My red
green
blue
black

line must
cross the last drawn
cross
red
green
blue
black
black

line

Conditional Design Workbook
CONDITIONAL DESIGN WORKBOOK

Workshop I
PERFECT CIRCLE
×
Workshop II
HATCHING
×
Workshop III
CUSTOM RULES
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Workshop X
BLIND BLACK

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Workshop I
PERFECT CIRCLE

× Play with four players.
× Each player has a colored pen: red, green, blue, or black.
× The players take clockwise turns lasting 30 seconds.
× Use a stopwatch.
1. First turn:
   Draw a filled-in circle in the center of the paper.
Following turns: Improve the circle’s round shape by enlarging its borders.
3,

Stop when the circle is perfect.
Workshop II
HATCHING

- Play with four players.
- Each player has a colored pen: red, green, blue, or black.
- The players take clockwise turns.
1.
- First round, each player:
  Arbitrarily place a dot on the paper.
1.1.
The dots may not be placed further than 10 cm apart.
Next turns:
Draw a line and place a dot.
The line must connect two dots.
The line’s angle must obey the following range for each color:
0 to 45° for black Q, 45° to 90° for blue Q, 90° to 135° for red Q,
135° to 180° for green Q.
If possible, connect the line to an existing one.
The line must always be as short as possible.
When you enclose an area (creating a surface surrounded by lines), hatch it parallel to the last drawn line.
2.5.1,

The enclosed area may not contain unconnected dots or open-ended lines.
The dot may not be placed further than 10 cm away from other dots.
The dot may not be inside the convex hull of all dots.
Stop drawing when you have reached the edges of the paper.
Workshop III
CUSTOM RULES

× Play with four players.
× Each player has a colored pen: red, green, blue, or black.
× The players take clockwise turns.
First round, each player: Draw one straight line with a maximum length of 10 cm near the center of the paper.
Following round, each player: Choose one sentence from both cards by underlining one of the options:
2.1,

<table>
<thead>
<tr>
<th>The end of my red green blue black line must be</th>
<th>somewhere on the last drawn red green blue black line.</th>
</tr>
</thead>
<tbody>
<tr>
<td>OR</td>
<td>at the middle of a line.</td>
</tr>
<tr>
<td>My red green blue black line must cross the last drawn red green blue black line</td>
<td>in the middle on one third.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The start of my red green blue black line must be</th>
<th>somewhere on a line.</th>
</tr>
</thead>
<tbody>
<tr>
<td>OR</td>
<td>at the middle of the line.</td>
</tr>
<tr>
<td>The start of my red green blue black line must be</td>
<td>the same as the nearest line.</td>
</tr>
<tr>
<td>OR</td>
<td>half the length of the nearest line.</td>
</tr>
<tr>
<td>The start of my red green blue black line must be</td>
<td>twice the length of the nearest line.</td>
</tr>
<tr>
<td>OR</td>
<td>at a 45° angle to the edge of the paper.</td>
</tr>
<tr>
<td>The start of my red green blue black line must be</td>
<td>parallel to the perpendicular.</td>
</tr>
<tr>
<td>OR</td>
<td>last drawn line.</td>
</tr>
<tr>
<td>OR</td>
<td>nearest line.</td>
</tr>
</tbody>
</table>

III
Next turns:
Draw a straight line following the two rules you have chosen.
3.1,

Only draw a line if it does not conflict with the two rules you have chosen.

III
3.2,

Do not cross other lines unless explicitly stated otherwise.
Stop drawing when you have reached the edges of the paper.
Workshop IV
THE BEACH

- Play with four players.
- Each player has a colored pen: red, green, blue, or black.
- The players take clockwise turns.

The workshop is inspired by the concept of Charles Landesberger as expressed in his work “The Beach Ethos.” The beach is an environment without being controlled. No one is in charge. [...] Underlying the beach is a code where people can swim or go where they want. There are no rules beyond the ones that exist naturally. The beach is a place to let people go where they want.
1.
● First turn: Place a dot.
2,

- Following turns: Place a dot in the center of the largest empty space on the paper.
Stop drawing when you think the beach is crowded.
Workshop V
FOUR LONG LINES

× Play with four players.
× Each player has a colored pen: red, green, blue, or black.
× The players draw simultaneously.

This workshop was inspired by Marie Rothensteiner's Found, a story about a woman who finds an old book in a junk shop, which contains a recipe for a special kind of bread. The bread has a magical property, and as the story progresses, the woman discovers the true meaning of the recipe and the power of the words she has come to know.
1. Draw one long line during 1.5 hours.
The pen may not leave the paper during the entire time.
1.2,
You may stop for a maximum of 5 seconds without lifting the pen.
1.3, Do not cross any other lines.
Workshop VI
FLUXFOLD

- Play with four players.
- Each player has a colored pen: red, green, blue, or black.
- The players take clockwise turns.
- Each player is assigned one corner of the paper.
1.

- First round, all players:
  Fold your corner of the paper over its entire short or entire long side.
1.1,  
After unfolding it, place a dot on the inside fold.
1.1, After unfolding it, place a dot on the inside fold.
Following turns:
Make a fold and draw a straight line.
The fold is made by bringing the corner of the paper to the end of the line drawn by the player on the right.
As an exception, on the second round, the fold can be made by bringing the corner of the paper onto the dot of the player to the right.
If the fold is almost parallel to the edge of the paper, find a way to mark it and do not mix it up with your neighbor's fold.
The line must start at the end of your last drawn line.
As an exception, on the second round, start your line at your initial dot.
The line must end where one of your folds crosses somebody else's fold.
The line must be drawn on a fold.
You may cross other lines but not follow a fold on which there already is a line.
If you cannot draw a line, place a new dot somewhere on one of your folds.
Stop drawing when the paper is full of folds.
Workshop VII

KNOTS

× Play with four players.
× Each player has a colored pen: red, green, blue, or black.
× The players take clockwise turns.
1.
• First round, first player:
  Draw a line (of between 5–10 cm) anywhere on the paper.
First round, remaining three players:
Draw a line by looping it over and under the line of another color.
Following turns:
Elongate your line on both ends by looping it over and under a line of another color.
3.1,

You may not loop your own line.
3.2,

You may not loop a line from a previous turn.

VII
When no options are left on one of the ends, that end is dead.
3.4,

When both ends are dead, you may start with a new line.

VII
Stop drawing when you are fully entangled.
Workshop VIII
NETWORKS

× Play with four players.
× Each player has a colored pen: red, green, blue, or black.
× The sheet is invisibly divided into a grid of four equal columns, and four rows.
× Each round starts at a new row.
× The players draw simultaneously, each in a different column at the same row.
× Per round, each player is assigned one of the following elements: circles, lines, arrows, titles.
1. Make a drawing in the upper part of your column using your given element.
1.1, Try to create something that has a specific meaning, knowing that others will complete the drawing.
After each turn, move one column to the right and repeat the previous step.
After four turns each player is assigned a new element and starts drawing in a fresh row.
Repeat until the paper is full.
Workshop IX
FLATLAND FAMILY TREE

× Play with four players, with at least one female or one male player.
× Each player has a colored pen: red, green, blue, or black.
× The players take clockwise turns.

This workshop was inspired by the 1884 science fiction novella Flatland: A Romance of Many Dimensions by Edwin A. Abbott. In Flatland Family Tree a two-dimensional world is created where inhabitants are shaped as equalateral polygons.

Females are lines and males are polygons varying from 3 to 8 sides:
- the isoceles triangle (the male sex):
  △ the equilateral triangle:
  ○ the square:
  ○ the regular pentagon:
  ○ the regular hexagon:
  ○ the regular heptagon:
  ○ the regular octagon.

The number of sides of each inhabitant-polygon is determined by its genealogical family. A family consists of a mother (a line) and a father (a polygon). Together they produce male children (polygons). A child is a polygon with one more side than its father, with one exception: an equilateral triangle is the child of an isoceles triangle.
Each turn:
Draw an element of your own gender.
1.1, A female (a line) can be drawn anywhere, without any documented origin. She does not have any parents.
1.2, A male serf (an isosceles triangle) can be drawn anywhere, without any documented origin. He does not have any parents.
1.3,
All other males (polygons) must be connected by one of their corners to a corner of their father and by one of their other corners to one end of the mother’s line.
1.4, The sides of each polygon must be approximately 3–4 cm long.
1.5,
Polygons may not overlap or intersect.
1.6, Any polygon corner may connect to only one other polygon corner.
1.7,  
Draw a child if possible, not a serf.
Stop drawing when you have reached the edges of the paper.
Workshop X
BLIND BLACK

× Play with four players.
× Each player has a colored pen: red, green, blue, or orange.
× The players draw simultaneously.
1.

 Blindfold yourself.
2,

- Cover the entire surface of the paper with your own color.
Stop when you think the paper is black.
Dear Reader,

Welcome to your Conditional Design Workbook.

This book is the result of what began in 2005 with impromptu meetings on Tuesday nights between us, Lena Mavor, Edo Pavlov, Jonathan Puckey and Joel Westmore around Lena's kitchen table. As designers and artists we were looking for ways to avoid being defined by the media we worked with. Instead, we were searching for new words and definitions to describe our way of working.

We formulated a Manifesto, the Conditional Design Manifesto, in which we stated our shared views on design and art. We actually "practiced what we preached" during weekly mini workshops that lasted between 1 and 2.5 hours. We would set to work with just a sheet of paper, a couple of pens and a few simple rules and no more than 15 minutes beforehand to guide us. We recorded these workshops, shared them online and to our great pleasure we learned that they were picked up quickly by others who organized their own workshops all over the world.

So, what should you be doing with this book? We don't want to show off how great our drawings are, although we were often pleasantly surprised with the outcome. We feel that Conditional Design's focus on the process is not just relevant to artists or designers, but can be useful for anyone looking for a new and invigorating way of exploring the creative process, or any process for that matter. Instead of inviting you to like or dislike a drawing as a finished product, we hope to turn your attention to the process and the dynamics that allowed the drawings to take shape. We hope this book inspires you to make your own drawings or even create your own workshops. We believe the best way to appreciate thinking in processes—which is what Conditional Design and this book are all about—is by actually doing it yourself. Whether you're a design student hungry for new ideas, a manager reflecting on the dynamics of the teams you work with or a group of friends looking for something fun to do on a rainy day, grab this book, a piece of paper and some pens and get started.

We wish you lots of happy drawing!

LM
EP
JP
RW
Conditional Design Manifesto

A manifesto by artists and designers

Through the influence of the media and technology on our lives, our fears are increasingly characterized by speed and constant change. We live in a digital, data-rich, highly inter-connected world, where new forms of human interaction and communication are constantly emerging. Instead of replacing the past, we are to shape our vision of the future with these developments, and our drive to reflect the new social order. We want to embrace the complexity of this landscape, bring insights from a variety of fields to its breadth and depth.

Instead of operating under the terms of Graphic Design, Interaction Design, Media Art, or Sound Design, we want to introduce Conditional Design as a tool that refers to our approach rather than our media. Media is meaning field of activities including the methods of philosophers, engineers, inventors and mystics.

Andreas Bruzelius

Instead of operating under the terms of Graphic Design, Interaction Design, Media Art or Sound Design, we want to introduce Conditional Design as a term that refers to our approach rather than our chosen media. We conduct our activities using the methods of philosophers, engineers, inventors and mystics.

— Conditional Design Manifesto

Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
— Sol LeWitt

In their manifesto on conditional design, Luna Maram, Eide Patanjali, Jonathan Packard, and Joel Weickers articulate several important defining principles of their work that process tempers product, that logic is their guiding method, and that they embrace external influences, which they call ‘input’. At first glance the manifesto recalls the system theories of the 1950s and 1960s, conceptual and process art of the 1960s and 1970s, or perhaps even the more scientifically inspired language of graphic design of the same period. Certainly there are affinities between these, bridging a time span of nearly fifty years. The desire to form a common practice rather than a shared medium revealed the blurred nature of today’s design practices and at the same time recalled the interdisciplinary experiments, inter-disciplinary design studies, and post-food artists practices of a previous era. Another common thread connects these historically distinct practices, as evident in the epigraph above, namely the need to guard against the specter of a surging stream, and rationalized system. When the signers of the Conditional Design Manifesto say ‘we conduct our activities using the methods of philosophers, engineers, inventors and mystics’, it cannot help but bring to mind another manifesto, by artist Sol LeWitt, who proclaimed: ‘Conceptual artists are mystics rather than rationalists’.

LeWitt recognizes the idea of artists having special insights that operate beyond logic, and, as is the case with mystics, these ideas might be entirely pragmatic but might seem esoteric and eccentric to others. For conditional design, the mystic is one more choice in the methodological mix, not a contradiction of the designer as mystic. Nonetheless, this recourse to mysticism is an interesting rhetorical choice, one that simultaneously constrains and distances both conceptual art and conditional design from the void objectivity of a machine-like rationality. Writing just two years later, LeWitt had spelled out the methodological terms for pre-designing a process-oriented art.

Seeking to produce on an art of serendipity, which would allow for permutation and variability within a given rule set, LeWitt would famously remark: ‘the idea is the machine that makes the art.’ But his seemingly mechanical, prescriptive view always had a more subjective, human dimension since it assigned to the artist a new priority for the conception and articulation of an idea to make art instead of understanding art as simply a by-product of a series of variable techniques, codified styles, and specific media to be chosen by the artist. The idea for LeWitt was inherently generative in nature, capable of producing more than a singular work.

In the world of design, a similar discourse was taking place. Writing four years before LeWitt, in his book Designing Programmes, designer Karl Gerstner proclaimed:

‘Instead of solutions for problems, programmes for solutions—the solution can also be understood in these terms: for no problem (be it to speak) is there an absolute solution. Reason: the possibilities cannot be diminished absolutely. There is always a group of solutions, one of which is the best under certain conditions.’
To describe the problem is part of the situation. This implies not to make creative decisions or prompted by feeling but by intellectual criteria. The more exact and complete these criteria are, the more precise the work becomes. The creative process is to be reduced to an act of selection.

Gunter was redefining the role of the graphic designer as a problem solver by adopting a broader, more holistic approach to design that could be informed by more scientific and systematic approaches. This way of thinking became known as the “systematic design.” This approach was a significant departure from the tradition of graphic design, which had been dominated by the graphic designer’s personal style and preferences. Modern design was becoming more systematic and less dependent on the individual designer’s style. This led to a new way of thinking about design, which was more focused on the process of making and less on the final product.

The process of design is a series of steps that lead to the creation of a solution. Each step in the process is designed to be efficient and effective, and the overall process is designed to be flexible and adaptable. The designer must be able to think creatively and critically to develop a solution that meets the needs of the client.

In his book “Design: The Art of Problem Solving,” Gunter describes the process of design as a series of steps. The first step is to understand the problem. This involves gathering information and understanding the needs of the client. The second step is to generate ideas. This involves brainstorming and exploring different solutions. The third step is to develop a concept. This involves selecting the best idea and developing it into a complete design. The final step is to create the final product. This involves producing the final design and delivering it to the client.

Gunter’s approach to design was based on the idea that design is a process, not a product. This means that the designer must be able to think creatively and critically to develop a solution that meets the needs of the client. The designer must be able to think about the problem from different perspectives and to consider the needs of the client and the users of the product.

Gunter’s approach to design was based on the idea that design is a process, not a product. This means that the designer must be able to think creatively and critically to develop a solution that meets the needs of the client. The designer must be able to think about the problem from different perspectives and to consider the needs of the client and the users of the product.
computer is exactly that: a tool for creating tools.11

have written elsewhere12 about the larger historical shifts in modern design as it has
moved from its roots in the aesthetic legacies of the first half of the twentieth century with its
basis in the object to the symbolic logic of a designed object's meaning in society and culture in
the second half. From this I believe that today's design explores the programmatic logic of
construction—technological, economic, etc.—and in so doing, challenges the affordances
that characterize the creation of new work. This is the relational and conditional culture of
contemporary design that seeks its progress not in the form of a method or context but in the
meanings it holds. In this sense, the logic of the program
replaces the binary nature of either/or disjunc
tions. Belief becomes conditional and appropri
cateness is situational. In this realm, the sub
jective and objective are dialogical qualities
rather than mutually exclusive concepts, popu
lating a spectrum of possibilities in the process
of designing. The subject is no longer the ex
clusive domain of artistic and design inten
tions but can be found distributed throughout
an open system. In this sense the concept of
a distributed subjectivity recalculates the notion of
distributed computing whereby autonomous
but connected computers collectively solve
problems. Further complicating the equation
is the fact that the subject is no longer limited
to the domain of humans, consciousness as
synthetic communicative entities.

Law's ideas, Dentzer's programs, or condi
tional design's logics, the initiatives of design
can happen from a single individual, a
community action, or a collaborative undertaking. It might be enacted or processed by human
thought and action or literally by machines. It
might be realized or performed by human,
non-designers, or designers. The result can
be visualized in the world, and its history
and reaction provides the feedback that,
in turn, influences the process that generated
the process. And so the cycle begins again.

Zhang was originally 100% planned. The
metropolis as a centrally run mega-project
was a hallmark of the Chinese government.

I am grateful to the Ministry of Culture and
the Ministry of Housing and Urban-Rural
Construction for their support and for making
this book possible. I would also like to thank
the people who have contributed to this book.

Just imagine it. It is 15 January 2006, and
a remarkable exhibition of contemporary art in
Zhangzi, China. It is a retrospective of the
Conditional Design movement. The turnout is staggering. Everyone in
the city wants to see the exhibits. That is not
surprising. For the last decade the conditional
designers have taken a show on the road. The group of
artists and their collaborators have been to
more than 100 cities across China and Asia.

How Conditional Design
Changed the World
Koert van Mensvoort


12 Lux, Michael. "Reconfiguring Spaces in the Age of,"

Architecture.

13 Lux, Michael. "The City as a Laboratory,"

Architecture.


Architecture.

15 Lux, Michael. "Towards the Evolution of a New Architecture,"

Architecture.

16 Lux, Michael. "Towards the Evolution of a New Architecture,"

Architecture.

17 Lux, Michael. "Towards the Evolution of a New Architecture,"

Architecture.

18 Lux, Michael. "Towards the Evolution of a New Architecture,"

Architecture.


Architecture.

20 Lux, Michael. "Towards the Evolution of a New Architecture,"

Architecture.
be transferred to his new city. And he got down to work.

His initial conditions, unlike those of the workshop, were very pragmatic and aimed at basic urban planning facilities. There were rules such as 'every street should have piped water', a building may not be more than one floor higher than the building next to it', and 'twenty solar panels must be placed around every internet connection'. The conditions were deliberately aimed at bringing about a balanced urban structure without the need to plan it completely beforehand. The notes that were written up were strictly observed under the motto No Rules, No Fun. Existing structures were demolished or transformed to comply with the conditions imposed.

The approach was not an immediate success everywhere. Ong had told his staff to experiment with different rules in the various neighborhoods and zones of the city. Whereas some rules were felt to be stifling and bureaucratic, others proved to lead to a flourishing, dynamic situation. It soon became clear that the conditions laid down might not only be comprehensible, clear, and feasible, but should preferably also leave a maximum of space for individual interpretation. Meaning and flexibility was out; the conditions had to be intelligible and lead to the result of a clear vision and source of authority.

One of the first success stories was the slum neighborhood Bangkit, which had been criticized for the way it was laid out. Instead of simply moving it to the ground, Ong had brought in a number of trucks with specially designed building components that were easy to assemble. The workers indicated how they could be fitted together in different ways like the pieces of a jigsaw puzzle. No further explanation was needed.

Within a few weeks the residents of Bangkit had turned their neighborhood into a colorful ensemble of existing and improved infrastructure. The success of this semi-sustainable process in Bangkit was trumpeted all over the world. Apparently, Ong had found a method to administer the complexity of the slum without the need for the desire to control it completely. A similar urban planning model could be encountered in various other places in the world – Lagos, Caracas, the slums of Europe, and so on – the Chinese success story hit the international headlines.

The process was taken a stage further in the new slum of Zhango that was to be built. Only conditions were laid down instead of the usual ground plans and building plans. Architects and urban planners were either asked or turned into conditional designers. They faced with the challenging assignment of implementing an aesthetically tasteful and smoothly functioning neighborhood by means of a minimal number of clever design rules.

All kinds of experiments were made. In the Zhango district, the permitted form of the continuous changing apartments was determined by the shadow that the sun cast. In Nibaring, 60% habitable and self-sufficient district was created based on a number of simple criteria regarding existing vegetable gardens or office blocks. In the Tumbak subdistrict an ambitious young conditional designer had designed an ingenious UD building system. The 8x2 meter printer was supplied with a special material from existing structures, mixed with a tough glue-like mortar. If you wanted to modify your home, you had to print the printer brought in for an extreme makeover.

One of the main advantages of the urban development based on conditional design was that it could be taken in continuous movement. The city should be seen not as a design but as a process in which the future was the primary factor. If you wanted to change your home, there was no need to submit a formal request for a permit. You had to do was to consult the conditions that applied to your neighborhood.

The result was an extremely dynamic and vital urbanized space. If a couple had a baby, they could simply decide to add an extra room to their home. Because the conditions were very clearly formulated to promote urbanization, people helped each other to build their homes, whether they shared the same commitment or not. If your neighbor wanted an extra floor to his home, you could add one too as it will help him a building hand. An extreme case of this was the Shubut district, where a resident who had unexpectedly become immensely wealthy had all the homes around him extended in order to be able to implement his own dream home. The result was a group of homes with an attractive angular architecture that stood above the rest of the district.

Zhango had a lot to thank the conditional design method for. By around 2500 AD the city of 64 million residents had grown to become the largest urban conglomerate in the world. Like a living urban organism, the sprawl spanned over 8,000 square kilometers in the middle of China. The scale was not a problem because most of the districts were self-sufficient.

The city could keep on growing without any limit, the quality of life was good.

The Conditional Design Academy was set up on the initiative of the mayor in 2030 to maximize and underpin the success of the conditional design method in Zhango. Under the inspiring guidance of Paul Wexler and Jonathan Puckley, both conditional designers from the very beginning – the academy grew less than a decade to become an influential institute that was often compared with the 20th-century Bauhaus, which had been an important outlet of Modernism in its day. Like the Bauhaus, teaching in the academy was based on a vision and method rather than on medium-specific courses. Its graduates included graphic designers, urban designers, musicians, urban planners.

The aim of the academy was to new Modernism. Zhango was the first real 21st-century city.

It’s strange, in fact, that there has never been an major retrospective on the foundations of the pragmatic design movement. This book aims to be the first opportunity to see the blueprints of their blueprint-less city. The former mayor Chin Ong, now president of the Chinese Academy, performed the opening ceremony. He talked about gardening and embracing complexity. He referred to the workshops that he had attended years before and that had been such a decisive influence. He praised the minds behind the conditional design movement for their special vision and contribution to the city. All of whom – Luise Rainer, Edd Buxton, Rees Warton and Jonathan Puckley – were there to receive their applause. They realized that they had changed the world.


Workshop II

SALTWATER

1. Five players. Each player has a colored pen, red, green, blue, or black. The players take clockwise turns. (A)

   a. Each round, each player:
   
   i. Choose one of four options:
   
   1. Draw a straight line across the top of the paper, ending at the center.

   2. The line must be a straight line and no more than 7 cm long. (B)
   
   3. The line must be drawn with the pen you have chosen.

   b. Following turns:
   
   i. Choose one of the four options:
   
   1. Red cross any one of four options:
   
   a. Draw a straight line across the top of the paper, ending at the center.

   2. The line must be a straight line and no more than 7 cm long. (B)
   
   3. The line must be drawn with the pen you have chosen.

   c. Stop drawing when you have reached the edge of the paper.

Workshop III

THE BEACH

1. Five players. Each player has a colored pen, red, green, blue, or black. The players take clockwise turns. (A)

   a. Each round, each player:
   
   i. Choose one of four options:
   
   1. Place a dot at the center of the paper.

   2. Following turns:
   
   i. Choose one of the four options:
   
   1. Place a dot at the center of the largest empty space on the paper.

   2. Stop drawing when you think the beach is complete.

Workshop IV

FOUR LONG LINES

1. Five players. Each player has a colored pen, red, green, blue, or black. The players take clockwise turns.

   a. Each round, each player:
   
   i. Choose one of four options:
   
   1. Draw a straight line across the top of the paper, ending at the center.

   2. The line must be a straight line and no more than 7 cm long. (B)
   
   3. The line must be drawn with the pen you have chosen.

   b. Following turns:
   
   i. Choose one of the four options:
   
   1. Place a dot at the center of the largest empty space on the paper.

   2. Stop drawing when you think the beach is complete.

Workshop V

FLATLAND

1. Five players. Each player has a colored pen, red, green, blue, or black. The players take clockwise turns.

   a. Each round, each player:
   
   i. Choose one of four options:
   
   1. Place a dot at the center of the paper.

   2. The line must be a straight line and no more than 7 cm long. (B)
   
   3. The line must be drawn with the pen you have chosen.

   b. Following turns:
   
   i. Choose one of the four options:
   
   1. Place a dot at the center of the largest empty space on the paper.

   2. Stop drawing when you think the beach is complete.

Workshop VI

FLATLAND FAMILY TREE

1. Five players. Each player has a colored pen, red, green, blue, or black. The players take clockwise turns.

   a. Each round, each player:
   
   i. Choose one of four options:
   
   1. Place a dot at the center of the paper.

   2. The line must be a straight line and no more than 7 cm long. (B)
   
   3. The line must be drawn with the pen you have chosen.

   b. Following turns:
   
   i. Choose one of the four options:
   
   1. Place a dot at the center of the largest empty space on the paper.

   2. Stop drawing when you think the beach is complete.
Conditional Design

Glossary

Arbitrary. A behavior derived from necessity, not of principle. When a player is asked during a drawing session to place a dot arbitrarily on the paper, the action is only determined by his or her spontaneous personal choice.

Association. A mental connection or relation between thoughts, feelings, and ideas triggered from the set of drawings, the representation of the drawing itself, or from charting during a session.

Behavior. A performance action in which the personal character of the player can be expressed. Most behavior that occurs during a session can be viewed as emergent, because it receives its own unpredictable character.

Beholder. An observer who witnesses the process and comprehends its residue (i.e., the product).

Byproducts. A secondary result or side effect produced by the process. I.e., the by-products are the co-products.

Challenge. A mental or physical test of one's abilities imposed by a set of restricting rules in a demanding but stimulating undertaking. The level of challenge in the execution directly influences how satisfying a process is.

Change. A situation that is always different and never fixed. A fundamental aspect of a process.

Chat. Informal conversations that occur spontaneously during each session, usually in the form of consecutive connections triggered by the act of drawing or by the representation of the drawing itself. No matter how unrelated to the conditions, the chat always influences the process.

Collaboration. The joint intellectual effort between participants to execute a set of restricting rules. The level of collaboration directly influences how satisfying a process is.

Complexity. The level of difficulty, unpredictability, and richness in variety. The complexity of conditions, dynamics, and residue in relation to each other. Some processes have very simple rules, others have rather complex rules. The dynamics and the residue also vary in complexity. All combinations of complexity between rules, dynamics, and residue are possible.

Correction. A methodology that determines a set of restricting rules for the process, as opposed to rules that determine the final result of something. The term was coined by Larry McFadden, Eric Paulus, Jonathan Pokorny, and Rosi Vodred in their manifesto.

Conditions. A set of restricting rules or parameters that define an environment.

Choice. A personal and subjective decision during a workshop. A design choice can occur in three fashions: in the setting, in the restricting rules applied during the execution of the rules.

Control. The authoritative influence over the process. In a conditional design the control is always shared and is closely connected to the dynamics and freedom of the players.

Designer. The person who defines the conditions.

Documentation. The capturing of the process in order to talk and tell about it with others. The residue is a part of the documentation.

Dynamics. All interactions between participants and conditions during the process. The dynamics are the core of each workshop session.

Emergence. Conditions and patterns that become visible in the process without being anticipated. Ten and circles can become visible to all residents, in the dynamics and in the plasticity and associations of the players.

Environment. A limited space defined by conditions in which a process can take place.

Experience. The feelings and dynamics during a process as witnessed by the participants.

Feedback. The output of one action becomes the input of another. When you create a feedback, it is easier to see the development in the residue rather than a feedback.

Feeling. Instinctive behavior or intuition that is acted upon and influences the decisions. It is an important part of the experience.

Framework. A complete set of conditions.

Freedom. The individual capacity to exercise choices within a restrictive set of rules. Participants always have some degree of freedom, differing from session to very few to very many choices.

Human Computation. A situation in which people execute a tight set of rules similar to computer-executing codes. In such situations, the human characteristics get emphasized and the black box of the computer is unveiled.

Human Interaction. A characteristic that can be challenged when designing the conditions.

Idiosyncrasy. A structural or behavioral characteristic peculiar to a participant that has his or her execution of a set of restricting rules (i.e., a participant's way of holding the pen).

Input. What comes from outside and influencing the process, such as nature, society, or human interaction; in the drawing session this input is the participants with their individual behavior and the material that needs to be processed.

Intelligibility. When the process or the conditions can be comprehended in what you see, i.e., in the residue, ideality, the history and traces of a process as it continues are made visible.

Limitations. Restrictions imposed by the set of rules and conditions of the problem. The limitations of the human body are a particular characteristic that form a base for the drawing experience.

Logic. The tool to act with precision and reason when designing conditions.

Mistake. An error or fault that occurs while executing a set of restrictive rules. Mistakes may become an important aspect of a field during a session and are appreciated.

Participate. A person who is taking part in the execution of the process. All examples contained in this Workshop were executed by Laura Maun, Eric Paulus, Jonathan Pokorny, and Rosi Vodred in their manifesto.

Poster. The residue of each session of the workshops in this Workshop.

Process. What emerges when input engages with totality in the logical framework, when participants execute a set of restricting rules. The process is the fundamental substance of conditional design.

Random. Of or relating to a type of circumstance or event that is described by a probability distribution. Random does not necessarily mean arbitrary; Conditional design refers to random as a computational randomness and prefers to avoid it.

Realism. As opposed to abstraction, elements that stem from literal, representational, or narrative sources. Realistic elements may be present in the title of a workshop, serve as inspiration to the conditions, are present in the dynamics, or visible in the residue.

Residue. The physical remains from the process (i.e., the poster). By just experiencing the residue, the drawing should be intelligible and one should be able to get an idea of the process.

Round. A sequence of turns consisting of one move by each participant, clockwise or counter-clockwise.
Rule.
A single instruction that determines an action (i.e., draw a line, place a dot) and how to perform this action. Rules may be more or less specific and restrictive, however, there is always some degree of freedom. Conditional design rules should be simple, the complexity should be in the dynamic or in the residuals.

Satisfaction.
A process known to be more satisfying when it contains one or more of the following aspects: 1. play with human interaction and physical challenge, 2. story telling and collaboration; and 3. storytelling, within the drawing or triggered by the drawing.

Science.
Although conditional design employs scientific methodologies such as logics, it does not aim at proving or disproving something. Its interest lies in developing a process from a gut feeling that can generate surprising outcomes and new insights.

Session.
A limited amount of time in which a process can take place. One workshop may contain several sessions.

Setup.
The condition under which the process is taking place (i.e., a table, a sheet of paper, four pens, etc. etc.).

Storytelling.
Narratives that emerge during the execution of a drawing. The stronger the focus on the storytelling, the more one accumulates with a drawing. The abstraction of a drawing yields for the memory of the story.

Strategy.
A plan, method, or series of maneuvers for obtaining a specific goal or result. Strategy is one of the three main satisficing principles upon which conditional design can be built.

Satisficing.
Personal preferences, driven by trial and error, or trial and error, driven by personal preferences, may at times seem objective, but in fact the process stems from subjective decisions.

Task.
Personal aesthetic repertoire that influences a participant's choice of action (i.e., it looks better this way).
The end of my
• red
• green
• blue
• black

line may be

somewhere
at the middle
at a tip of
the last
drawn
• red
• green
• blue

Conditional Design is a design method formulated by the graphic designers Lieve Maene, Jonathan Puckey, Reel Wouters and the artist Edo Paulus, in which conditions and rules of play are drawn up that invite cooperation within a 'regulated' process towards an unpredictable design or result. Conditional Design plays with chance, frameworks and generative systems. The method is surprisingly simple, and allows every team to set their own rules.

As expressed by the authors: 'We hope to turn your attention to the process and the dynamics that allowed the drawings to take shape. We hope this book inspires you to make your own drawings or even create your own workshops. We believe the best way to appreciate thinking in processes—which is what Conditional Design and this book are all about—is by actually doing it yourself. Whether you're a design student hungry for new ideas, a manager reflecting on the dynamics of the team you work with or a group of friends looking for something fun to do on a rainy day, grab this book, a piece of paper and some pens and get started.'

With contributions by Andrew Blauvelt and Koert van Mensvoort

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