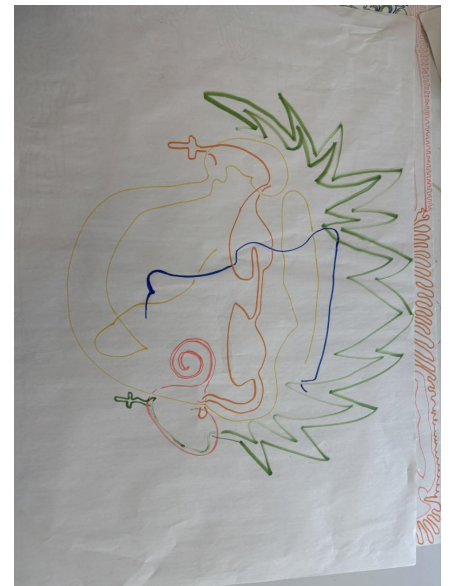
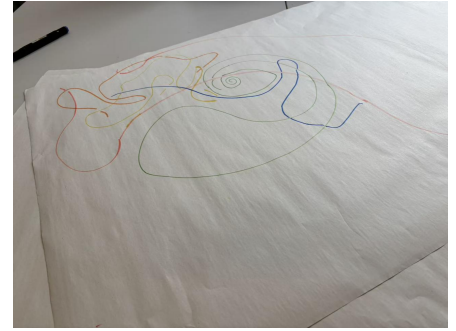
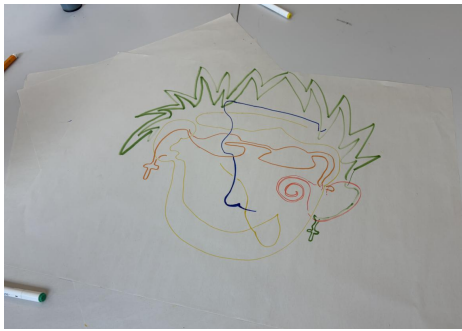


R³ Manifesto Response

Reflections on Conditional Design Nan Liu ARTD6281

This paper reflects upon my practical experience of conditional design through Workshop Week 02 and Project 01.



This collaborative session proved truly memorable, as our group completed four exercises: drawing circles, sketching faces, and creating continuous line drawings. Each exercise highlighted the importance of precision and patience, effective communication and coordination, and trusting in the collective vision. This lesson transcended mere artistry, profoundly demonstrating how collective creativity can harness individual efforts into a powerful force.

Task 1 – Context

Project 01 explores collaborative drawing through a series of rule-based exercises, including circle drawing, collective facial construction, and continuous line drawing.

These activities emphasise shared authorship, constraints, and responsive mechanisms over individual expression.

CONDITIONAL RELAY DRAWING

Number of participants: 4-6 people
Duration: 15-25 mins (including rules explanation and briefing)

Game objectives:

- Practice quick thinking and creative expression
- Foster a spirit of cooperation under constraints
- Enjoy the fun and unpredictable results of collective creation

Materials needed:

- 1 large sheet of white paper
- Colored pens
- 10 condition cards

Game Introduction:

"Conditional relay drawing" is a simple and fun group creation game where players **take turns** drawing on the same piece of paper, each time following a **randomly drawn** condition. In this way, everyone collaborates to complete a painting full of surprises and creativity.

Game Rules:

- Sit around the table and **decide the order of play**.
- Each player takes turns drawing a condition card from the container.
- Draw one stroke or a simple shape on the paper according to the card's condition.
- After drawing, **return the card to its original position and shuffle the deck** (cards can be drawn repeatedly).
- Continue with the next player until the paper is mostly filled or time is up.
- Give the completed artwork a name.

Notes:

- Be careful not to draw too much at once.
- Condition cards **can be reused** to increase randomness.
- Use your imagination and don't worry about drawing poorly.

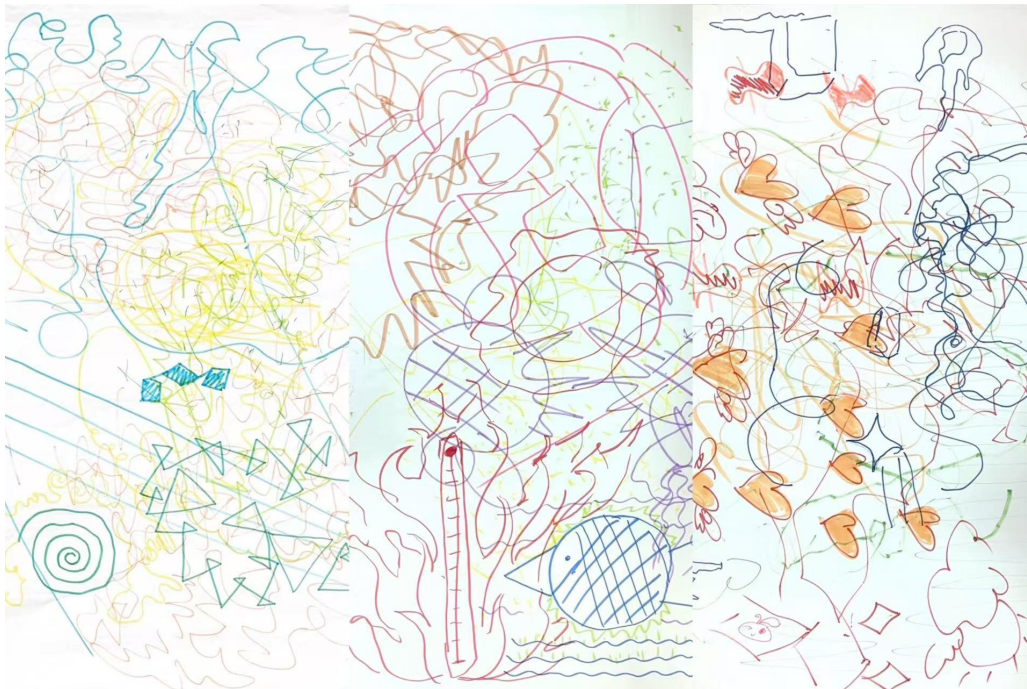
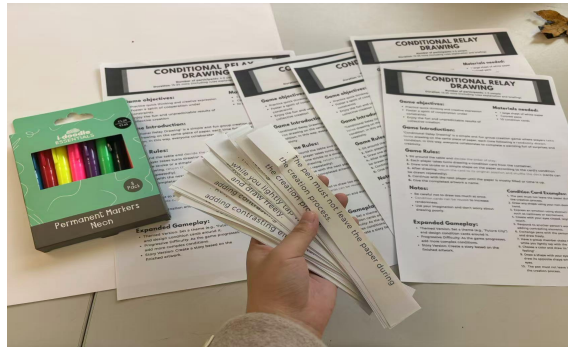
Expanded Gameplay:

- Themed Version:** Set a theme (e.g., "Future City") and design condition cards around it.
- Progressive Difficulty:** As the game progresses, add more complex conditions.
- Story Version:** Create a story based on the finished artwork.

Condition Card Examples:

- The pen must not leave the paper during the creation process.
- Draw any shape using your non-dominant hand.
- Express an emotion using abstract symbols, such as calmness or excitement.
- Create with your eyes closed, relying only on touch.
- Respond to another person's work by adding contrasting elements.
- Exchange pens with the person next to you and draw freely.
- Have a group member shake the paper while you lightly tap with the pen.
- Choose a color and draw its "temperature feeling".
- Draw a shape with your eyes closed, then draw its opposite shape when you open your eyes.
- The pen must not leave the paper during the creation process.

These are the game rules devised through our group discussions. My colleague Huang Yixuan and I are primarily responsible for compiling the rules into a PDF document, whilst I am chiefly tasked with formulating the questions for the conditional design section.



This is the creation produced by other groups in class based on the game rules we devised.

Task 1 — Critical Reflection

My experience in Project 01 and the Week 02 workshop profoundly embodied the core tenets of the Conditional Design Manifesto, particularly its emphasis on rule-driven processes, collaborative ethos, and embracing uncertainty. The activity required participants to design within strictly defined constraints, which both shaped the mode of action and determined the feedback outcomes—rather than predetermining predetermined results.

In the initial circle-drawing exercise, each participant was assigned a specific role and colour, with the shared objective of generating precise circular forms. Though seemingly straightforward, the stipulated conditions demanded patience, focus, and meticulous coordination. This shifted the emphasis from expressive creation to disciplined execution within the system. Similarly, the collaborative facial drawing exercise required each participant to create directly upon another's brushstrokes. Individual control diminished, meaning emerged through accumulation and response rather than personal intent.

The continuous line drawing exercise most vividly embodies the manifesto's principles. The inability to lift the brush precludes correction or modification, compelling participants to adapt instantly to emerging forms. Each decision influences subsequent developments, highlighting how design outcomes may stem from constraint rather than planning. This experience validates the manifesto's assertion that 'designers should design conditions rather than the outcome itself.'

Yet despite the manifesto's de-emphasising of outcomes, I observed that visual coherence and collective satisfaction still influenced perceptions of success. This reveals the tension between accepting uncertainty and emotional investment in results. Overall, condition-based design largely achieves its objectives: it exposes implicit control habits and redefines design as a collective, procedural practice. It does not eliminate intention, but redistributes it among rules, participants, and time.

Task 2 — Manifestos Across Disciplines

To formulate a personal manifesto to guide my studies in the MA Communication Design programme, I examined manifesto texts from various creative fields, aiming to understand how they function as positioning tools rather than operational manuals.

Declaration A: Declaration of Primordial Matters

Declaration of Primordial Concerns

This declaration calls upon designers to reassess their social responsibilities, prioritising meaningful communication over commercial persuasion. It positions design as an ethical choice rather than a neutral service.

Keyword: "responsibility choice ethical"

Manifesto B: The Dada Manifesto

Dada Manifesto

The Dada Manifesto rejects established artistic conventions, embracing the absurd, the accidental, and the subversive. It resists control and logic, viewing uncertainty as a wellspring of creativity rather than a problem to be solved.

Keyword: "rejection chance anti-control uncertainty"

Reviewing these examples, declarations are not technical guides but statements of attitude and stance. These references have helped me understand that declarations are concise positioning tools—they articulate how designers choose to act, what they resist, and what they prioritise. This perspective directly shaped the formulation of my personal declaration, reflecting my focus on process, rules, collaboration, and uncertainty rather than fixed outcomes.

My Personal Manifesto

I design conditions rather than final forms.

Rules are not constraints but the starting point for interaction.

I embrace uncertainty as an essential component of the process.

Design arises from collective action, not individual creation.

Control must be shared and negotiated, not monopolised.

The meaning inherent in the process transcends visual presentation.

Limitations breed possibilities, not limitations.

Design is an ongoing response, not a final declaration.

This declaration is not intended as a definitive statement, but rather as a precondition for articulating how my practice will continue to evolve.