

## Task #7: Project

### New Design for a School Space.

Task #7 is a continuation of the previous task (#6: Design).

Congratulations! You have made it to the home stretch! You've done a great job and been attentive, resourceful, and consistent. Take a moment to feel proud of your accomplishments.

#### 7.1 Idea Twin

The primary goal of Task #7 is to develop and take further the ideas you sketched on paper for the previous task (#6: Design). Try to think of ways to realize your design. Develop the sketch into a draft with dimensions and explanations.

To start off, find an idea twin from the internet. So many bright ideas have already been realized by someone, somewhere. This doesn't mean that you shouldn't continue with the idea; quite the contrary, the existence of an idea twin proves that you are not the only one who thinks it is a worthy idea. Besides, upon closer inspection, it almost always turns out that these twins are not exactly identical, and in the end it may occur that they are not even close relatives. You can often learn something about form, material, construction, and so on from these twins. Of course, you have to pay respect to other people's work and adhere to copyright laws. Passing someone else's work off as one's own is plagiarism, and that is neither nice nor legal. Also, this is unnecessary, because we are mostly operating in unique contexts, and our needs and goals diverge.

However, if it turns out that a truly identical twin of your idea already exists somewhere in the world, it could be a good moment to put your idea aside and come up with something new.

#### 7.2 Trick

There is a trick to this task! Now that you are familiar with a wide range of similar ideas all over the world, your next task is to pick a part of your design (a spatial idea, element, or a piece of furnishing) that you are ready to give up. To replace it, you have to find a new solution that is equal or even better than the initial one.

Every specialist engaging in creative practice (creativity helps in almost every field) knows how important yet difficult it is to learn to let go of your ideas – to kill your darlings, so to speak. We have a special relationship with our ideas: we believe in them, we have put effort into them, they are self-made, they are ours! How to let go of something so valuable? Why?

In this case, we do it to challenge ourselves. The harder it is to give up your ideas, the more you should believe in yourself – if you managed to come up with such a good idea already, then it must be a skill you can apply again and again, and come up with something even more valuable!

Which idea to abandon? Discuss this within your team. Try to avoid ranking them. Every idea has its strengths and downsides, and it is difficult to put them in order of value. Rather, observe them from the perspective of the general concept of the space, as part of the bigger picture: what kind of space are you working on, what kind of result (atmosphere, mood, activities, etc.) are you aiming for, and how are all the different elements of the design (spatial ideas, furnishings, etc.) supporting this? Are all the elements relevant? What are other things that could lead you to a similar outcome? If you leave out one of these ideas, is its absence noticeable? Looking at your draft, what comes to your mind upon hearing the following phrases (one by one):

- upside down
- the smallest is the biggest
- half of one and half of the other

Older students who are more skilled in English can try doing the same with the help of the card game *Oblique Strategies* (Brian Eno ja Peter Schmidt, 1975), the internet version of which is here: [stoney.sb.org/eno/oblique.html](http://stoney.sb.org/eno/oblique.html)

### 7.3 Draft

Once you have weighed your ideas and replaced one of them, divide the vision of the design into parts between authors and everyone will make a drawing/draft, as accurately as possible, of their dedicated part (if the number of ideas exceeds that of the authors, make a choice).

What are the dimensions of this piece of furniture or design element? Again, it is clever to find an example – if you are designing a seat, measure the height/width/depth of a chair, for instance. Does it feel comfortable to sit on a chair with dimensions like this, or would you rather change something? What material is it made of? How are things with this kind of design usually made? (You can probably find video clips from Youtube about this). Does this thing have an internal construction? What is it like? Is it possible to take a peek inside a similar thing at school or at home? How are its parts connected to one another, or how is the thing fastened to the floor, wall, or ceiling? Do you need any special parts (revolving, opening or closing, etc.) and what is their principle of function? Of course, these are all complex questions, and the answer is difficult to find (or might even be impossible in such a short time). Put all your knowledge and findings on paper (or on a screen).

For the deadline of task #7, upload the idea twin(s) (7.1) as an image or internet link, the abandoned idea (7.2) with a short explanation (even one sentence is enough), and the final drawings/draft (7.3).

## A Few More Notes

1. The idea twin can be sought based on the architectural whole or focusing on a specific object (part of the design, a piece of furniture).
2. Drawings can be made either by hand or on the computer.
3. When making the drawings, you do not have to follow any special formatting requirements - drawings do not have to be on a particular scale (but can be). The object should be displayed in at least two views (e.g. the top and side or plan and section) with basic dimensions and materials indicated.
4. If the task seems like too much work, you may leave the execution of the drawings for the next time (task #8).

Good luck!