project you will investigate an element of time of interest to you, and build a timepiece (a clock) for it. You'll draw inspiration from Afrofuturism, Arabidopsis thaliana, the Archean, and beyond.

This project is about building a clock, but a clock is never just a clock. Whose time will you measure, and why? In this project you'll stretch your assumptions about time. You'll reframe time for a specific 'user,' human or beyond, and then build a clock that measures it for this user. If your clock existed only for the final day of a loved one in hospice, what would it measure, and how? If your clock measured the effects of ocean acidification, how would it work, and who (or what) would use it?

You'll also create the how-to manual for your clock. For both your timepiece and manual you'll need to consider your intended users. Why is this clock for them? How does it work? What instructions do your users need, and in what medium?

PROCESS

1. **Do a time deep dive.** Begin with the required readings, listenings, watchings, and doings.
2. Select an element of time to focus on, and identify what you'll measure, and for whom. Why have you picked this? What other expertise do you need? Make a large **mind map** where you go deep on your chosen focus area. Bring this to class.
3. Create **three rough clock prototypes**. Each of these prototypes should help you learn more about how your device works, looks, or what it feels like to experience it.
4. Refine your idea through **testing**.
5. Explore a range of instruction manuals and **determine what constraints apply** to yours. Sketch ideas in an appropriate medium.
6. **Craft your final clock and manual** and present them at the class showcase.

You will be evaluated on both your final clock and manual as well as the work you bring in for the mid-way steps assigned in class. Your **final clock needs to mostly* work** and it should be refined and beautiful. We'll be looking to see your unique perspective on time shine through in both the clock and the manual. Feedback from external reviewers at the showcase will be incorporated into your final grade.

This is an individual project, but you should plan and practice helping each other. What skills can you share with a classmate?

*Mostly work means exactly that. There is some irony in assigning a project about unique forms of time that's constrained in its time. If this constraint causes some element of your timepiece to remain a degree less than fully working you may need to 'Wizard of Oz' a portion of it.

TIMING

Project launch: September 25

Required readings complete: September 30 (before class)

Deep-dive mind map due: October 2 (bring to class)
Three rough prototypes due: October 7 (bring to class)

Final clock and manual due: October 16
Final showcase: October 21

Note, if needed, the teaching team may add to or modify these milestones. Any changes will be announced in class.

REQUIRED READINGS, WATCHINGS, LISTENINGS, DOINGS

These readings (and beyond) are meant to be seeds to expand your thinking about time. Links are available on Canvas.

Afrofuturism by Dr. Lonny J. Avi Brooks (web-video)

The Arabidopsis Circadian System by C. Robertson McClung, Patrice A. Salomé, and Todd P. Michael (journal-pdf)

Deep Time Walk (mobile app journey-free on app store)

The Good Ancestor: A Radical Prescription for Long-Term Thinking by Roman Krznaric (book)

Indigenous Knowledge and Western Science by Dr. Leroy Little Bear (web-video)

Liberating Clocks: Developing a Critical Horology to Rethink the Potential of Clock Time by Michelle Bastian (journal-pdf)

Pace Layering: How Complex Systems Learn and Keep Learning by Steward Brand (web)

Where is Now? The Paradox of the Present by Adam Frank (web)

LEARNING GOALS

1. **Experiment rapidly** at low resolution in physical and digital mediums.
2. Identify and investigate needs and opportunities in **multi-stakeholder systems, living and nonliving**.
3. **Integrate historical, environmental, cultural and contextual awareness** into design work.
4. Pursue **creative hunches** through active physical or digital experimentation.
5. **Communicate deliberately** with a range of audiences in a variety of storytelling media.
6. Move fluidly between **abstract ideas and concrete details** on design projects.
7. **Overcome emotional or intellectual disorientation** or discomfort in both individual and team contexts when faced with the unknown.

EVALUATION

Mind Map: 20pts.
Three Rough Prototypes: 30pts.
Final Timepiece: 90pts.
Final Manual: 90pts.
Showcase Presentation: 20pts

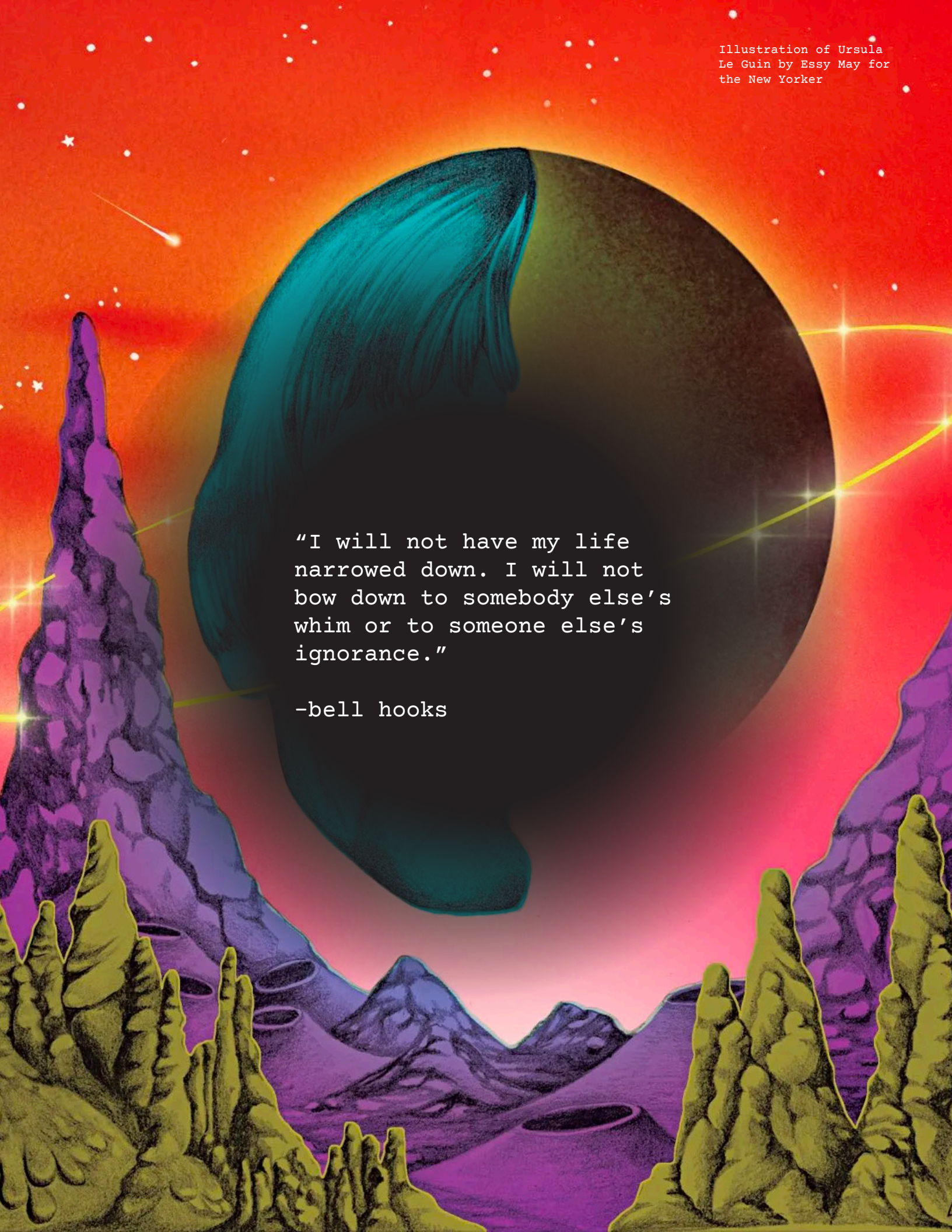


Illustration of Ursula Le Guin by Essy May for the New Yorker