

01 Manifesto

The R³ tasks begin this week. Your responses to each task should be saved as a .pdf and subsequently uploaded to your portfolio website. Unify the tasks by using a common graphical system to record your responses. The complete set of tasks (in .pdf format) should be available to read via a page-link in the main menu of your website. Use thumbnails as links to open each of your .pdf responses.

Aim for completion of this task by: **Sunday 19/10/25**

This task is linked to Project 1: Ghost in the machine (from your Collect Discover Understand (CDU) module ARTD6294)

Task

Review the Conditional Design Manifesto by Luna Maurer, Edo Paulus, Jonathan Puckey, Roel Wouters <https://www.conditionaldesign.org/manifesto>

1. Compare your experience of Conditional Design, from the Workshop in Wk02 and Project 01 of the CDU module, with the published Manifesto. Write a short critique (c. 250 words), identifying how your experience reflects the intended aims according to the manifesto. Does the Conditional Design method do what the manifesto says it should do? If not, why not. If yes, how?

2. Research other manifestos from a variety of creative fields - try a Google search - and write an outline plan for a personal manifesto to guide your time on the MA Communication Design course. Keep it simple and limited to no more than 10 bullet points.

Illustrate your responses to this task, as appropriate.

Comment:

In Project 1, the entire process -- from material collection and rule design to collective creation -- has no fixed expectations of a perfect product. Instead, it focuses on the collision of ideas among members, rule adaptation, and the dynamic generation of works, which aligns with the Manifesto's assertion that "The process produces formations rather than forms."

Process

The process is the product.

The most important aspects of a process are time, relationship and change.

The process produces formations rather than forms.

We search for unexpected but correlative, emergent patterns.

Even though a process has the appearance of objectivity, we realize the fact that it stems from subjective intentions.

The Conditional Design Manifesto regards logic as the core tool, emphasizing "Design conditions using intelligible rules." It avoids meaningless randomness through constraints, thereby stimulating creativity within a limited framework. The user's experiential activities are driven by clear rules, perfectly embodying this principle: rules such as "not lifting the pen," "not touching any existing lines," and "drawing closely alongside the previous circle" do not restrict creation. Instead, by setting boundaries, they compress aimless freedom, forcing creators to shift their focus from "what to draw" to "how to interact within the constraints."

Logic

Logic is our tool.

Logic is our method for accentuating the ungraspable.
A clear and logical setting emphasizes that which does not seem to fit within it.

We use logic to design the conditions through which the process can take place.

Design conditions using intelligible rules.

Avoid arbitrary randomness.
Difference should have a reason.

Use rules as constraints.
Constraints sharpen the perspective on the process and stimulate play within the limitations.



The cooperativity of the process enhances interpersonal interaction and collective wisdom. The Manifesto opposes the dominance of a single discipline or individual author, advocating for embracing complexity through collaboration. In the Workshop experiences, all creations are completed by groups taking turns: each person's work relies on the input of others and provides new conditions for subsequent participants. This collaborative model breaks the limitations of individual creation: when drawing circles, some are larger and others smaller, ultimately forming a sequential chain of circles with a domino effect; when drawing faces, some focus on smooth lines while others emphasize exaggerated forms. Collective collaboration endows the works with both diverse perspectives and inherent connections, fulfilling the Manifesto's goal of "emphasizing relationship and change."

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A search and investigation into manifestos in other creative fields:

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Given this backdrop, we sought to build a creative and collaborative environment that gives like-minded individuals the tools and inspiration to draft, design, and disseminate coherent and persuasive manifestos. As Laboria Cuboniks, the artist collective that wrote ‘The Xenofeminist Manifesto’ (2015), states: ‘The whole point of writing something like [a manifesto] is to try to reshape the discursive chessboard’ [11]. That is what we are challenging users to do with the Manifesto Machine: to empower artists and activists to overcome barriers to participation (shyness, lack of knowledge, sense of authority) and discover the freedom-within-constraints that manifesto writing offers, with the ultimate goal of supporting activism and changing society as a whole.

Outline of My Personal Manifesto:

Personal Statement for the Master's Program in Communication Design



1. Focus on dynamic processes. Design solutions are continuously optimized based on user feedback and technological changes.
2. Avoid random ideas without basis. All design decisions must correspond to clear justifications.
3. Ensure works meet real-world needs.
4. Technology serves design goals. The selection of technology must be premised on improving the efficiency of information dissemination and optimizing user experience.
5. Be User demand-oriented. Clarify users' core needs before design, and collect feedback during the design process.
6. Encourage design experiments within a controllable scope and allow phased failures. Treat the trial-and-error process as a learning resource.
7. Emphasize cross-media practice. Do not be limited to a single medium such as print or digital.
8. Critically examine design value. Reflect on the social impact of works during the creation process.

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