

# 01 MANIFESTO

## Task 1: Reflection

In the Conditional Design manifesto, the “Process” section states: “The process is the product.” This idea strongly connects with our course exercises and made me rethink what “process” means in design. In Conditional Design, process is not only research or preparation—it becomes part of the work itself. Designers set rules and conditions so that outcomes can emerge naturally during participation.

Through our exercises, everyone followed the same simple rules, yet the results were always different. This helped me understand that Conditional Design is not pure randomness. It is variation created under logical constraints. The key is “openness within control”: we define clear rules, allow change to happen, and observe how the system responds.

When I applied this thinking to my own work, I realised that “setting rules” means deciding what should be fixed and what can remain open. For example, I tried to visualise “pressure” as squares and “pulling force” as a way to release pressure. In my system, pressure equals the squares, pulling equals release, and the density or looseness of the squares shows the level of release. The audience controls the pulling strength, so the final visual outcome becomes uncertain and cannot be fully controlled by me.

This connects to another sentence in the manifesto: “We use logic to design the conditions through which the process can take place.” Designers use logic to build a framework where meaningful change can happen, shaped by audience input and real-world situations. Overall, I learned that Conditional Design shifts focus from a fixed result to a living relationship between rules, people, and environment—where the process itself becomes the outcome.

## Task 2: personal manifesto

### 1. Focus on the process, not a perfect result.

I believe strong work comes from testing and improving, not from getting everything right at the first try. I treat iteration as evidence of thinking, and the process as part of the design.

### 2. Let research and curiosity guide creation.

I do not want to design only based on feelings. I start by asking “why” and collect information through observation, notes, references, and small tests, so my design decisions have clear reasons.

### 3. Design should invite participation, not only viewing.

I want the audience to have a way to “enter” the work—through interaction, choice, or action. Participation creates ownership and allows the work to generate different meanings for different people.

### 4. See failure as part of learning.

Failure is not a waste. It is feedback. When something does not work, it shows me what needs to be redefined, simplified, or communicated in a better way.

**5. Observe daily life—small overlooked details often hold the best ideas.**

I train myself to notice traces, behaviours, sounds, and small changes in everyday spaces. These quiet signals are often more real and can lead to strong design concepts.

**6. Keep a balance between logic and emotion in every project.**

Logic helps me build structure and communicate clearly. Emotion brings warmth and connection. I aim to make work that is understandable and also meaningful.

**7. Human-centred: understand users' needs and experiences with care.**

I see users as real people, not just “targets”. By empathy, observation, and feedback, I try to understand their situations and feelings, so the design truly supports their experience.

# Design

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## Sketchbook:

