

**College of Engineering**  
**Department of Interior Design**


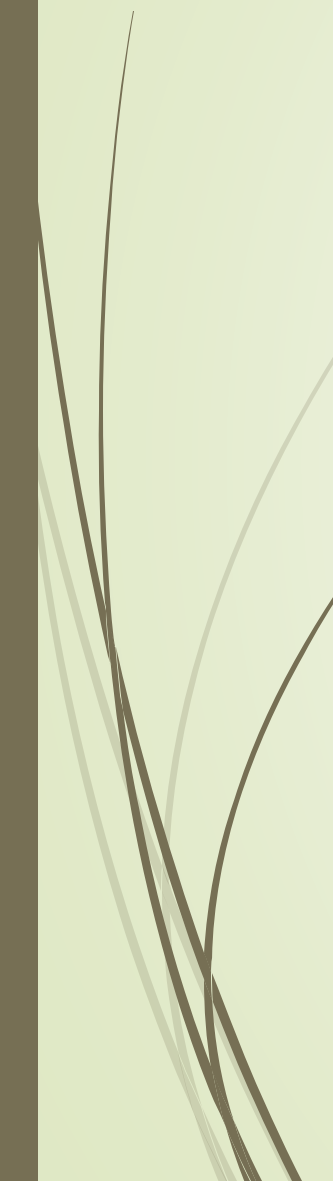
# Design Methodology

4th year – 1st Semester


M.S.C. Madyan Rshan

Room No. 313

Academic Year 2018-2019

|  | Course Name  | History of Interior Design   |
|--|--|--|
|  | Course Code  | INDS 523   |
|  | Lecturer in Charge   | Asst. Lecturer   |
|  | Department/College   | Interior Design / Engineering  |
|  | Contact information  | e-mail: <a href="mailto:madyan.maher@gmail.com">madyan.maher@gmail.com</a><br><a href="mailto:madyan.maher@ishik.edu.iq">madyan.maher@ishik.edu.iq</a> |
|  | Time(in hours) per week  | Theory: 2 h.   |
|  | Keywords   | <b>Design tactics, the generation of alternatives, parallel lines of thought.</b>  |
|  | Objectives:<br>At the end of this lecture, the students should be able to:<br>Establish basic concepts about <b>Design Tactics</b> . |  |



| Week | Lecture Date | Number of hours | Topic   |
|------|--------------|-----------------|---|
| 1    | 2/10/2018    | 3 h             | Introduction, course overview                 |
| 2    | 9/10/2018    | 3h              | Design as process                             |
| 3    | 16/10/2018   | 3h              | Route maps of the design process              |
| 4    | 23/10/2018   | 3h              | The multi-dimensional design problem          |
| 5    | 30/10/2018   | 3h              | Problems, solutions<br>and the design process |
| 6    | 6/11/2018    | 3h              | Thinking                                      |
| 7    | 27/11/2018   | 3h              | Imagination                                   |
| 8    | 4/12/2018    | 3h              | Creative thinking                             |
| 9    | 11/12/2018   | 3h              | Design thinking                               |
| 10   | 18/11/2018   | 3h              | Design tactics                                |
| 11   |              |                 |   |
| 12   |              |                 |   |
| 13   |              |                 |   |



## Previous lecture

- Design Thinking Strategies
- 

# Design tactics





## **Course Reading List and References:**

 **How Designers Think**  
by Bryan Lawson

## Creativity in design

- The famous architect, Robert Venturi has said, for a designer, **'it is better to be good than to be original'**.
- Hertzberger, Seymour and Venturi all seem to be cautioning us against the recent trend to value the purely original-looking design without testing it to see if it really can fulfil the demands placed on it.
- Good designers tend to be at ease with the lack of resolution of their ideas for most of the design process.
- Those who prefer a more ordered and certain world may find themselves uncomfortable in the creative three-dimensional design fields.
- Characteristically designers seem to cope with this lack of resolution in two main ways: by **the generation of alternatives** and by using **'parallel lines of thought'**..



## Creativity in design

- Some designers seem to work deliberately to generate a series of alternative solutions early on, followed by a **progressive refinement, testing and selection process**.
- Others prefer to work on a single idea but accept that it may undergo **revolution as well as evolution**.
- Once we have had an idea or started to look at a problem in a particular way it requires real effort to change direction.
- Creative thinkers in general and designers in particular seem to have the ability **to change the direction of their thinking thus generating more ideas**.



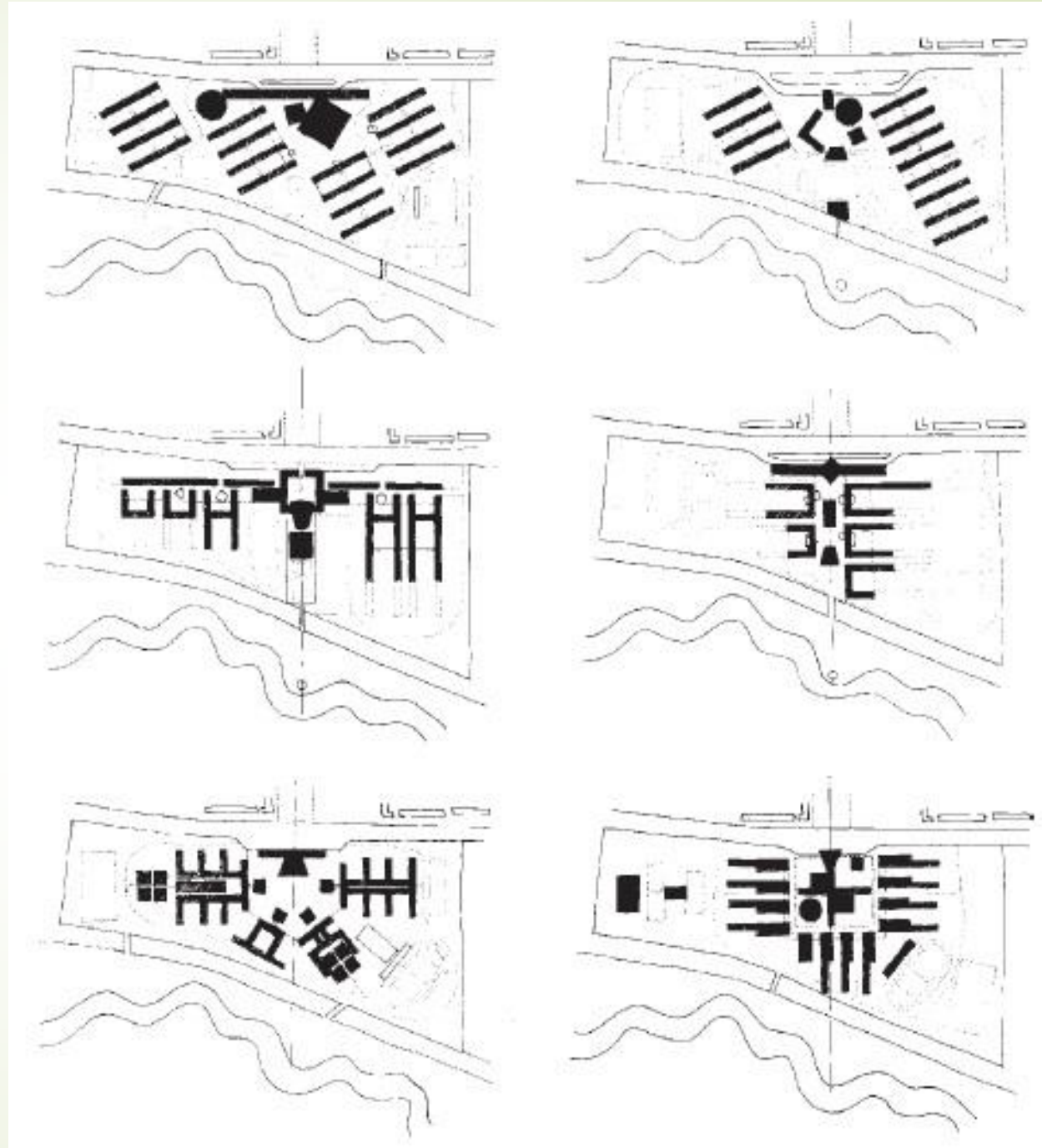


## the generation of alternatives

- In such a process, the designer generates many ideas **each of which have at least some possible advantages**, rather than focusing on one idea too soon.
- Two very different advocates of this approach are Michael Wilford, working at the urban scale and Eva Jiricna working on interiors.

## the generation of alternatives

- Michael Wilford describes it as 'a very systematic process of options investigation and selection'.
- These are just some of the alternative layouts considered for Temasek Polytechnic in Singapore



## the generation of alternatives

- It is interesting that these and other designers studied who use the generation of alternatives, often show them to their clients.
- This seems to become part of the briefing process; a way of drawing more information out of the client about what is really wanted.
- **Wilford** warns, however, that this process is not easily performed.
- He has taught in schools of architecture and finds that students often have difficulty producing a range of ideas.
- Wilford is pointing out another benefit to the designer of the alternative generation approach.
- He is implying in some way that the territory is mapped out, that the range of possible solutions is identified.



## **the generation of alternatives**

- Identifying all these major alternatives may well be extremely valuable both for discussions with the client and for establishing some firm foundations for the rest of the design process.

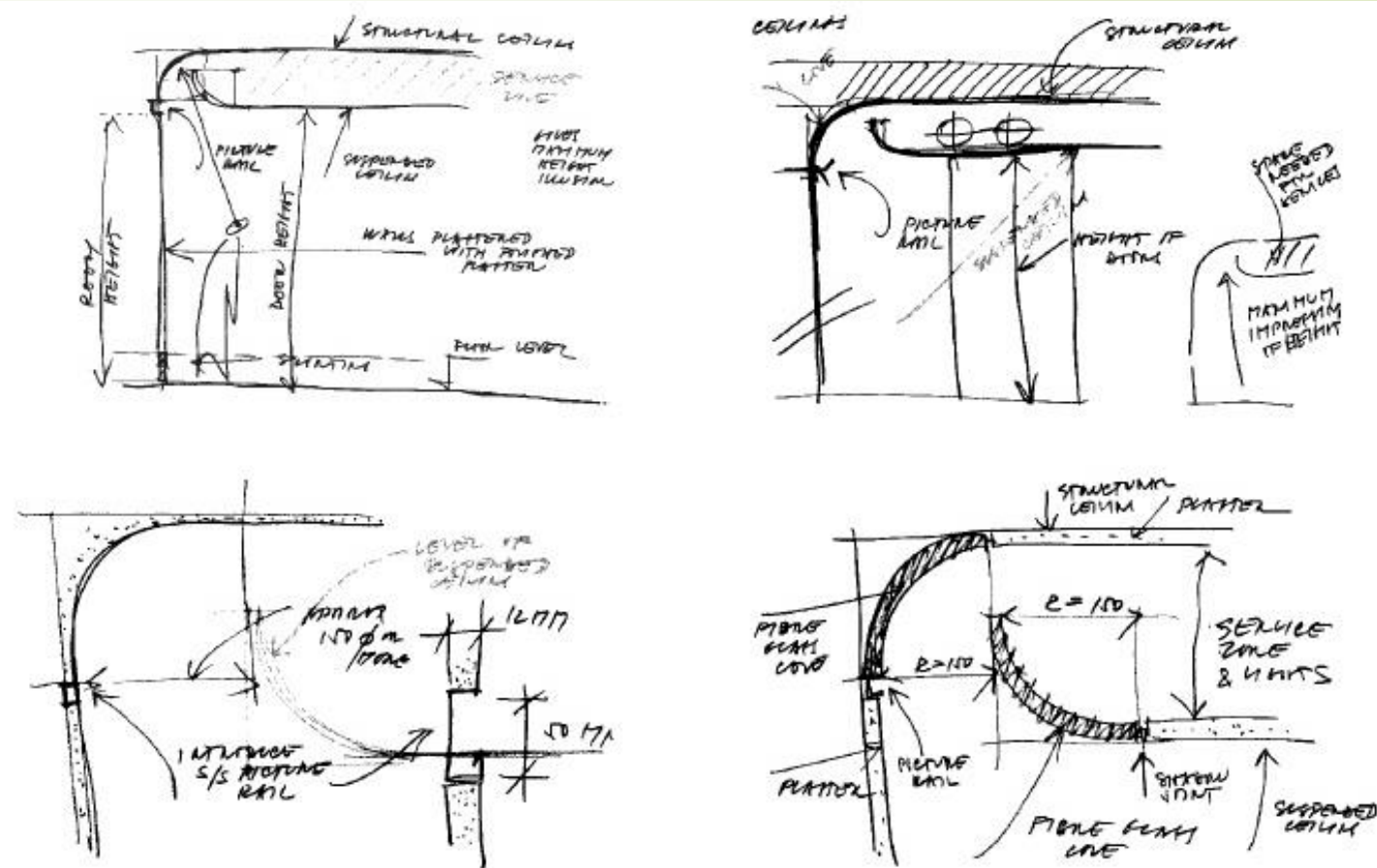


## Parallel lines of thought

- The development of alternative ideas by experienced designers may often be rather more sophisticated than the simple generation of a range of options.
- When we examine the drawings done during the design process it is often possible to detect, what we might call '**parallel lines of thought**'.
- These parallel investigations represent examinations into different aspects of the design.
- Thus Eva Jiricna, who likes to work from materials, also has to plan her interiors in organizational terms.



Early sketches from Eva Jiricna's design process showing a line of thought about the junction between wall and ceiling.



**Figure 12.4**

Early sketches from Eva Jiricna's design process showing a line of thought about the junction between wall and ceiling



## Parallel lines of thought

- What we can say here, design proceeds by investigating both **detail and larger-scale issues in parallel.**
- The central issue here is the designer's ability and willingness to allow two or more of these parallel investigations to take place without necessarily trying to resolve them too early.
- However, it is not simply a matter of detail or general. **Designers can be seen to develop and sustain many incomplete and nebulous ideas about various aspects of their solutions.**
- Sketches done by Robert Venturi for the famous Sainsbury Wing of the National Gallery in Trafalgar Square in London show this quite clearly.

There are plans which deal with the problems of circulation, of getting large numbers of people into the new building and connecting it satisfactorily with the axial arrangement of the original Wilkins building.

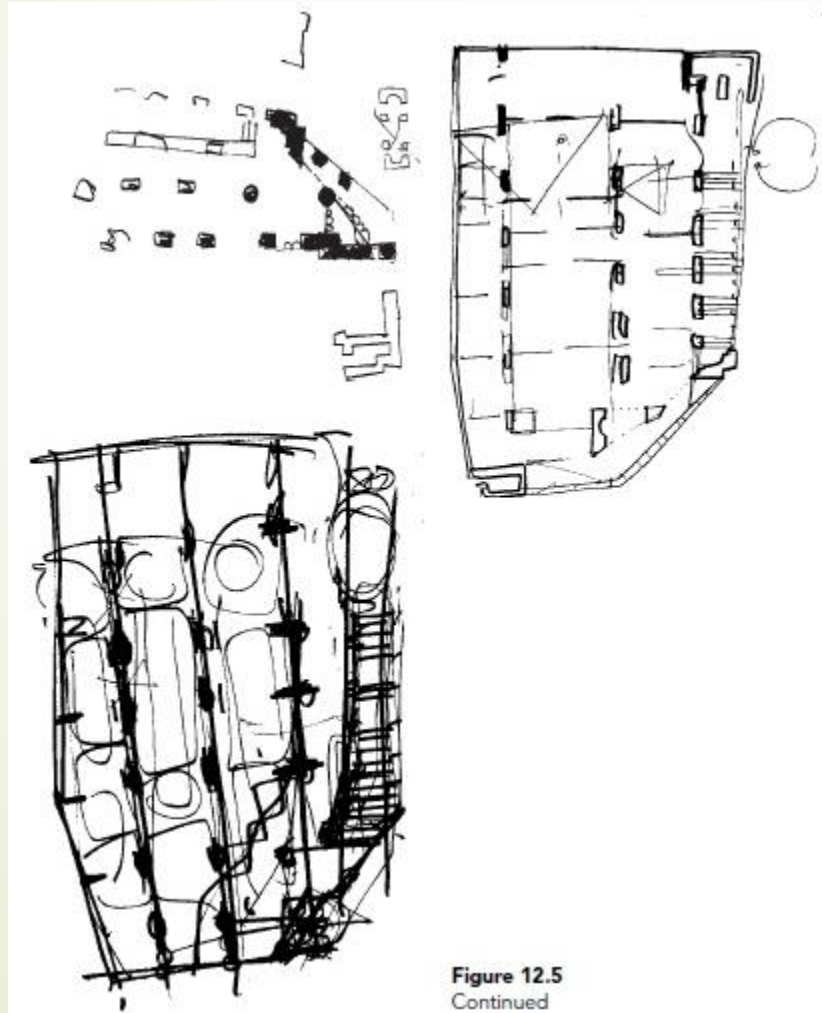
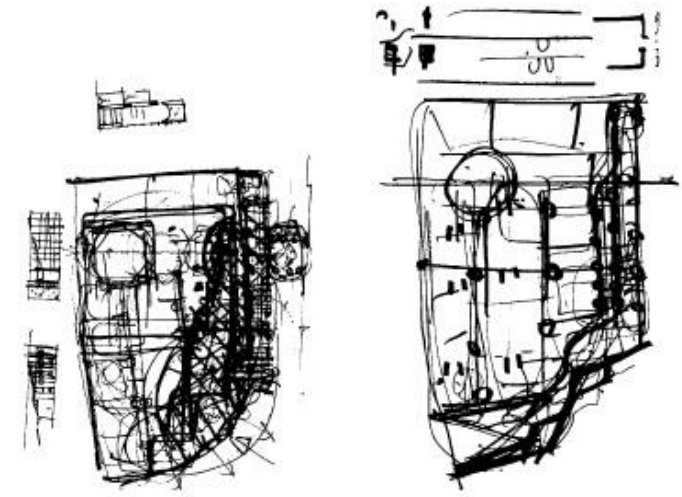
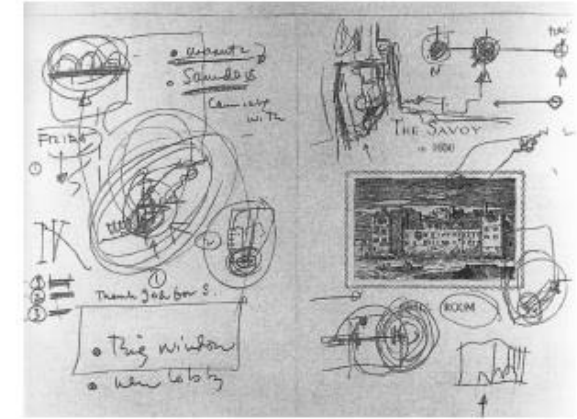


Figure 12.5  
Continued

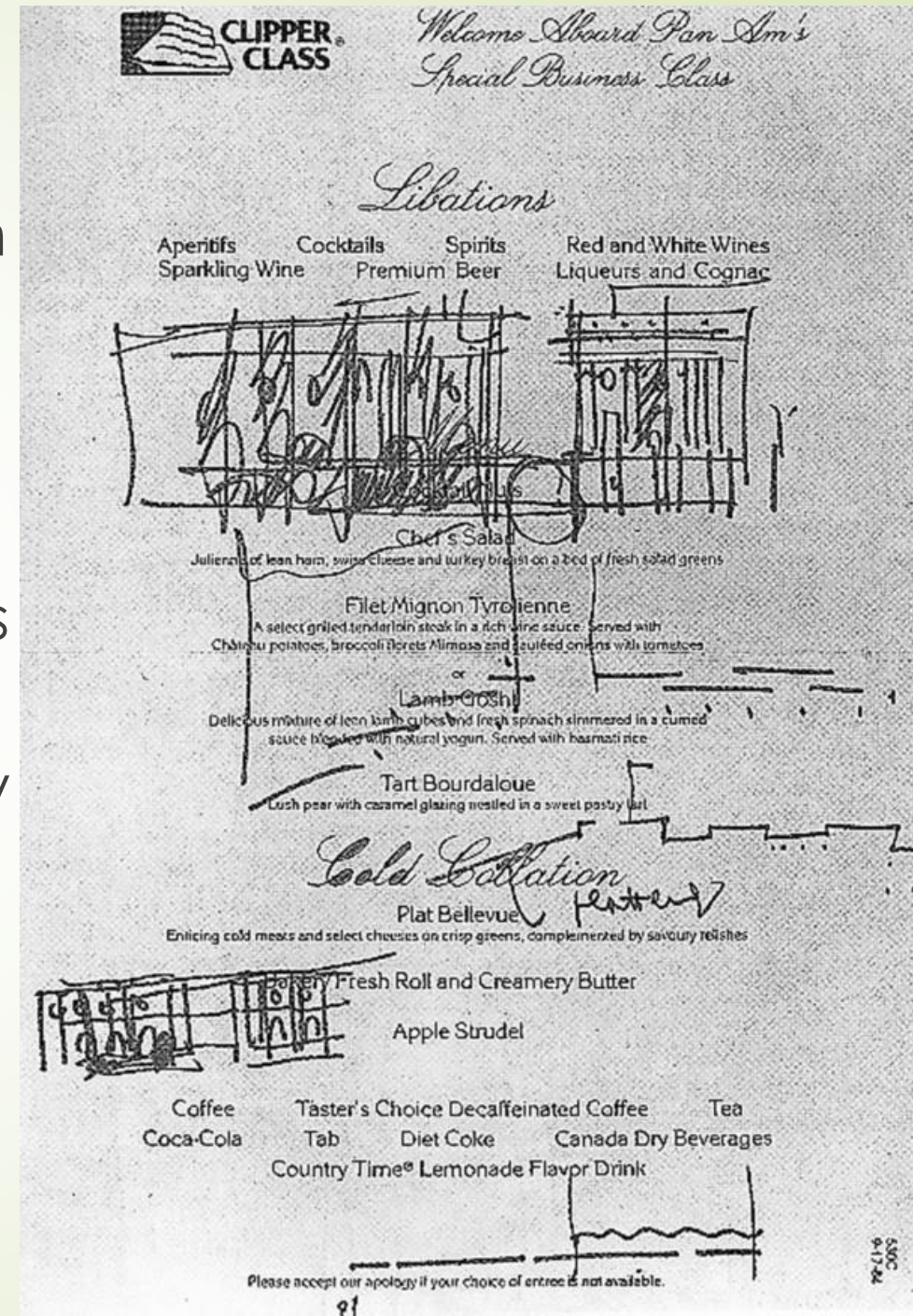




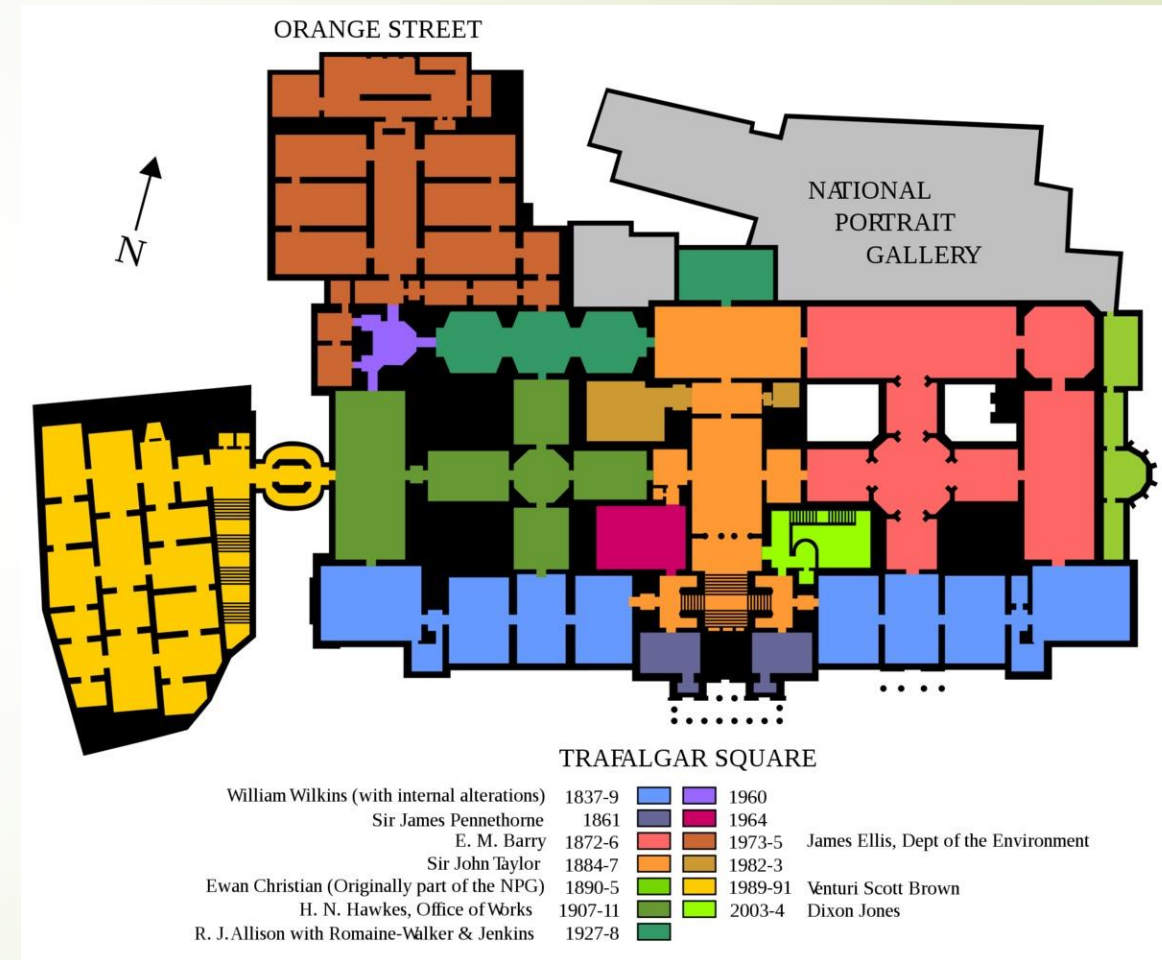
There are also sketches of the elevations, particularly those seen from Trafalgar Square where the new and old buildings come together.

➤ The development of this second line of thought about façade makes a particularly interesting case study for us here:

➤ “The main idea for the National Gallery façade, for instance, came on the second day I was thinking about it in London. I was standing there in Trafalgar Square and it came like that, and it has lasted, although it took many months to refine it”.









The sequence of images shows how Robert Venturi used a wide variety of techniques for this refinement process.

- In this case they put the columns from the existing building on to their computer which enabled them to reproduce and transform, them at will, sometimes plotting them for use in models or collages combined with more conventional sketching.



**THANK  
YOU  
FOR  
YOUR  
ATTENTION**