

Process book:

Visualizing data in a three dimensional way

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the beginning

As my third year came to a close and the fourth year begins, memories of the exchange student program that i did in Glasgow still lingered in my mind. Therefore at the start of the semester, my expectations for the final year long

thesis project were quite low since i did not really give it too much thought. I was also not sure what to benchmark it against since this would be the first time I would be doing a project over such a long duration of time.

With the first semester coming to an end, I think that I have a clearer vision of how a year long project spans out. My initial mindset for the thesis has become more focused than what it had been in the beginning of the semester.



Sam and I making pancakes on March 8th which is national pancake day in Glasgow.

Throughout this process book, hopefully you will delve into and get a greater understanding of a student doing his first thesis semester at OCADU.

I had given thesis a fair amount of thinking since it had lingered in

my mind for quite the long time throughout my summer vacation. Even though my expectations for the the thesis course were close to none, my own expectations to start off with an awesome thesis statement was through the roof.

The way I started to formulate my thesis was to work backwards from my interests so that I would be doing a topic I would genuinely be interested in for a year. I had talked to people regarding thesis and what i saw it all boil down to was...

*what do I want to get out of a year
long thesis project?*

the shutdown

My first initial stab at creating a thesis statement was something along the lines of wanting to create a lamp and perhaps use a CNC machine to do the job. Graphic design would come into the picture as utilities like packaging that would enforce the presence of the lamp. This idea was however shut down within the few minutes of me mentioning it. After a bit of back and forth conversation as to why it was shut down so easily, I started to understand why it was not a viable thesis topic. What I had proposed

was a closed project where the outcome is easily created and quite obvious (that of a lamp) and there are no boundaries for exploration. If I would have gone with this idea, what I would be stuck with doing for a whole semester would be to refine the lamp as much as possible. This really does not add anything new to the realm of graphic design (or in this case industrial design) since it has been done to death already.

Another aspect as to why my first initial thesis topic did not float

was that it did not really relate to graphic design. In a nutshell, it would have been a graphic design student tackling a thesis through the lens of an industrial designer. I had never really thought about how I would relate my thesis directly back to graphic design but as the first week of the first semester came to a close, there were a bunch of new things I would have to think about that I had not prepared for.

*How the hell am I suppose to relate
the thesis back to graphic design?*

deciding factors

So a deep reflection as to what graphic design really was what I was focusing on. Throughout my three years at OCADU, I had never really created a definition for myself as to what graphic design was, until now since I have to directly relate my topic back to the term. In my prior years at OCADU, the projects that I have been doing were clearly outlined and it was quite obvious as to why it related to graphic design. As I had to create my own thesis, I realized that it is way harder than what it seems like.

Throughout this whole semester, my thesis statement is something that is ever-changing depending on the circumstances. Not to say that this is a bad thing, as a new perspective is revealed, your thesis evolves accordingly and what you end up with is a thesis that is an accumulation of all your past experiences throughout the year.

What I ended up defining graphic design under was the representation of information, anything that shows information would in my term be considered in the world of graphic design.

What i ended up with was a mindset that wanted to create a thesis that is open ended so that it allows for exploration while keeping it in the realm of graphic design.

After getting a better understanding of what a thesis statement is suppose to do. I went back to the drawing board so that I could create an improved thesis nugget that would encapsulate what I learnt prior. So what I did was literally went back and wrote out all the aspects that I thought were relevant to creating this thesis nugget.



A mindmap that helped me narrow down my thoughts on the thesis statement.

My sister tweaking around with the CNC milling machine in Matthew's garage.



An important factor that played a vital role when I created this thesis statement was that my sister, her boyfriend and I had recently invested in a CNC milling machine. It is a 3-axis machine called micRO CNC from LumenLab. Unfortunately the machine has still not been fully operational since we decided to invest a vacuum table

for it. I will for sure get down and dirty with this machine throughout the second semester,

As I made this mindmap, I realized that it could be divided into three different categories. The first one would be what I would want to get out of my thesis. The second category was my personal interests. The third category was how I could

relate the two previous categories meaningfully back to graphic design. Once I had all of these laid out on one surface, my thesis statement slowly started to form, this led to the creation of my first thesis nugget which was...

...to challenge the aesthetics of computer generated info graphics by representing information in a three dimensional form. By limiting the method of creation to a CNC machine while focusing on the exploration of material and light, a new approach to visualizing information will emerge.

At this stage, I decided to look a specific aesthetic that has become a reoccurring theme that is dictated by our recent software tools like Adobe Illustrator and template graphics. Since these tools are so readily available at our fingertips, it has become a go-to tool for many designers.

By representing information in a physical form, one is able to break away from the aesthetic trends that occur as artifacts from the software's used which then allows the users to see the information in a new and refreshing perspective. Since I will have access to a CNC machine during the second semester, I decided extensively focus on the CNC machine as a method of creating the info objects.

Due to my past passion for lamps, I decided to create objects that would show the information through the relationship between the material used and a light source. Some of the materials that I intend to explore are paper, plastic, fabrics and wood.

This was my first iteration of the thesis statement that would dictate the direction, which I would be working towards. As time went by, changes occurred to my thesis statement that drastically changed how I saw my thesis. As my perspective changed, so did my thesis statement.

first critique

After I had gotten my thesis statement to a degree that I was happy with, the next hurdle was to actually start generating forms that would in some way or shape explore my thesis topic. My biggest concern at the time was that the CNC milling machine that was a vital part of my thesis was not operational yet.

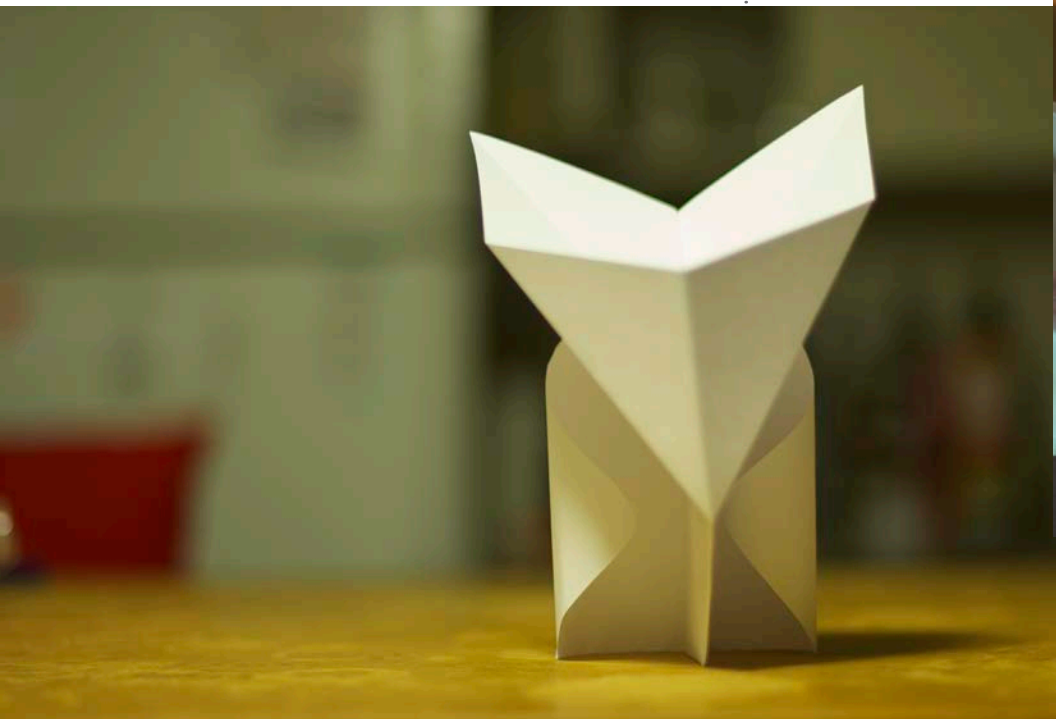
What I began to do was to explore physical shapes by folding a letter sized sheet of paper. To be honest, I was not sure where I would go with this exploration but I kept up with the folding of interesting visual objects and in the end I had a big fleet of forms that were strictly created from folding letter sized sheets of paper.

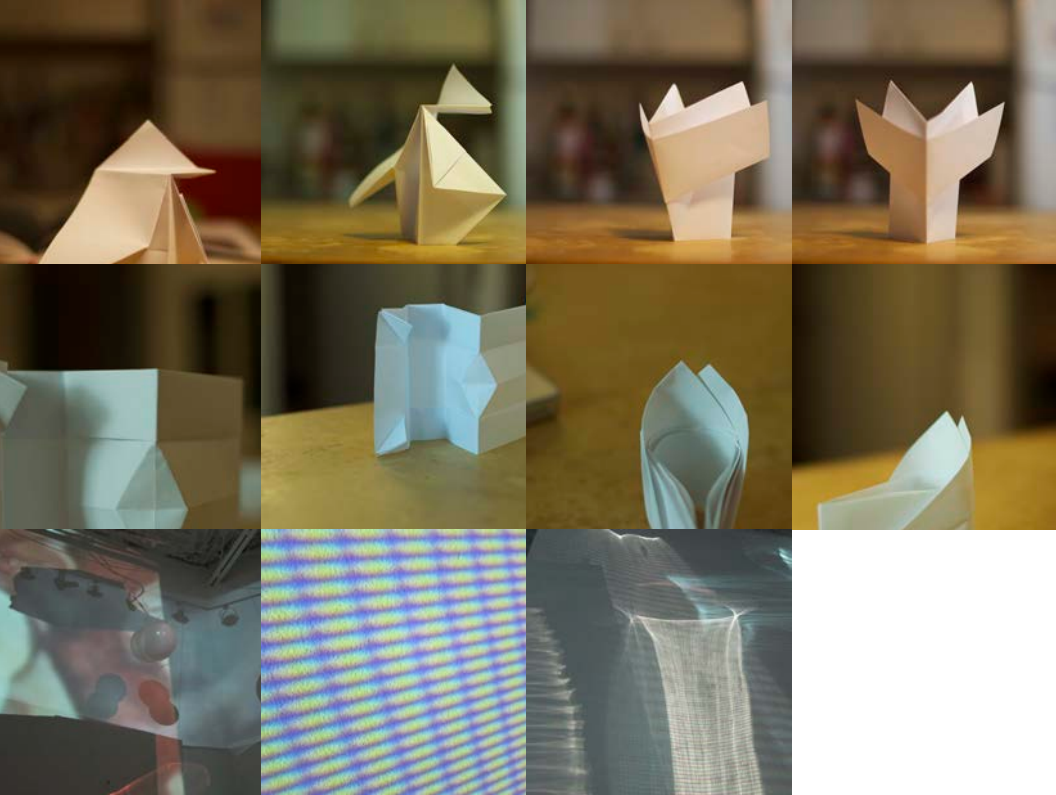
When I brought the paper structures in for a first round of critique, the way I represented them was to print them out and hang them up on the walls. Since I had also gone to Nuit Blanche the previous weekend, I had taken some photos of shapes that I thought were relevant to my thesis.

A photographic composition that was taken during Nuit Blanche at the installation of Hansel and Gretel



A paper creation that i think closely
resembles a foz looking to its right.



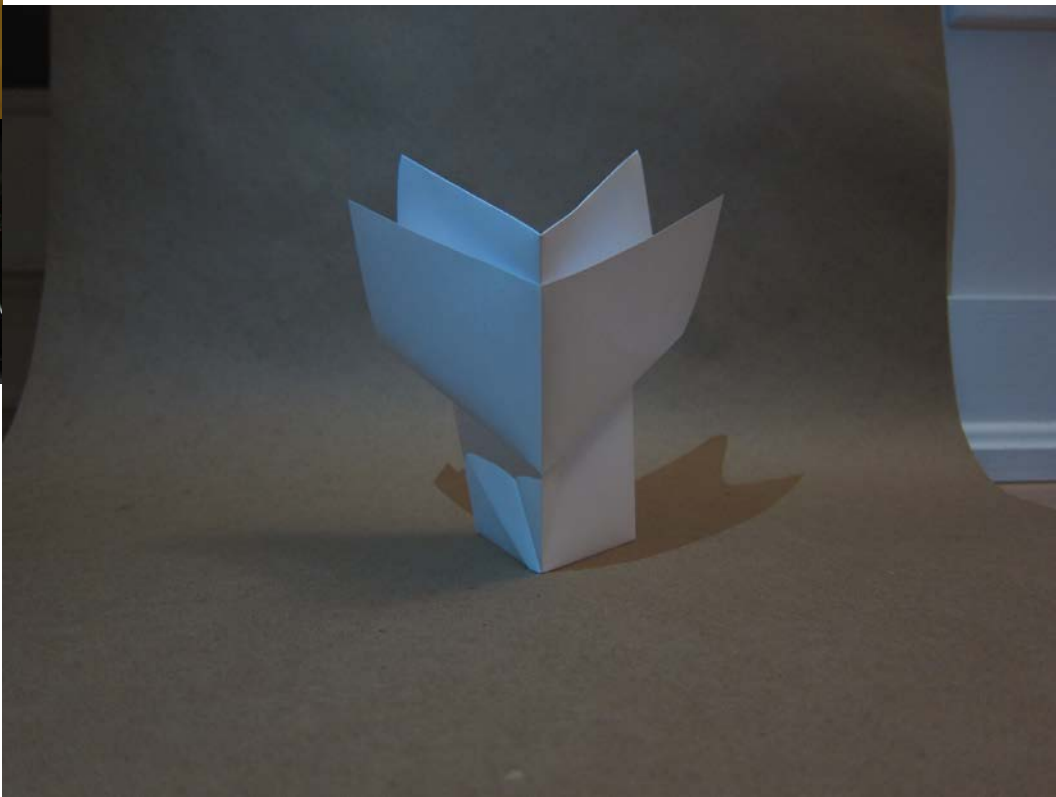


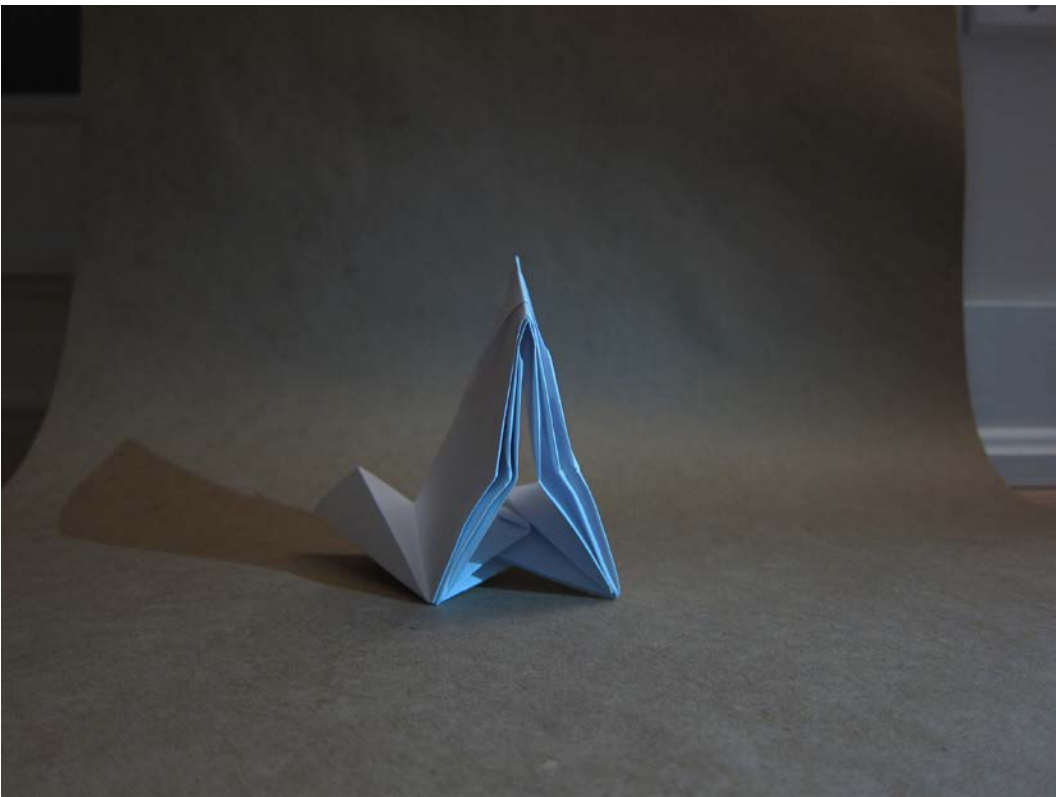
The images above are the exact images that were shown for the first critique.

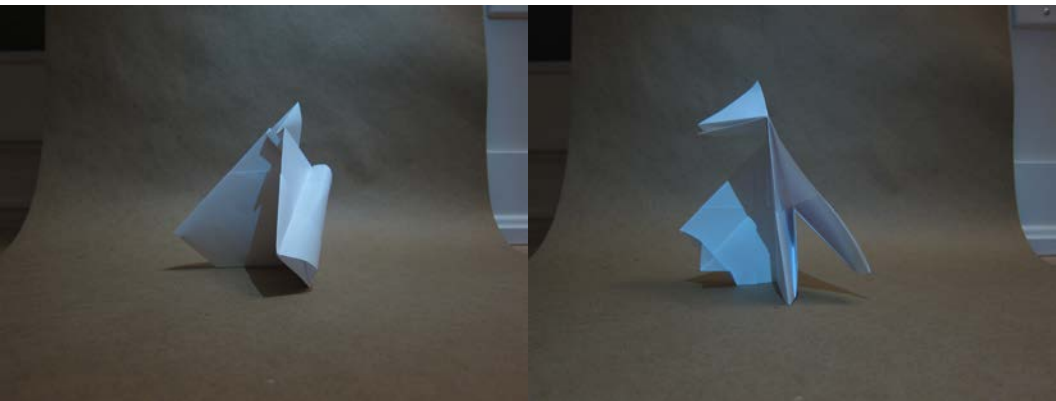


Some feedback that I got was that even though all of the paper forms were created from the same restrictions (a letter sheet of paper), each one is framed so differently that they look totally different from each other. Therefore what I certainly had to work on was to create some kind of method to the madness when representing the paper structures together.

Another interesting point that was brought up was that the forms that were visually seen on the printouts of the forms were mainly created through the use of photography. It was not really a true representation of the forms that were directly created from the folds. What was truly shown with these images was a reflection of my photography skills.







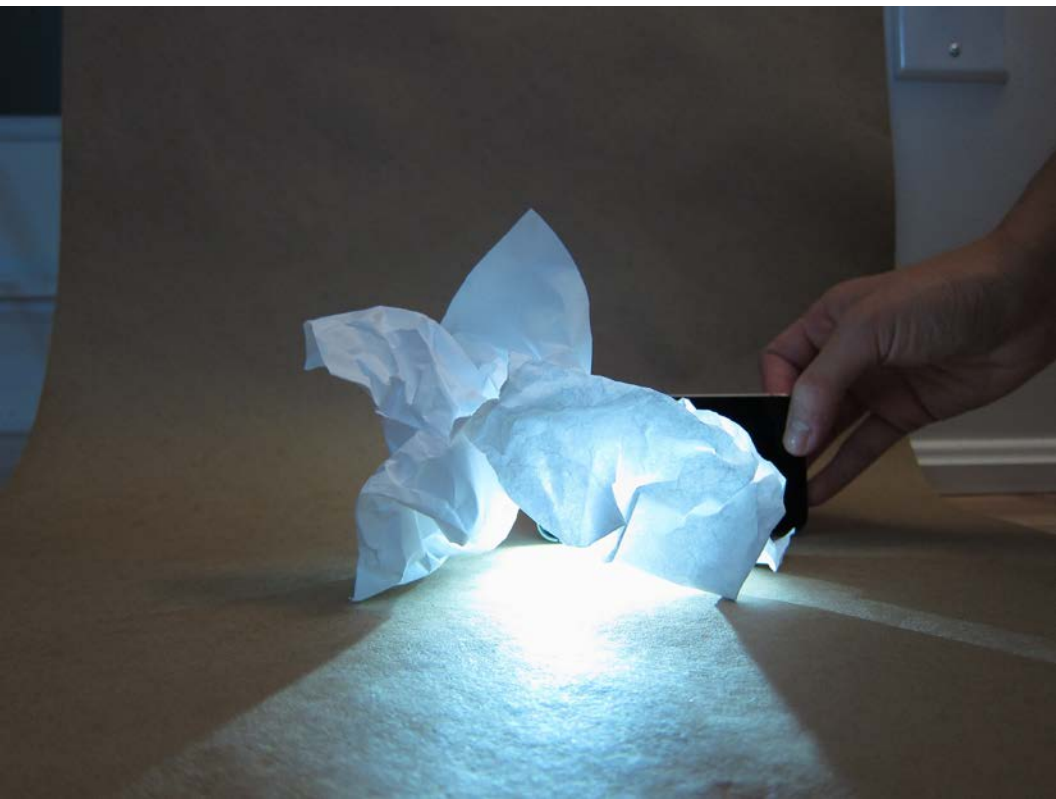
Paper creations in a controlled environment.
The objects are illuminated by an iPhone.

expanded paper creations

Building upon what I had learned from the previous critique, an important pointer that I wanted to focus on was to put the emphasis as much as possible on the paper structures. So what I did to solve this issue was to isolate them from their background, have them

uniformly modified while trying to keep a level playing field for all of the objects. This would target the critique towards the paper structures instead of some kind of effect that was created through the documentation techniques.







Some steps that I took to achieve this uniform look throughout the paper structures were to create a backdrop for them. In my previous photos, the background created a lot of noise, which took away from the paper structures. Another aspect that I kept uniform was the

area of the structure that occupied the photo. By keeping it in the center with a lot of room around them, I am able to post edit the photos so that they end up within the same format.

One of the most important things that I kept constant was the

positioning of the camera. While moving it around and getting interesting angles add to the uniqueness of the photos, it also creates a bias between the structures. By keeping a uniform perspective, the paper structures can be critically evaluated besides each other.

A final poster that compiles a big mass of process work into one digestible glance.



I was not entirely sure what I was going to do with the images of the paper structures once I had them all in a uniform look so I decided to create a poster out of them. I think this was one of my smartest moves so far.

Up until this point, I had treated process work strictly as something rough that would never see day-

light of my final thesis. By treating it as a final product and producing a poster out of them, I was able to display the paper structures in a cohesive form that can be digested with a single glance.

To create a stronger harmony between the images was to gray scale all of them. When the poster was printed I went through it and

colored in the visual shapes of one of the paper structures with a white color pencil. I ended up printing multiple of these posters so that I could sell them at Canzine, which is a zine fair that occurs in Toronto every year.

*I seriously love the charrettes we
have had throughout the semester!*

form charrette

For one of our classes we had a charrette where we had to bring in a polished product that somewhat reflected your thesis. What I ended up bringing in was this poster. In this charrette, we were divided into groups and the concept was to pass on your final product to another person in the group for an hour so that they could modify it in some way to represent a new perspective on the object.

This was my favorite class throughout my first thesis semester for sure. What would happen is that you would obtain a finished product, then for an hour we would try to improve on it in some way or form. When the hour was over, we would come together in our groups, give a mini talk about what we did to change the object, and then pass the modified object to another person in the group

who had not yet tinkered with it. Once everyone in the group had an opportunity to modify everyone else's work, we then get our piece back. It was really interesting to see what it turned into and hear what it initially began as. I think this charrette was an excellent way of jumpstarting form creation. Due to the short bursts of an hour, one get less time to think, which then leads to more do'ing.

The poster that the whole in-class charrette started began out like.





The final manifestation of what the
process poster transformed into.



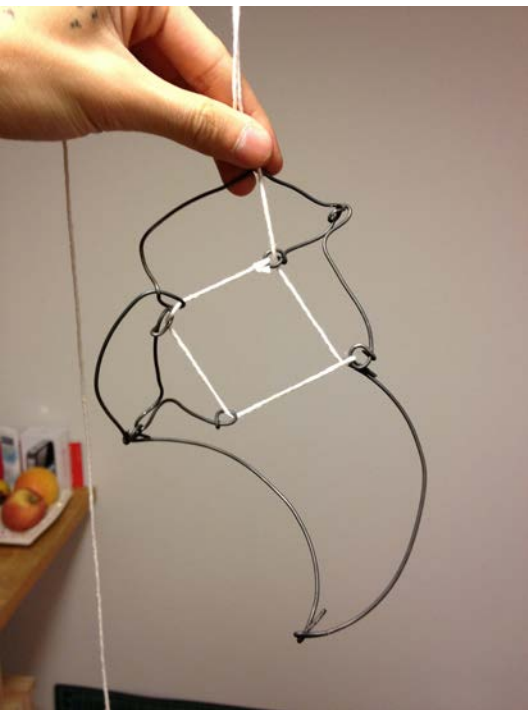
The objects were traced and cut out of their squares early in the stages.

The frame of the poster holding everything together creating interesting form.



I initially started out with a poster, after it had gone through my whole group; I ended up with a kinetic structure that I did not expect at all. I thought it was quite amazing how much the poster changed just by going through the hands of different people. For the coming week we had to create some kind of piece that reflected on this charrette. What I decided to focus on was the kinetic aspect.



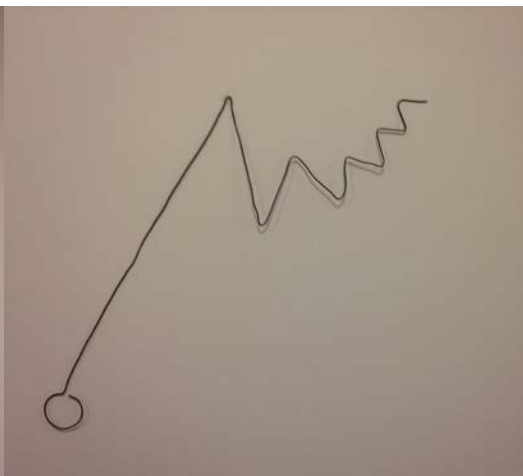
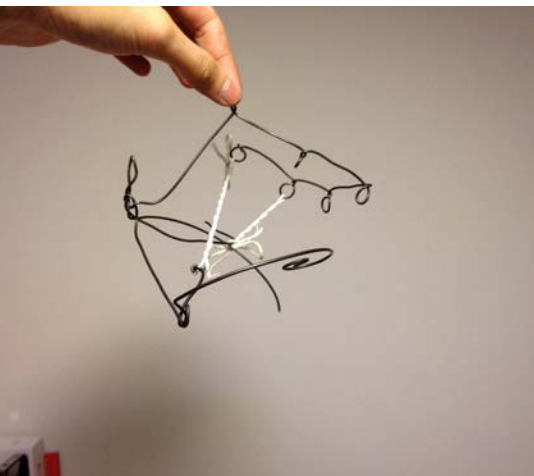


A series of photos showing the change into a perfect square.

wire structures

The focus of this creation was to represent some kind of information through motion. By pulling the string, what seemingly looked like a random arrangement of wire bits and string turned into a perfect square.

*Conceptually strong, these wire
objects produced weak form.*



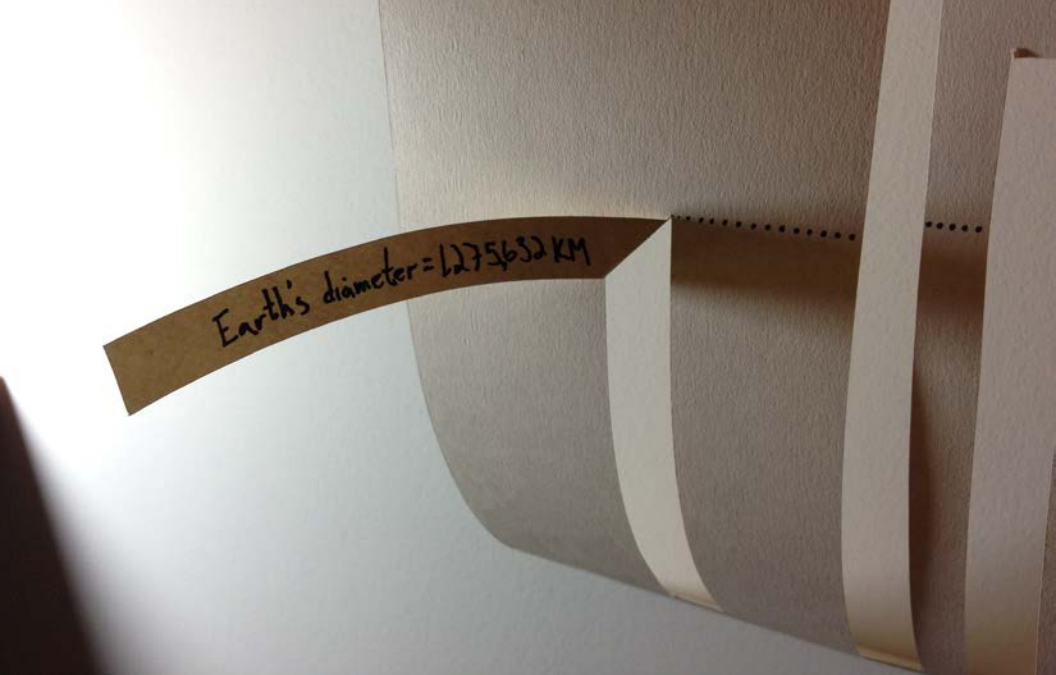
I also made a structure that held itself together through the use of tension. By changing the orientation of the strings, the shape changed accordingly, creating seemingly unpredictable form.

A later object created by wire, this is a representation of the countries with the longest paved road length on the earth compared

to the earth's diameter.

The critique that I got on them was that they did not really create strong form. I must agree with, however as I was making them, I was not really thinking about the form it created, more of the function. This critique really made me become more conscious of the kind of form that is created.

The bottom left circle represents the diameter of the earth while the straight lengths represent the top ten countries with the longest paved roads. US being the longest one right after the earth's diameter.



bar graphs

What I ended up doing after the wire experiments is to step back in a medium I was more familiar with. By using the same data set that compared the earth's diameter to the countries with the longest paved road length, i created three

dimensional bar graphs.

By creating these bar graphs, my main focus was to create objects with the specific aesthetics that are usually found and trapped in a two dimensional bar graph.

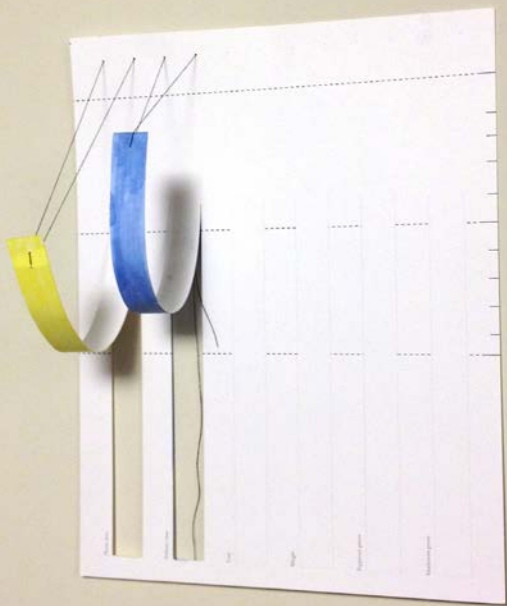
A strip of paper representing the diameter of the earth.



Intriguing shadows that are cast from the sheet of paper when it is hung up.

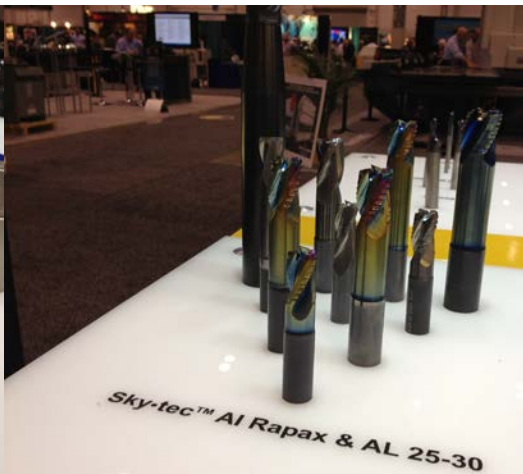
Exploring how bar graphs can turn into aesthetic lamp shades.





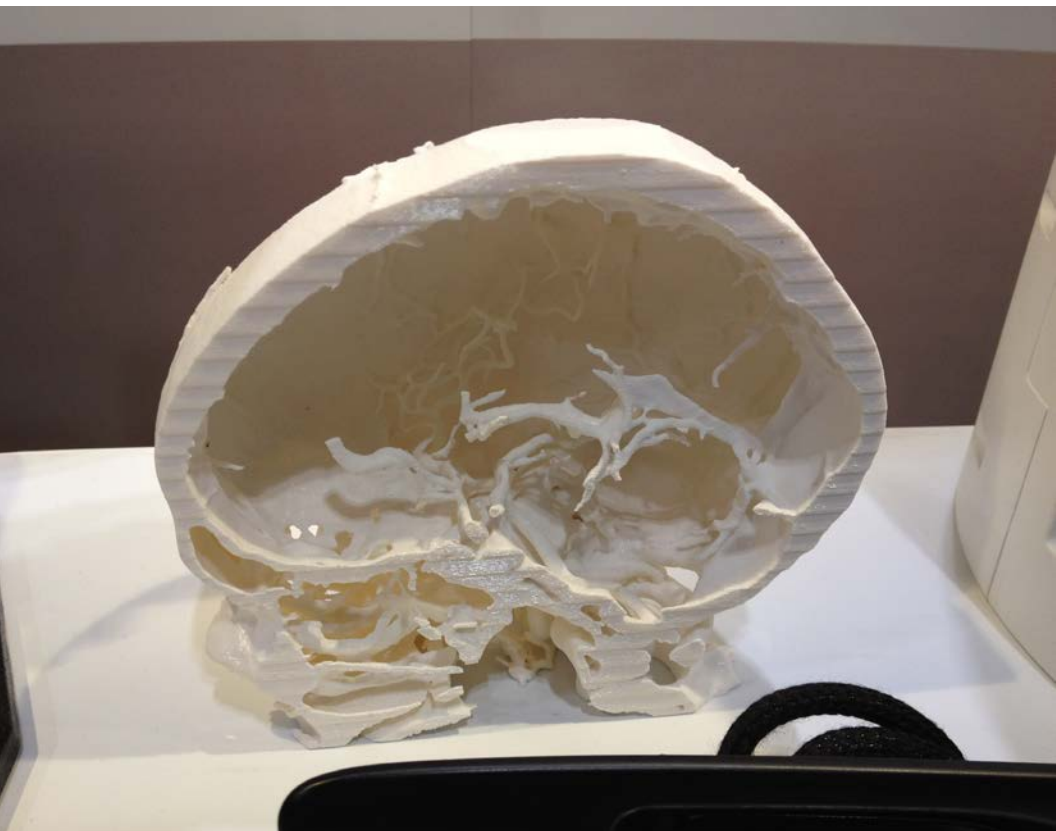
Using tension and color to represent
bar graphs in an unorthodox way.





Called the FANUC LR mate, this machine has six different joints. One could not ask for a better snowglobe for christmas!

Drill bits that were the size of small soccer balls. This really reflects how the show is catered to large scale businesses.





An eight axis machine that would take up my whole living room space!

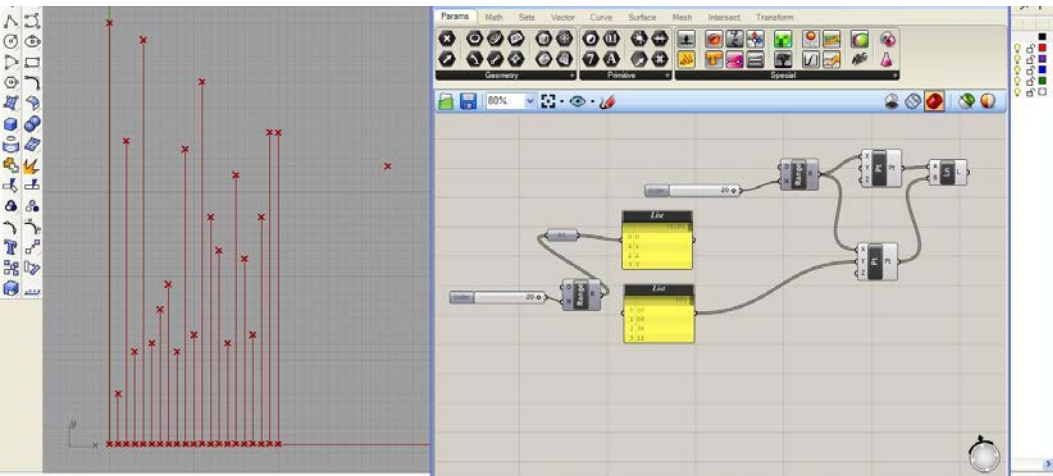
A 3D print showing the capabilities of creating complex objects.

CMTS

My aunt ended up visiting from Vancouver with some tickets to the CMTS (Canadian Manufacturing Technology Show) where I was able to look at a lot of industrial

A heap of metal shavings created by one of the machines.

rapid prototyping machines. Even though they were out of my league, it certainly inspired me to head down the prototyping pathway.



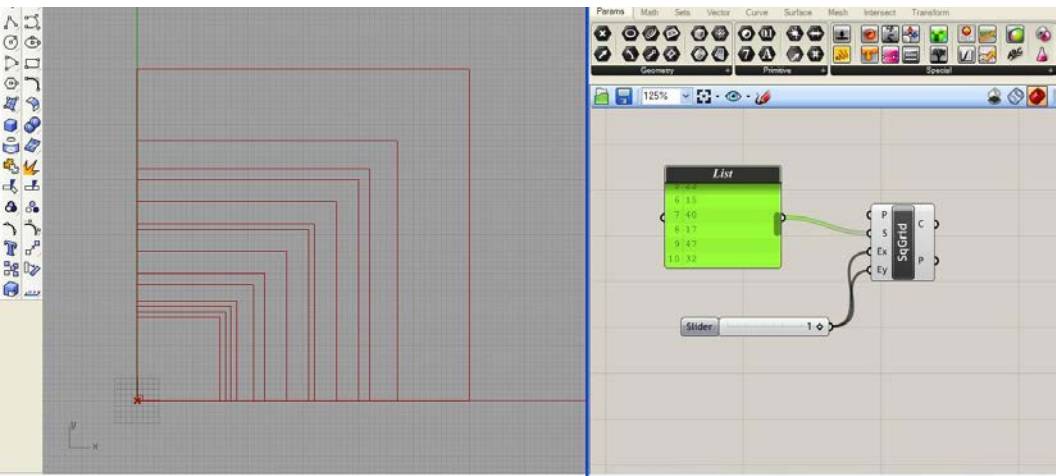
A linechart that creates lines according to the values input. On the right side of the image, one can see the Grasshopper equivalent of the shape to the left.

grasshopper

I had received multiple emails from my small object design class that it might get cancelled unless we got more students into the class. What I decided to do was to take a few more precautions just in case the course was cancelled. Therefore in

the following weeks I decided to delve into the world of Grasshopper, which is a plugin for the 3D modeling software Rhino.

In the beginning, what I did was to follow some tutorials to get the jist of the plugin. Personally I felt

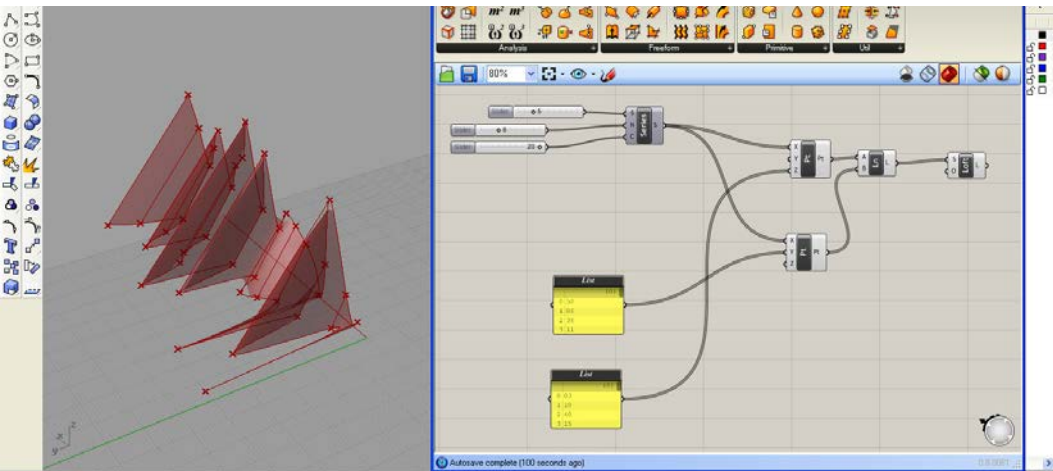


Squares that are sized according to their calculated area.

that learning this plugin would benefit both me and my thesis in the long run, therefore I put most of my form creation on hold so that I could wrap my head around this tool. Even though the physical form creation came to a halt, I

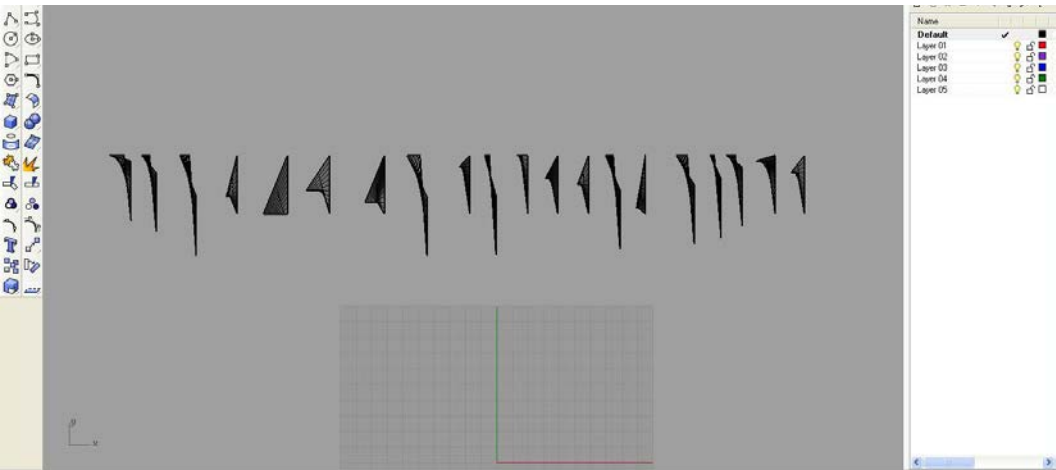
think that learning Grasshopper and covering my ground so that if the small object design class got cancelled, I would still be able to incorporate these tools into my thesis. After extensively getting into the software, I get the news that

the course is not getting cancelled, which I am really glad for. Here are some explorations that I ended up creating.



...

A shape created from connecting points on the x, y and z planes.



Used bake command to create individual shapes from a Grasshopper wireframe

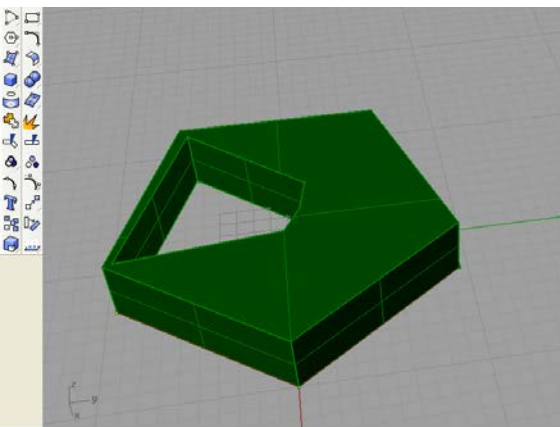
pizza experiment

With this new knowledge of Grasshopper I decided to put it to the test and create some simple shapes that represent specific data. The first aspect that I had to tackle was to obtain some kind of data that I could represent.

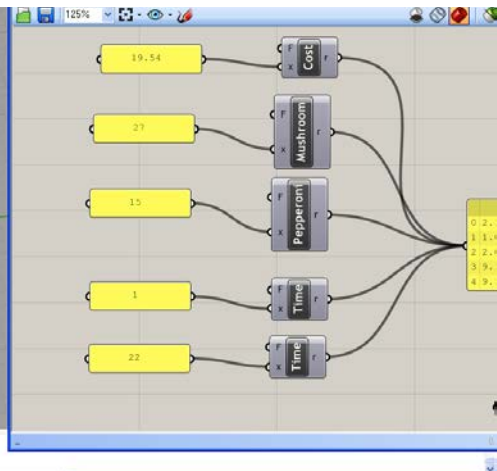
What I decided to do was hold a small party at my place and order the same type of pizza from five different places and record different statistics.

A	B	C	D	E	F
	Pizza Pizza	Pizza Nova	Pizzaioolo	Mamma's Pizza	Domino's
Delivery time (min)	40	35	53	41	22
Pizza Weight (g)	762	523	460	696	570
Pepperoni	25	30	20	20	15
Mushrooms	35	40	44	35	27
Phone time (min)	10	1	3	5	1
Estimated time (min)	40	30-45	45	55-60	30-45
Cost	18.35	19.74	18.96	19.49	19.54

Used bake command to create individual shapes from a Grasshopper wireframe

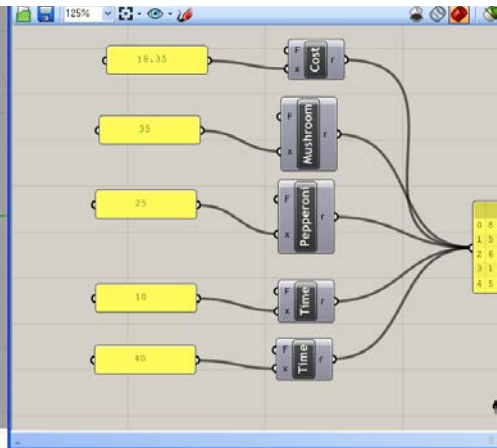
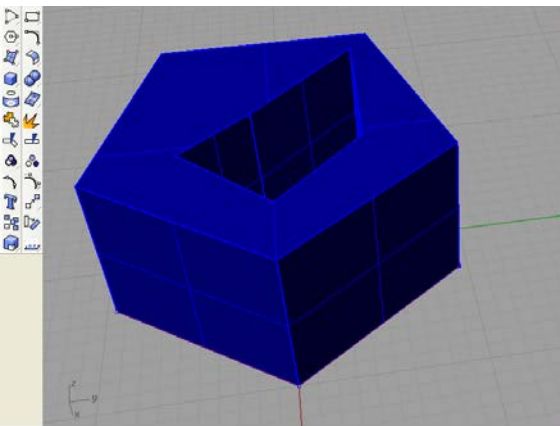


Click to iterate through booleans results. Press Enter to accept
MINUS A.
Click to iterate through booleans results. Press Enter to accept



...

A representation of a Domino's pizza through the use of a pentagon shape.



A representation of a Pizza Pizza pizza through the use of a pentagon shape

The statistics of the different pizza delivery are represented in this one shape through the distance from the center of to the sides. Each corner of the pentagon represent a different piece of data, as the shape in the pentagon gets bigger, so does the values of the pizza. What I then did was to convert the values so that they would work in a scale

from zero to ten. What this did was to create a unique shape for each pizza.

Even though these shapes could be easily created with a pencil and ruler, the more important aspect was the creation of a model that would directly link the data to the shape of the pentagon.

These explorations have create a wide variety of different ways of looking at the representation of information. Even though i am not set on one specific method of exploration, it has provided me with multiple paths to choose from in the coming semester.

Throughout the semester there have been some key concepts that have stuck out as significant and important to take note of throughout the second semester. Even though it has been a bumpy first semester, I think that it has created a good foundation for the

coming semester. Building upon the knowledge that I have obtained in this semester, im confident that the second part of the thesis will turn out amazing if i manage to really take into consideration the first semester.

*Question everything, specifically
how it relates to your thesis.*

This is something I certainly need to take into consideration for the coming semester. A hole that I ended up falling into was the creation of my paper structures. Even though they look great as a

set, I am left to wonder how they really relate back to my thesis and when is enough of the production stage. This also applies learning Grasshopper, how much of learning a software is too much?

*Be critical on the visual form,
things look worse during the night!*

With the wire structures, I got a slight reminder that I was still in design school and that visual form has quite the high priority when presenting something. Even though it has a mechanism that

functions great, unless it looks decent, it will not get the appreciation it deserves.

*Add restrictions to create a more
focused but smaller playing field.*

By having the form charrette, we were able to create tons of great objects. I think that the key to this was the restrictions that were put on us. We were first given an object to tweak, it had to be done in

an hour and it also had to be under a certain theme. This is also seen through the paper structures, by only using a letter sized paper, one is able to produce more efficiently than always trying to innovate.

*A change in perspective can create
something out of nothing.*

The form charrette was really a goldmine for concepts to take away. There is always something to take away from an experiment. One thing I specifically remember when a comment on the interac-

tion between soil and the maps came up. By closing in on what you see, one was able to get something out of an experiment that seemed to be all over the place.

*You are in a thesis class, make sure
you use your peers!*

With the class environment that we are always in, it is sometimes hard to remember that there are people right next to you that you can easily grab an opinion from. The charrettes that we did really

highlighted the classroom environment, which is something I feel that we should be constantly taking advantage of.

Treating process work as a final piece forces you to create an end.

With the open ended explorations that are conducted, it is important to realize when enough is enough. By making yourself create a final piece of the process work, gives you time to critically reflect on

what you have done, which will then dictate if you need to keep doing what you were doing or perhaps follow another path.

Keep up with weekly reflection papers, they do help in the end!

Even though i did not expect much from these weekly journals, as i create my process book, i realize how beneficial they are. How else am i suppose to remember what happend in the third week of my

first semester? It is also a great way to look back and reflect on the choices you did in the past. Being able to trace back your decisions is a great asset to have for a year long thesis project.

*Do not get stuck in the technical
aspects of the thesis*

As I delved into Rhino and Grasshopper, even though they are great programs to learn, I have to make sure that I spend atleast an equal amount of time outside of the software thinking about the thesis.

In the coming semester, I know that I will love to delve into the technical aspect of the thesis, however I am aware that too much of the good stuff will certainly compromise my perspective.

*A thesis statement is an ever
evolving paragraph.*

evolved thesis statement

Even though I started out with a really rigid thesis statement, it evolved multiple times over the span of this one semester. An issue that I had with my initial statement was that it was too specific for its own good. Therefore I ended up making it more general, which then opened multiple paths for me. By taking away the specific representation of computer generated

graphics, I am able to look at all kinds of information.

I have still not used the CNC milling machine that we have purchased, so what I did was to take it away from my thesis statement. Even though I might use it in the future, by specifically stating it in the statement forces me to quickly narrow down my paths around this one piece of technology.

Depending on the kind of data represented, it is important to use appropriate materials for creation. Therefore I decided to change the relationship between material and light into a general materials category. Light will certainly be an aspect I will explore as it is a part of the materials umbrella, however not all data sets are best represented when combined with light.

Most recent thesis statement:

By pushing the boundaries materials, I will explore the communication of information through the third dimension.

Throughout this first semester, I must say that my thesis has evolved for the better in more than one way. It has changed leaps and bounds from what it began as and I am glad that it did so; otherwise what I would be doing for my year long thesis class would be to design lamps! By taking into consideration what I have learnt in the first semester, I am confident that my second semester will create an awesome thesis piece!

When looking at literature and relating it back to my thesis, what I realized was that I would not really reference the shapes and forms that were created. Instead, there would be a connection in the mindset and method of display. I have multiple sources that act as purely visual

inspiration, however for the literature review, I thought it would be more significant to look beyond the visual forms that were created and focus more on the core concepts that relate to my thesis.

Edward R. Tufte

Envisioning Information



Tufte, Edward Rolf. *Envisioning Information*. Cheshire, CT: Graphics, 2006. Print.

envisioning information

Envisioning Information by Edward R. Tufte challenges our perspective on the way we represent information. By looking at different types of data, examples are given on how one can best represent information on a flat surface. By letting the information one has to represent dictate the way the graphic turns out, one can create the best representation for a certain type of information. He also goes into detail on specific categories of information that fall under a general umbrella; these are specified in the table of content (Micro/Macro, Layering and Separation, Small Multipliers, Color and Information, and Space and Time).

This book has greatly influenced my thesis in both its content and framework. By isolating specific instances where a certain type of

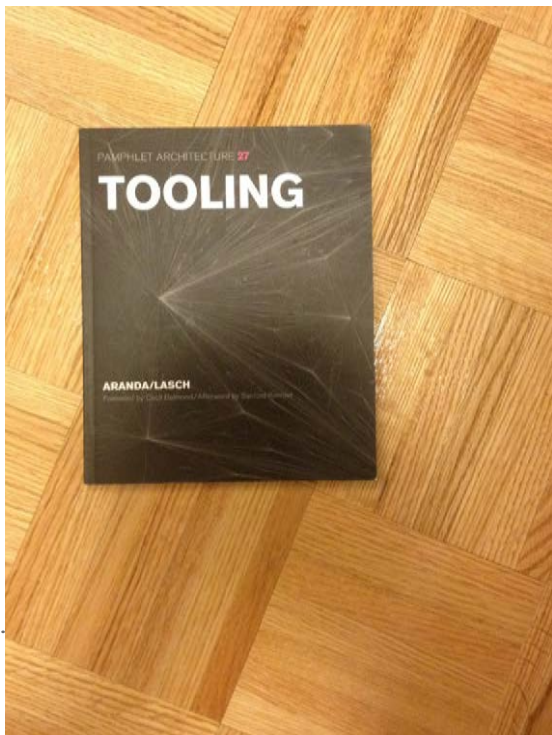
data is well represented, he has looked at the cream of the crop where the communication of the information takes priority over the data set. This concept was applied to my thesis but instead of gathering examples, objects had to be created. By having a critical eye and looking beyond the data set, Tufte analyzes the efficiency of the means of which the information is conveyed through its media. Creating a method to the information madness, complex sets of data and are identified and tamed to the best of its capabilities on a flat surface.

I will be doing the same but instead of looking at information on a flat surface, I will bring the same mindset over to the third dimension.

The framework in which the book is laid out has been an inspi-

ration as to how I can tackle my thesis. By creating a table of content that fully ignores the type of information represented, the book immediately shows the reader that it is the method of representation that the book will be looking at and not the data sets. I am not sure of what kind of path I will take in the second semester (a focus on the information itself or the method in which the information is represented), however I think that having a clear mindset on what takes priority. For Tufte, it was the method in which information is represented, for my coming semester I will have to make sure I narrow down the field that I am going to explore so that in the end, creating an easy to understand thesis through a series of complex explorations.

Aranda, Benjamin, and Chris Lasch. *Tooling*. New York: Princeton Architectural, 2006. Print.



tooling

Tooling by Benjamin Aranda and Chris Lasch focuses on a specific perspective, which are the creation of geometric patterns and the mathematics behind them. The methods that they use to create these geometric patterns are through scripts. The book looks at multiple different patterns and how to generate them through scripting (They look at Spiraling, Packing, Weaving, Blending, Cracking, Flocking, and Tiling). It also looks at specific case studies where these forms and patterns are applied, which helps give a practical visual instead of strictly lines from a software.

As my thesis delves into Rhino (and more specifically Grasshopper), this book gives an insight as to how the madness is created. When one is purely browsing beautifully

finished scripted objects, one usually does not directly understand the framework in, which it was created in. By looking at how the objects are created, I feel that we get an even greater appreciation of the products. In this book, there are also step-by-step instructions as to how to create the basic shapes that they have covered. I am quite sure that they will be useful in the future when I delve into small object design 2 where we get to learn the plugin Grasshopper for Rhino.

Utilities like Tooling will certainly help me in my coming semester when I get into the gritty parts of Grasshopper. Even though I feel that learning Grasshopper will be a vital stage for my thesis, there is only so much time I can afford to spend exploring within it. Tooling is a great resource that will

cut some corners when I actually have to script the visual shapes that I want to create. I feel that this book also enforces that the shapes created have a relationship to the content represented. In the case studies, they look at instances where the shapes created complement their surroundings. I think that my thesis will benefit greatly by working in tandem between the software and the physicality of the script. I feel that the importance of creating a physical piece in the end is vital for the success of my thesis in the second semester when a focus on creating final products will be more demanding than the first semester.

first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, after-shave lotion, before-and-after lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ops and sip-ons.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our

society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Stack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamiah
Gerald Jones
Bernard Highton
Brian Cromby
John Garner
Ken Giviland
Anthony Froshag
Robin Fair
Germano Facetti
Ivan Doz
Harriet Crowder
Anthony Cliff
Gerry Coancon
Robert Chapman
Ray Carpenter
Ken Briggs

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Aranda, Benjamin, and Chris Lasch. Tooling. New York: Princeton Architectural, 2006. Print.

first things first

First Things First, a manifesto that was first published in 1964 then revisited by Rick Poyner in 2000, talks about how design turned into a commercial tool purely to sell and deceive the public with superficial objects and concepts that fall short in the long run. The manifesto tries to bring design out of its rut and back into helping more worthy causes that are not solely about profit.

As a reading assigned, I did not really want to use it as a resource for my literary review but reflecting back, I think that this manifesto is a great depiction on how my first thesis semester unfolded. As I am in my final year of a four year graphic design program, I think this manifesto is a concept that is hard to follow religiously throughout ones career. Even though a

more honest path taken if every designer followed the manifesto, it is also important to realize that not everyone can live of a career following this manifesto. There are always companies that are willing to pay big bucks for someone to design for a not so stellar product. The important concept I think I will take from this reading after I graduate is that there needs to be a nice balance between the honesty of what I design and how I live my life.

By looking at the instigation of the manifesto, it is a shift in how design is perceived that causes the manifesto to occur. In my thesis, at the beginning of the semester, all I really wanted to do was to create a lamp. A lamp is however a purely commercial product that had hardly any lifespan after its

creation (that is unless you are a Billy bookshelf from IKEA). This manifesto really enforced my mindset as to why creating a lamp for a year long thesis course would be a bad decision. Since a thesis year is a playground where I can afford to take risks without being punished for them, I realize that it is a great place to go above and beyond my initial plans.

Made by Paul Tseng