

# Becoming a Designer:

## Some contributions of design reviews

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# outline

- motivation/interests
- method
- data selected
- situation of the crits: described
- what is accomplished (lens: instructor's roles)
- opportunities to learn how designs (can) function as rhetorical devices for
  - engaging persuasively with clients
  - evolving design proposals
- relation to becoming a designer

*Practical exercises*

Observe the street, from time to time, with some concern for system perhaps.

Apply yourself. Take your time.

Note down the place: the terrace of a café near the junction of the Rue de Bac and the Boulevard Saint-Germain

the time: seven o' clock in the evening

the date: 15 May 1973

the weather: set fair

Note down what you can see. Anything worthy of note going on. Do you know how to see what's worthy of note? Is there anything that strikes you?

Nothing strikes you. You don't know how to see.

You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most obvious, most common, most colourless.

The street: try to describe the street, what it's made of, what it's used for. The people in the street. The cars. What sort of cars? The buildings: note that they're on the comfortable, well-heeled side. Distinguish residential from official buildings.

Decipher a bit of the town, deduce the obvious facts: the obsession with ownership, for example. Describe the number of operations the driver of a vehicle is subjected to when he parks merely in order to go and buy a hundred grams of fruit jelly:

- parks by means of a certain amount of toing and froing
- switches off the engine
- withdraws the key, setting off a first anti-theft device
- extricates himself from the vehicle
- winds up the left-hand front window
- locks it
- checks that the left-hand rear door is locked;  
if not:
  - opens it
  - raises the handle inside
  - slams the door
  - checks it's locked securely

**method 2**

# method 3

Selection through

theoretical sensitivities

interests & motivations

Discipline of

discourse analysis

Organising framework of

others' work on studio crits

# data selected

n.b. this is part of method

## Industrial Design (Junior)

- ✓ formal education in a design discipline
- ✓ project has external client
- ✓ some stakes beyond fulfilling the curriculum requirements

1-ID-jr   2-ID-jr   3-ID-jr   4-ID-jr   5-ID-jr

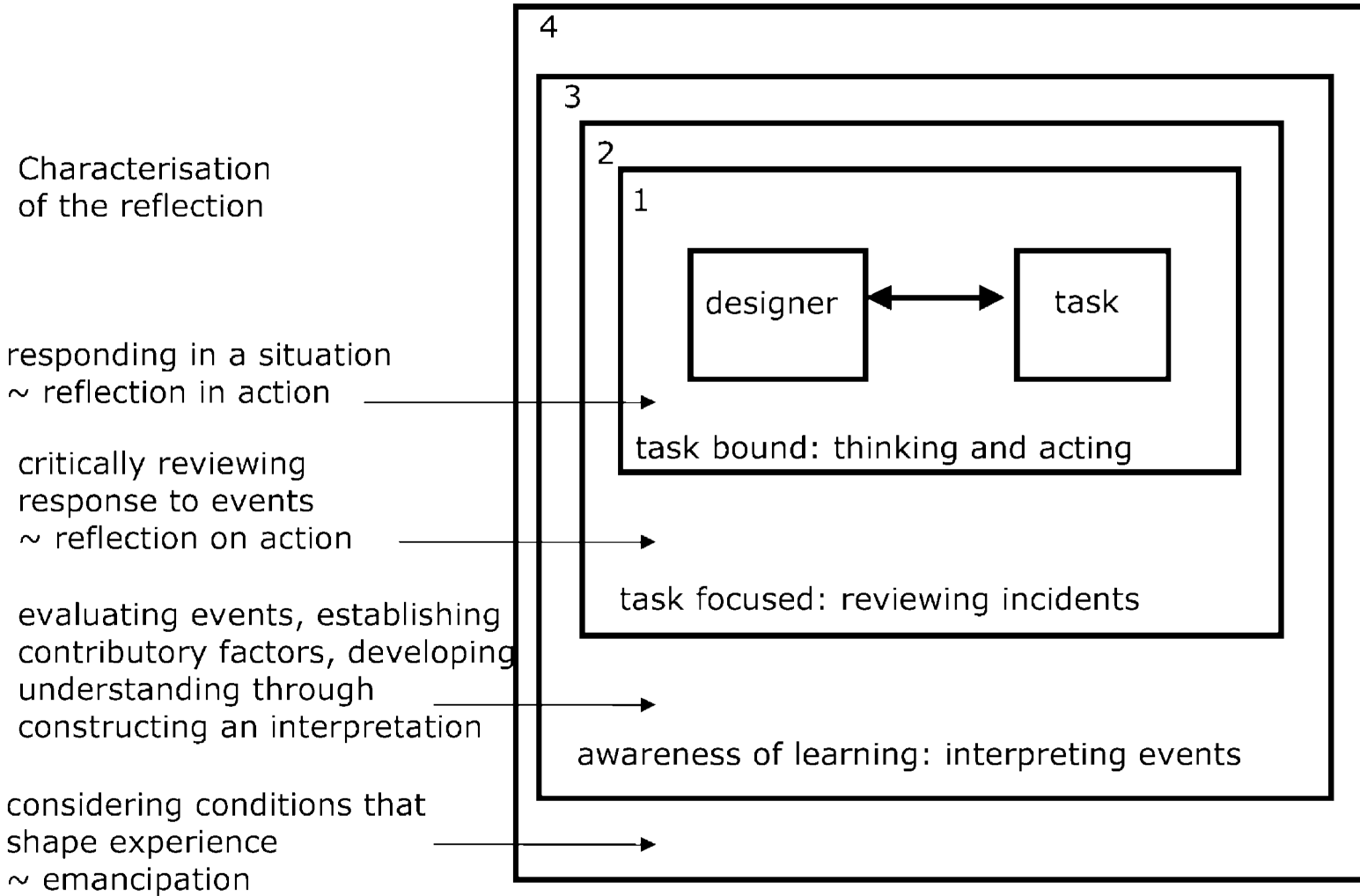
1:1 crits student with instructor 1- ID-jr 2-ID-jr [& 4-ID-jr]

- ✓ task focus
- ✓ designer formation focus

meetings with/presentations to clients 3-ID-jr & 5-ID-jr

- task focus only

1-ID-jr: two examples & 2-ID-jr: three examples



# situation of the crits

## Physical and temporal setting

- ownership of space, agenda

## Underlying design process

## Discourse characteristics

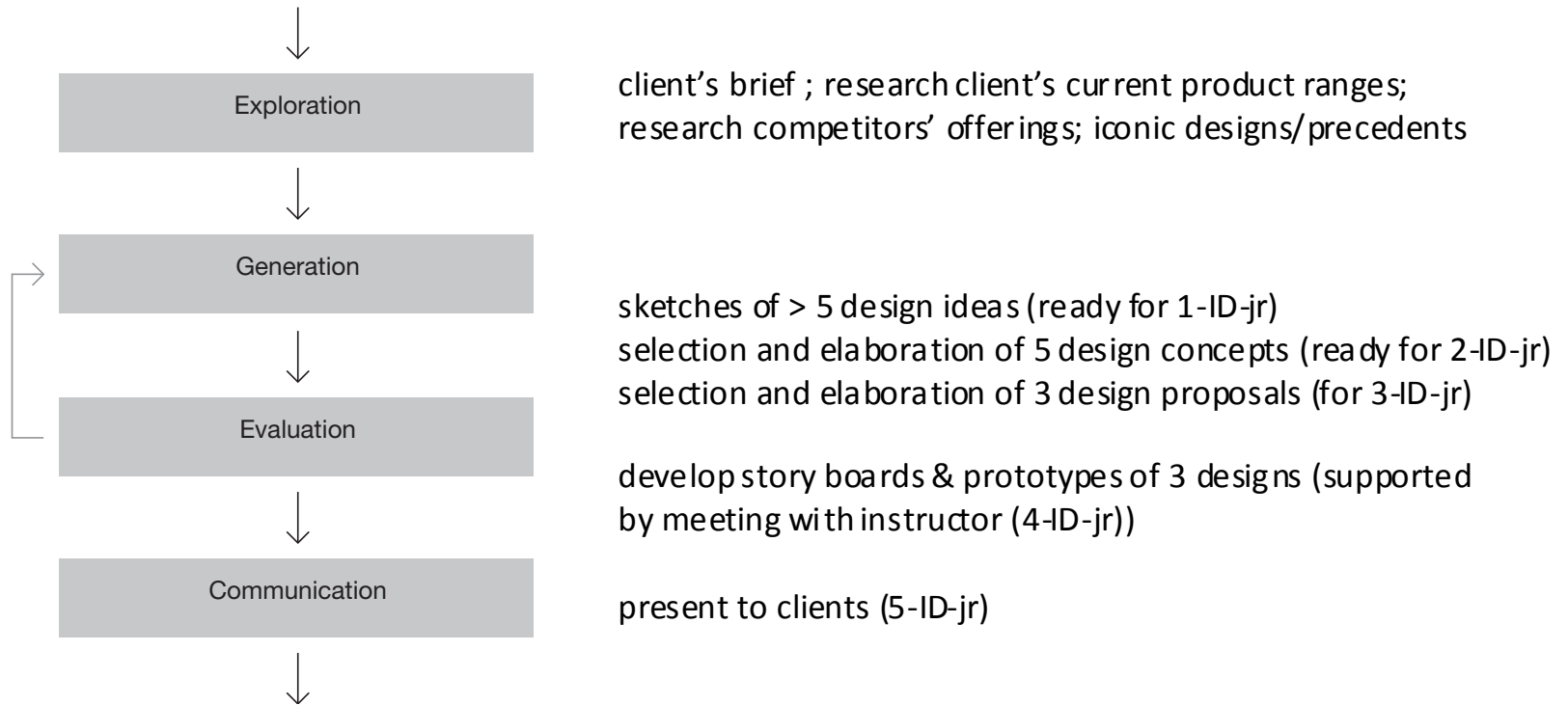
### educational sphere

- students conform to the instructor-student relationship

### professional sphere

- inculcation (forceful instillation) into profession – social identity





## Underlying design process

# what is accomplished

Prescribing activities and goals and encouraging design thinking

- Tells them what to do not what to think

Lens: instructor roles [Goldschmidt et al 2010]

- Being a source of expertise and authority
- Coaching and facilitating
- Being a 'buddy'

For each notice conversational strategies to accomplish

# what is accomplished: how

## Being a source of expertise and authority

- How to proceed and what will happen next
- Authority in technical matters related to the design brief, the clients and design and manufacture of furniture
- Answers technical questions [avoids answering qs about design choices]
- Makes references to design precedents

## Coaching and facilitating

- Asks questions to open up proposals
- Other 'opening up' strategies include indirection – saying what he might do, uses hedges such as 'maybe'
- Makes positive appraisals drawing attention to attractive features inviting students to attend to these
- Avoids negative appraisals, does this indirectly by drawing attention to features that students need to focus on

## Being a 'buddy'

- Non-buddy: Uses 'you' in coaching, 'I' for suggestions applied to himself
- Non-buddy: Puts onus on student to decide 'you're the designer'
- Indirectly: sets himself alongside by giving positive appraisals which are not justified (cf above)

# Designs as rhetorical devices

## - to help clients

- Use of designs to allow clients to see and appreciate the qualities of designers' proposals

*“what I always like to do is I like to have, you know, safe, medium and extreme to some degree, that’s that’s kinda it helps them”*

ID-jrSecondReview with Alice

# Designs as rhetorical devices - for developing design ideas

- Use of designs to scaffold their own thinking – as sacrificial entities

*“I would do the, the easy simple form ones first, and the more complex ones later, and that way – ‘cos you’re gonna find out on your forms whether or not it’s something you want to work with”*

ID-jrFirstReview with Tim

# Permission

## - professional inculcation

As Greg advises his students about what to do to develop their design concepts and choose between them he creates opportunities for them to develop their own understanding that

- their own preferences are legitimate criteria for selecting in favour of one move over another
- their evaluations of the outcomes of moves may legitimately lead them to revise their own preferences and goals
- meeting hard constraints may undermine the essential features of a design concept

# So what?

## - for designer education

‘experience alone is a poor teacher’

‘a poor teacher is a poor teacher’

The subtle ways in which the experience of the critics provides value entails an understanding of what design expertise comprises.

Raising to the surface the qualities of good instruction has implications for the necessary abilities and background experiences of those who play the critic’s role.

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