Get Inspired

Enhance Ideas	Revise	
Modify Models	Discussions	

Examples

ex

Maslow's
Hierarchy of Needs

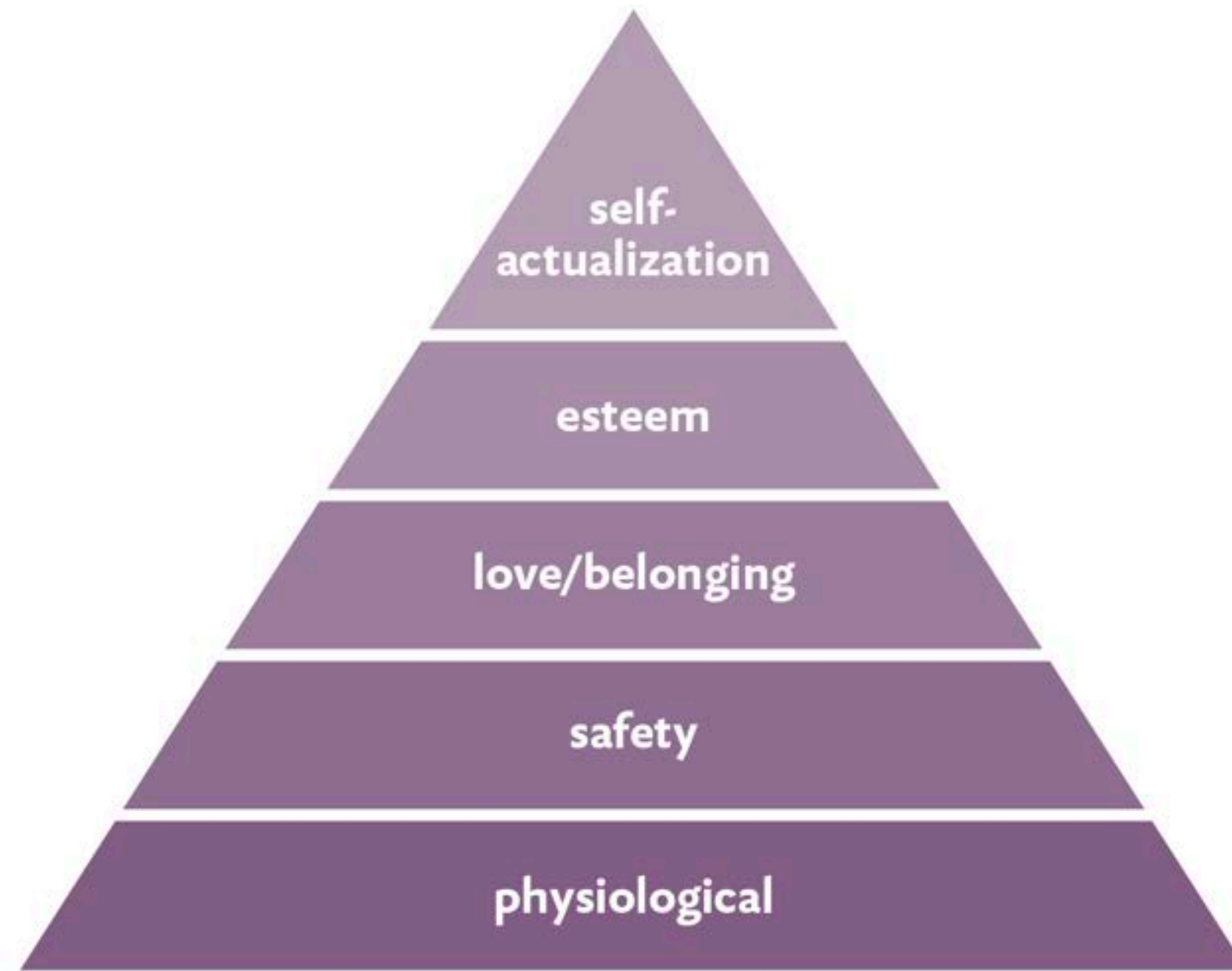**JOSEPH PAXTON,** London's Crystal Palace
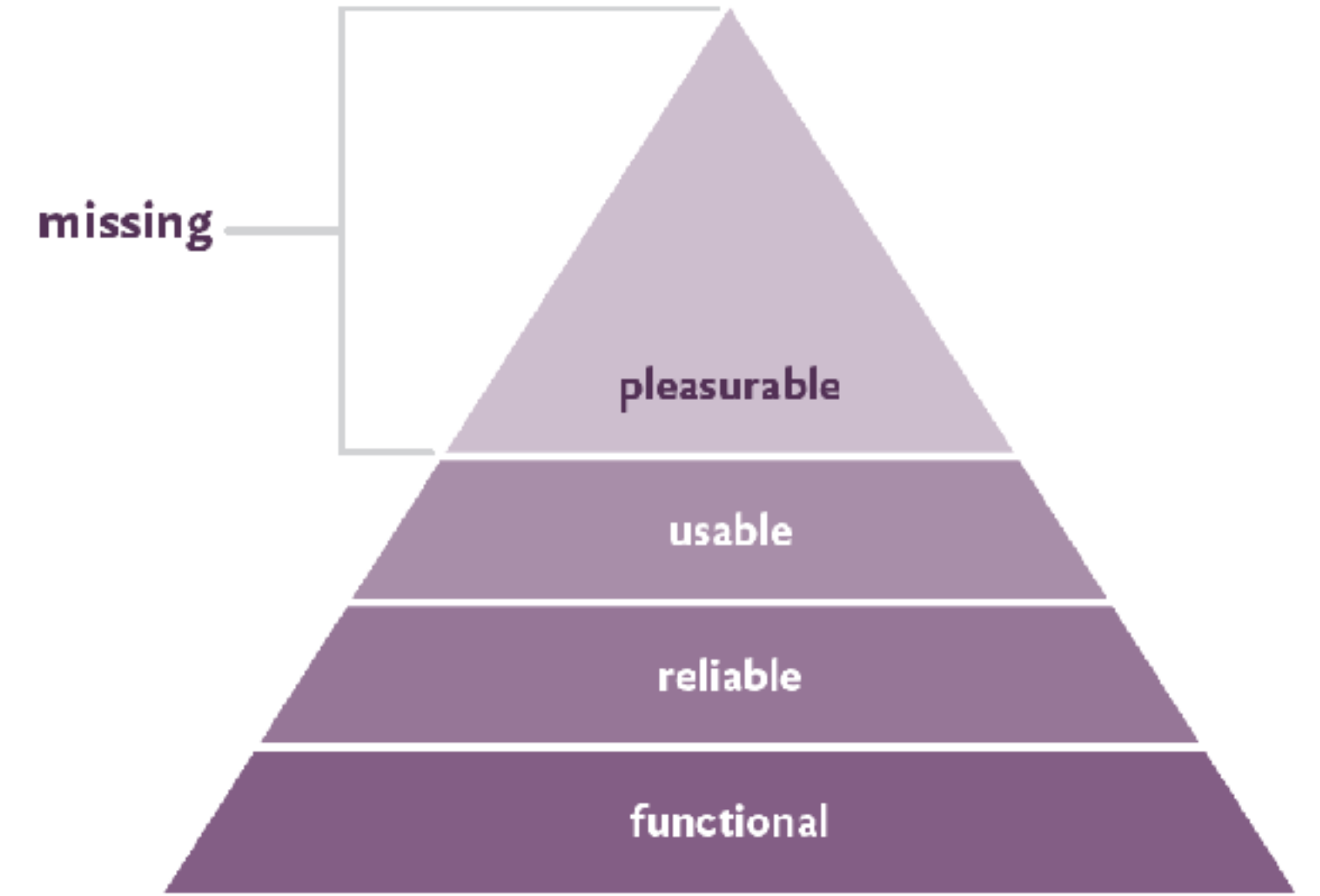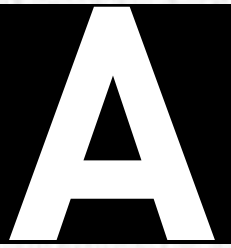(1851)

FIG 1.2: Maslow's Hierarchy of Needs.

FIG 1.3: We can remap Maslow's Hierarchy of Needs to the needs of our users.

1 Re-organize your Thoughts

Argument and Suggestion

A

Apply Division

After S. Maser, The
Development of Design

Argument

- Push boundaries and introduce audiences to new, provocative materials
- Respond to societal issues through spoken word showcases and curated conversations
- Provide young audiences with witty, relatable, immersive artistic experiences
- Transport audiences through live, culturally sensitive, artistic performances
- Give value to the concepts of self-expression, creativity, and individuality

Argument and Suggestion

A
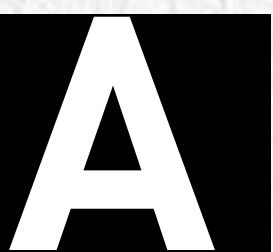
Apply Division

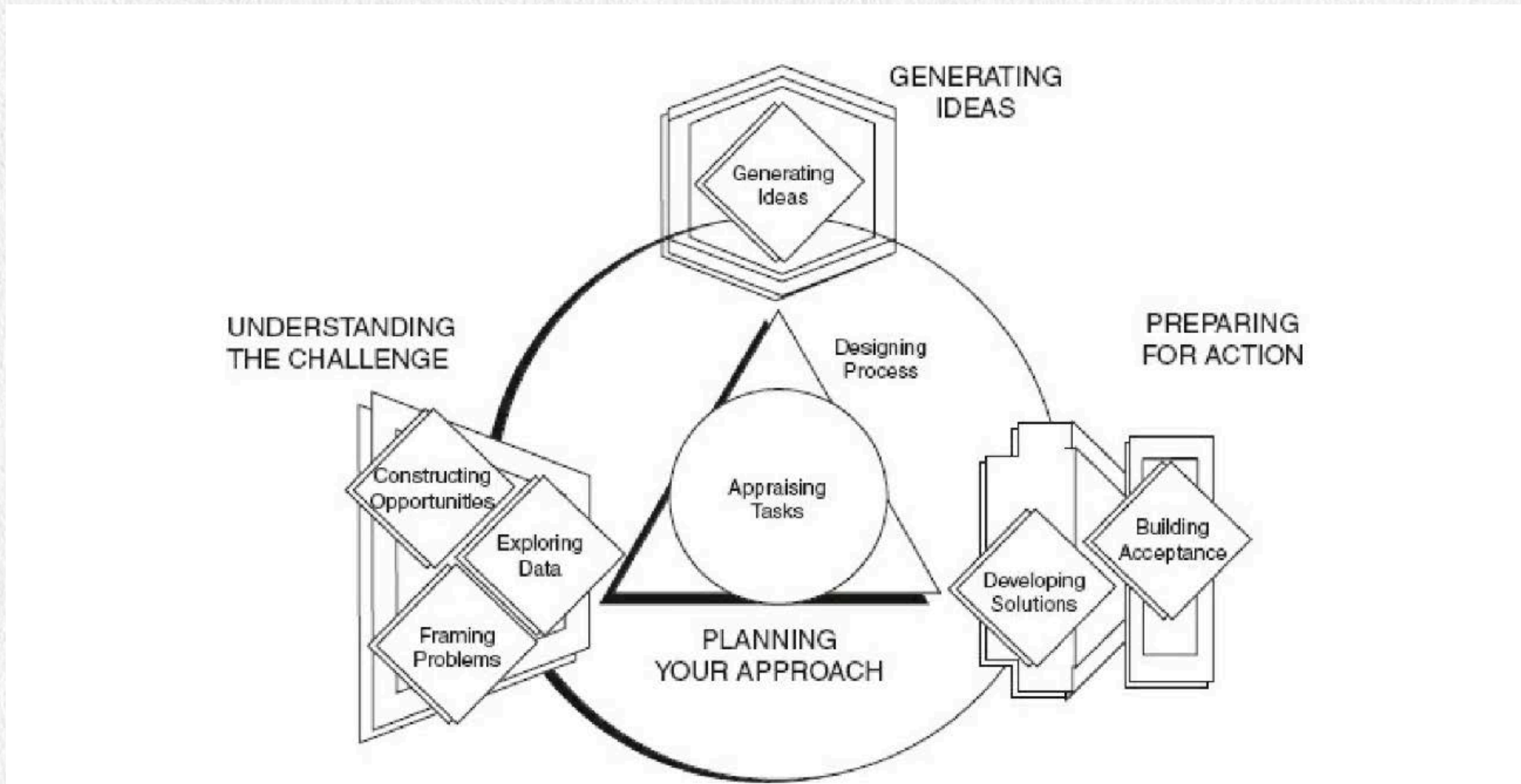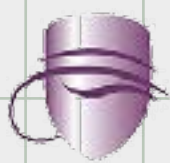After S. Maser, The
Development of Design

Argument

Figure 2.1 Creative Problem Solving (CPS) Framework, CPS Version 6.1, © 2003 Center for Creative Learning, Inc. and Creative Problem Solving Group, Inc. Reproduced by permission of the authors.
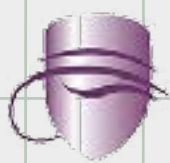
Start analyzing the autobiography of your chosen artist

Course Framework

cf

Start analyzing the autobiography of your chosen artist

Argument
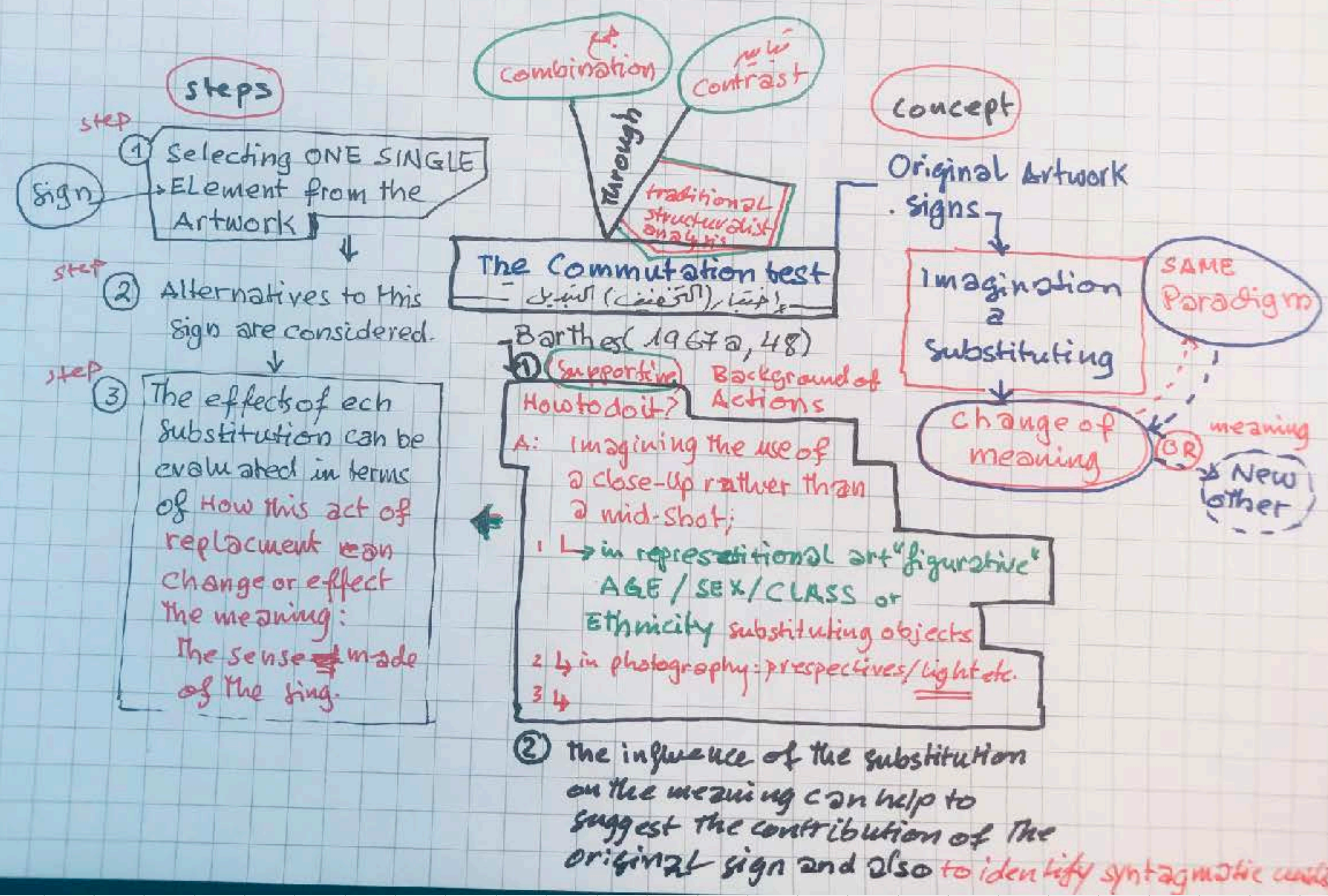
1.B Commutation Test

" The meaning of the whole changes if the meaning of any part of it changes."

"The Structuralist analysis seeks to account for distinctive meaning produced by particular patterns".

Commutation can
1. addition
2. deletion
3. substitution تبديل
4. transposition تحويل

2. **OPPOSITIONS**

ungradable = Contradictories or complementaries mutually exclusive terms e.g. alive-dead, on-off

(A) contraries = gradable (more theory) antonyms e.g. cold-Hot متضادات، متن، قطب
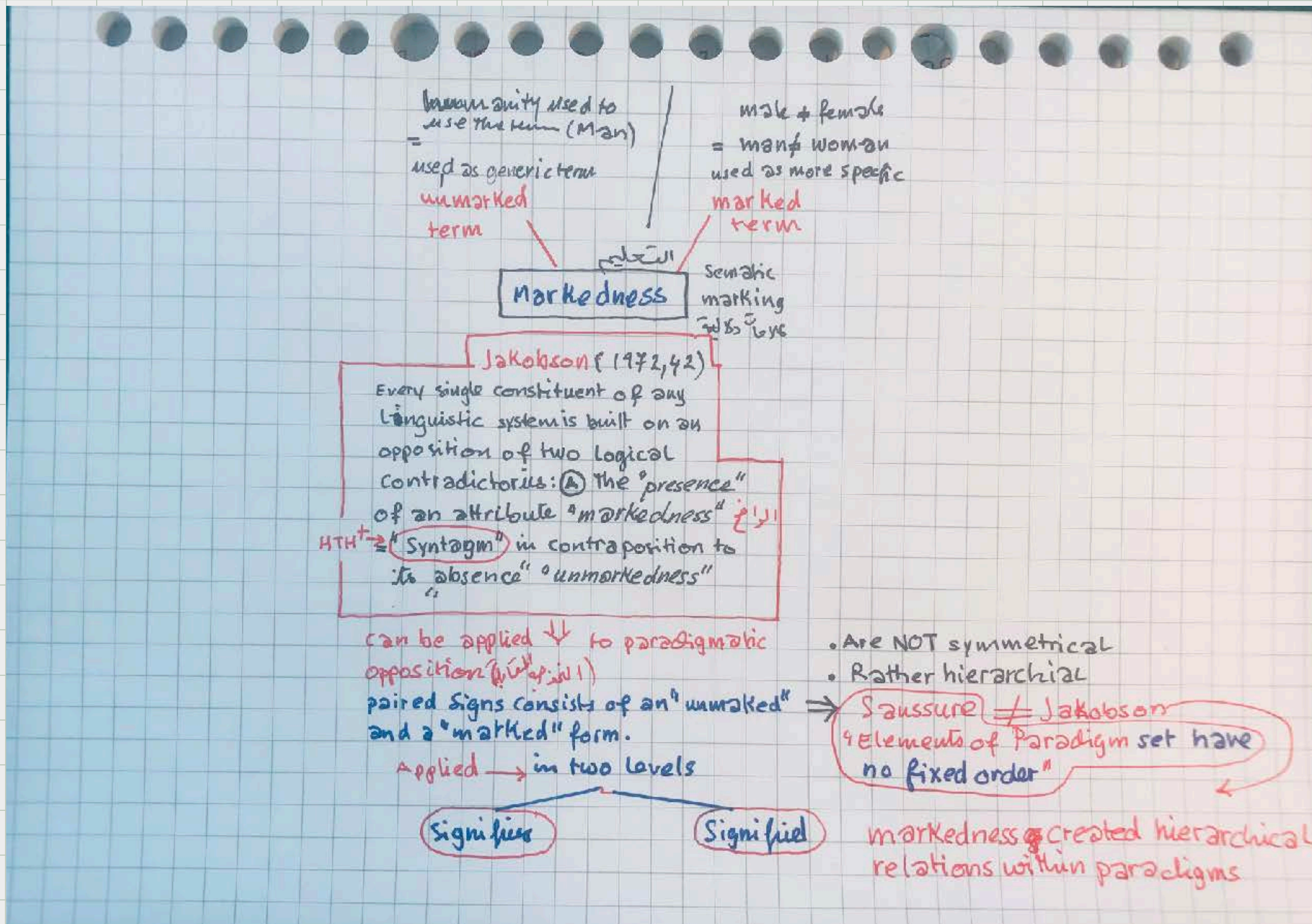
OR

(B) Converse terms: Persupposing a reciprocal mtually بعض علاقات متماسكة انها أمر متبادل

Paradigmatic من اطعن

REF-3, P-104

"سر وجوه نظر البنائيين التحليلية في هؤلاء النقدمين الذات للوجود د (being) والمزمنية (something) عند الكلم على النص يتعاملس مع اجله فقط فتلف لاختلاف قيمة بوا بحقه ثأثير إنتاج المعنى من خلال التقييميس مدا هزاء على بنيني قواعد التباين والجمع."

(Relevant) (مشترك الافراد ذو اصل بالموضوع) تعبير لفظي / تعبير وجودي / مكان جبرية (Pettit 1997) الكلالة
61-2

"binarism" الثنائية

Dichotomies
— subject - object
— mind - world العقل / العالم

Oppositions
— "male" evoke "female"
— new/old etc.

Yin Yang

mutual dependency اعتماد متبادل

Course Framework

cf

Start analyzing the autobiography of your chosen artist

Argument

humanity used to
use the term (Man)
= used as generic term
unmarked
term

male + female
= man + woman
used as more specific
marked
term

التحديد

Markedness

Semantic
marking
عبارة دلالية

Jakobson (1972,42)

Every single constituent of any
linguistic system is built on an
opposition of two logical
contradictories: (A) the "presence"
of an attribute "markedness" الإبراز

HTH → Syntagm" in contraposition to
its absence" "unmarkedness"

can be applied ⇩ to paradigmatic
opposition (تقابل نموذجي)
paired signs consists of an "unmarked"
and a "marked" form.
Applied → in two levels

Signifier   Signified

• Are NOT symmetrical
• Rather hierarchial

Saussure ≠ Jakobson
"Elements of Paradigm set have
no fixed order"

markedness created hierarchical
relations within paradigms

2 Get Inspired – for the second time

Examples

ex

Ai Weiwei

Examples

ex

Günter Uecker
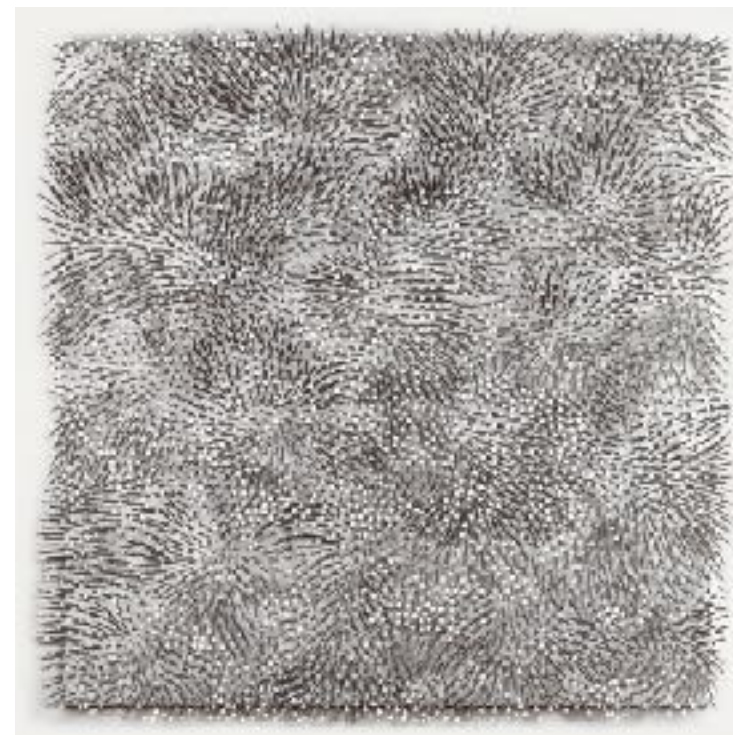
Examples

Matthias Pliessnig

Matthias Pliessnig,
Adlib: "strike."

Matthias Pliessnig,
Adlib: "write."
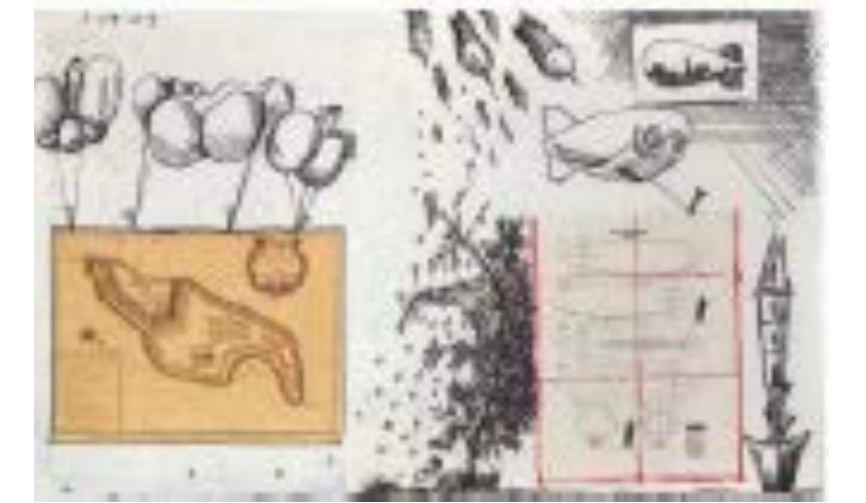
Examples

ex

Ai Weiwei

So sieht sie aus, mein Kind, diese Welt (This is How it Looks, My Child, This World), undated/ early 1930s, photomontage and collage. Photograph of a destroyed work

Idea Searching for Design, snd Edition, David Bramston and YeLi, Bloomsbury, 2016.

Ai examines Grapes (2008)
with a camera in his studio,
December 26, 2007.

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.
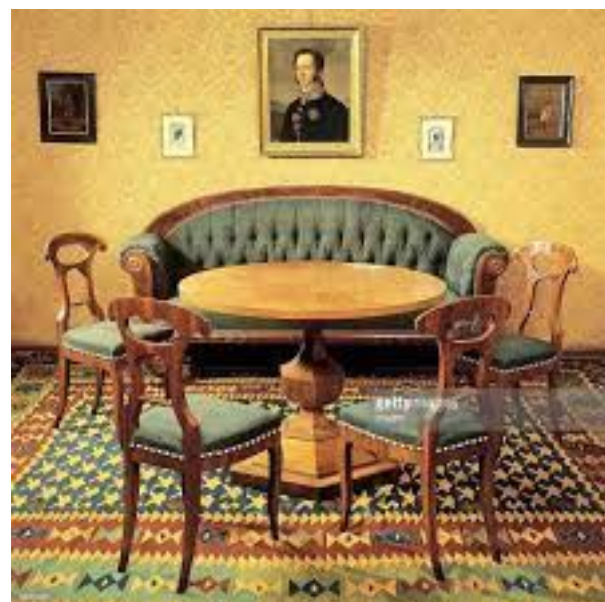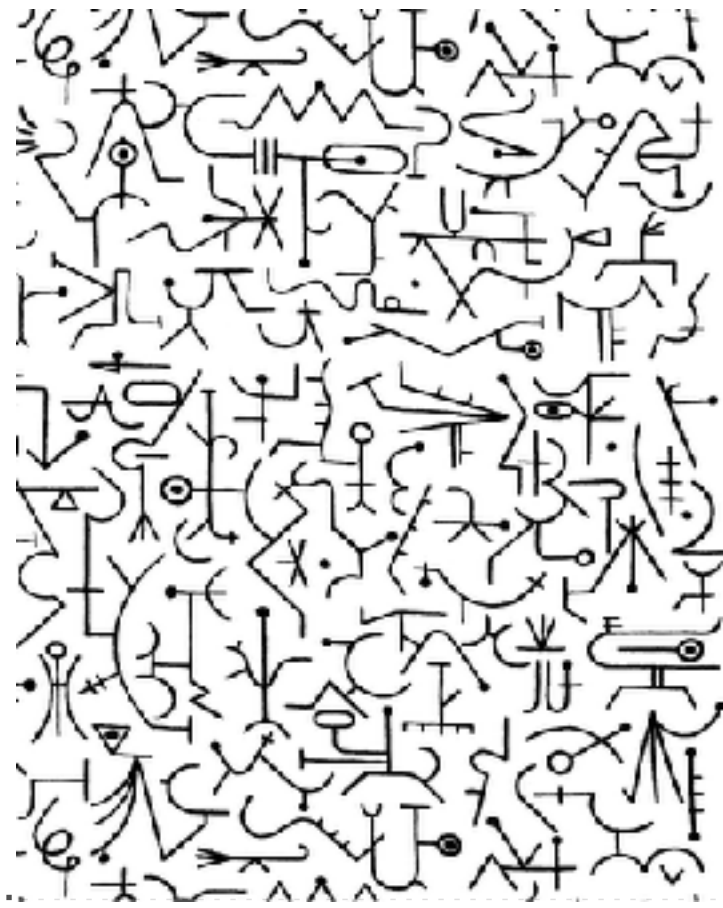
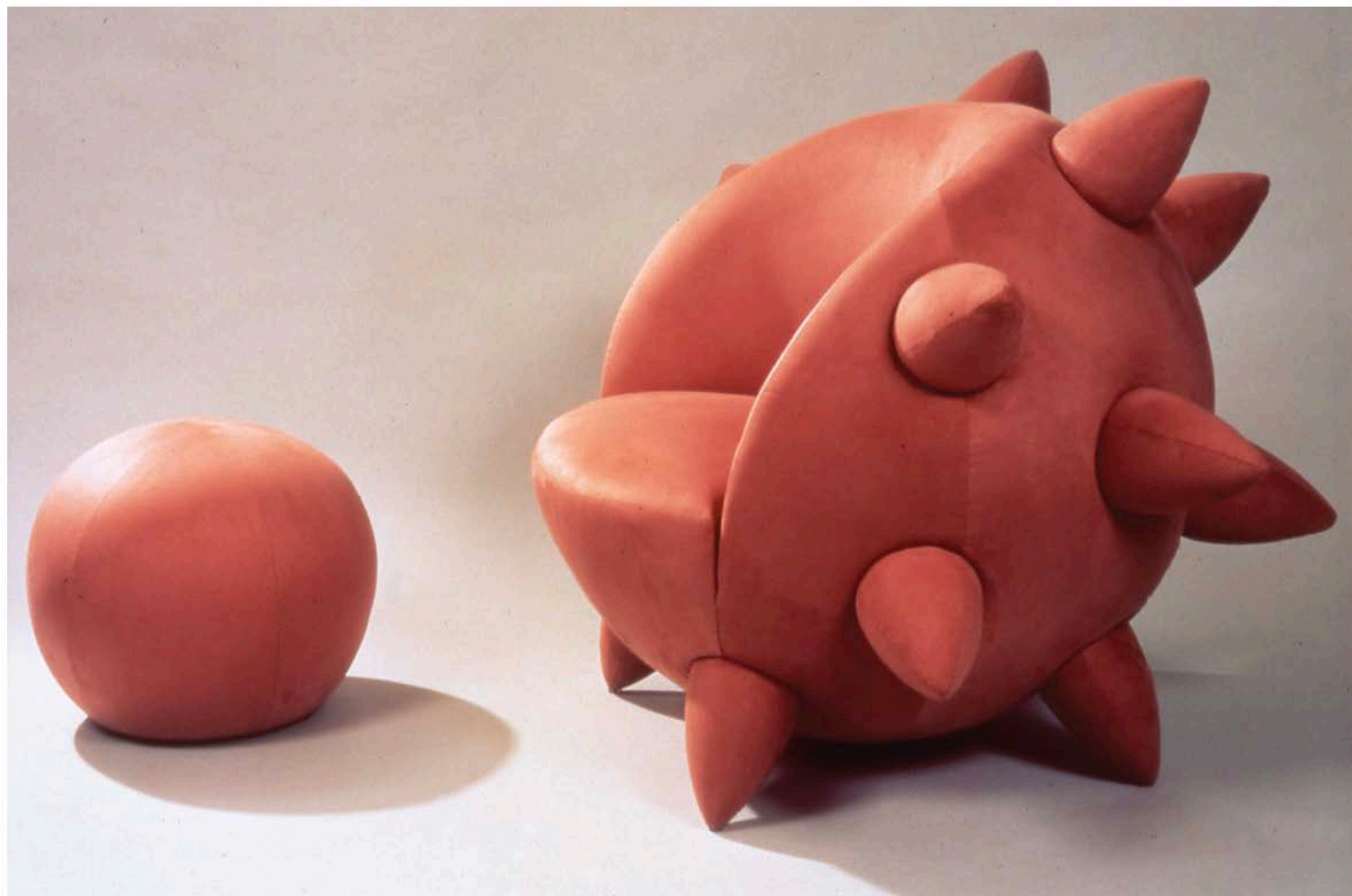Idea Searching for Design, snd Edition, David Bramston and YeLi, Bloomsbury, 2016.

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.

Figure 5.1 Hironen, *Utz-Li Gutz-Li*, 1991.

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.
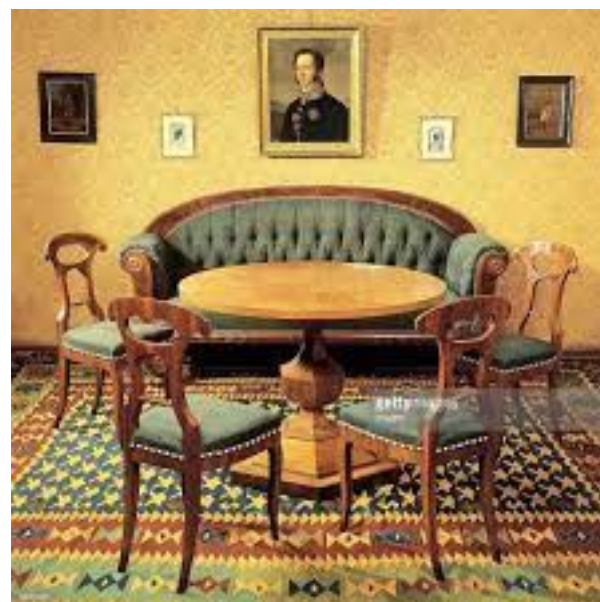

Figure 5.5 Hironen, *Uni-Chair*, 1992.

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.

Figure 5.4   Hironen, Pi-Isu, 1994.

Figure 5.7   Hironen, Pako, 1992.

Examples

ex

California Design

1930-1965

Examples

California Design

1930-1965

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.

Figure 5.11 Hironen, *Speedo*, 1992.

Examples

ex

Biedermeier style

was an era in Central Europe between 1815 and 1848 during which the middle class grew in number and the arts appealed to common sensibilities. It began with the Congress of Vienna at the end of the Napoleonic Wars in 1815 and ended with the onset of the Revolutions of 1848. Although the term itself derives from a literary reference from the period, it is used mostly to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design. It has influenced later styles, especially those originating in Vienna.
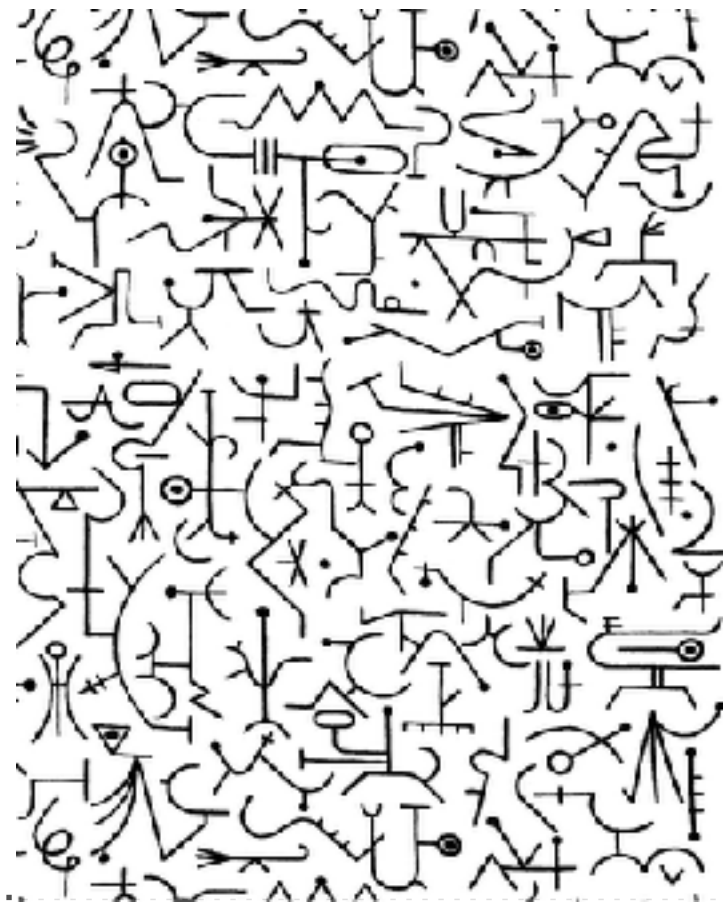

Figure 5.9   Hironen, *Love Seat*, 1995.

Examples

California Design

1930-1965

Examples

ex

California Design

1930-1965

Examples

ex

Historical Forms

Examples

ex

Historical Forms

Examples

ex

Historical Forms

Examples

ex
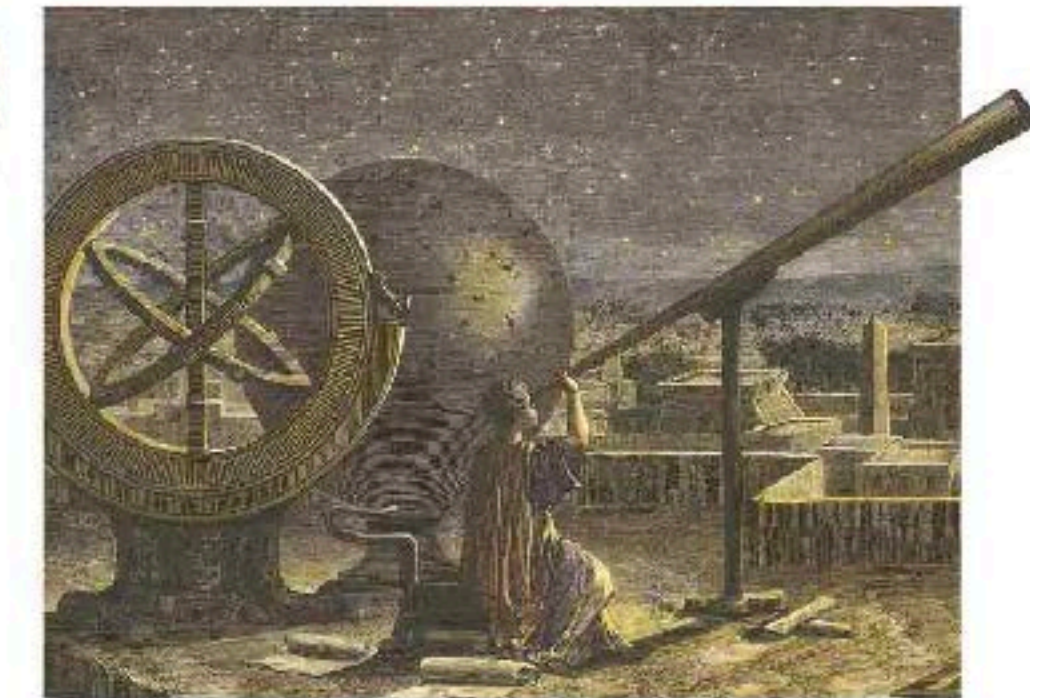
Historical Forms

3 Possible steps **Templates**

Applying Design Thinking

Analyzing Visuals

A
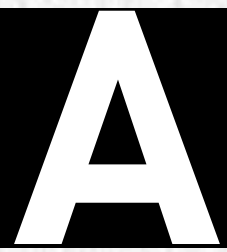
Descriptive and analytical research

Suggested questions

• What do you see? Does this work represent a form of art, architecture, design, advertisement, a motion picture, or something else?

• Are there any iconographic elements that you can identify (e.g. is this image a form, or an object based on, or inspired by, a historical event or a period, particular style, or something else)?

• Can you provide the location and date of when the work was made, and by whom?

• What is the medium in which the work is presented? Is it painted, photographed, filmed, made out of stone, metal, and so on?

• What kind of techniques and tools were used in the production of the work? Are there any particular or characteristic tools and techniques used in the production of the work?

• What is the size, scale, or length of the work? Depending on what it is that you are analysing, you can assess the relationship of the work to a person – in terms of scale; you can provide the actual dimensions if you are studying a product or a building; or if the image is a film, you can provide information on its length. In some cases, you can assess these issues in terms of context as well.

• What kinds of objects or forms are represented in the image, or vice versa? Can you identify any elements, structural systems, or general shapes within the composition?

• What kind of direction does the composition follow? Is the axis of the direction vertical, horizontal, centered, or diagonal? If it is diagonal, does the axis go from left to right, or from right to left?

• What kinds of lines dominate? Is the line soft, hard, thick, thin, variable, irregular, planar, jagged, intermittent, indistinct, curved, and so on?

• What is the relationship between the shapes in the work? Are they grouped in terms of large and small, are they overlapping, are they positioned gradually next to each other, and so on?

• Can you describe the texture of the surface, or provide any other comments about the execution of the work if the issue of texture is not applicable?

• Can you describe the dominant colour, or the colour palette of the work? There are three terms that you can use to describe the colour palette: hue – this is a reference to the basic, dominating colours in the image (e.g. red, blue, and green); saturation – this is a reference to the purity of a colour in relation to the colour spectrum (e.g. the saturation is high if the colour is vivid, and low if it is nearly neutral); and value – this is a reference to the lightness or darkness of a colour (e.g. if a colour is in its near-white form, than its value is high; if it is its near-black form, than its value is low).

• Can you describe the composition of the design? Is it stable, repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, and so on?

• Can you describe the spatial organization? How is the work positioned within the space or the environment where it is found? If the work is an image, then you can answer this question in terms of perspective: How are elements of the image presented in relation to each other – in terms of height, width, depth, and position when

viewed from a particular point? How is the effect of distance is achieved? While answering these questions, you can also describe from what kind of point of view the image is being presented – is it 'bird's-eye' (a top-down perspective, also referred to as an 'aerial view'); is it a an eye-level angle (when the image is presented as seen through the eyes of the image maker); is it a 'worm's-eye' perspective (the opposite to a bird's eye view); and so on?

• (Barrett, 1994; Rose, 2012: 51–80).

• These are only some of the questions that you can consider when providing a compositional interpretation. As your knowledge and experience progress, you will be able to describe images, forms, and objects in even greater detail by using some additional descriptive elements to do so. In time, by developing a proficiency in this method you will be also able to develop visual connoisseurship skills.
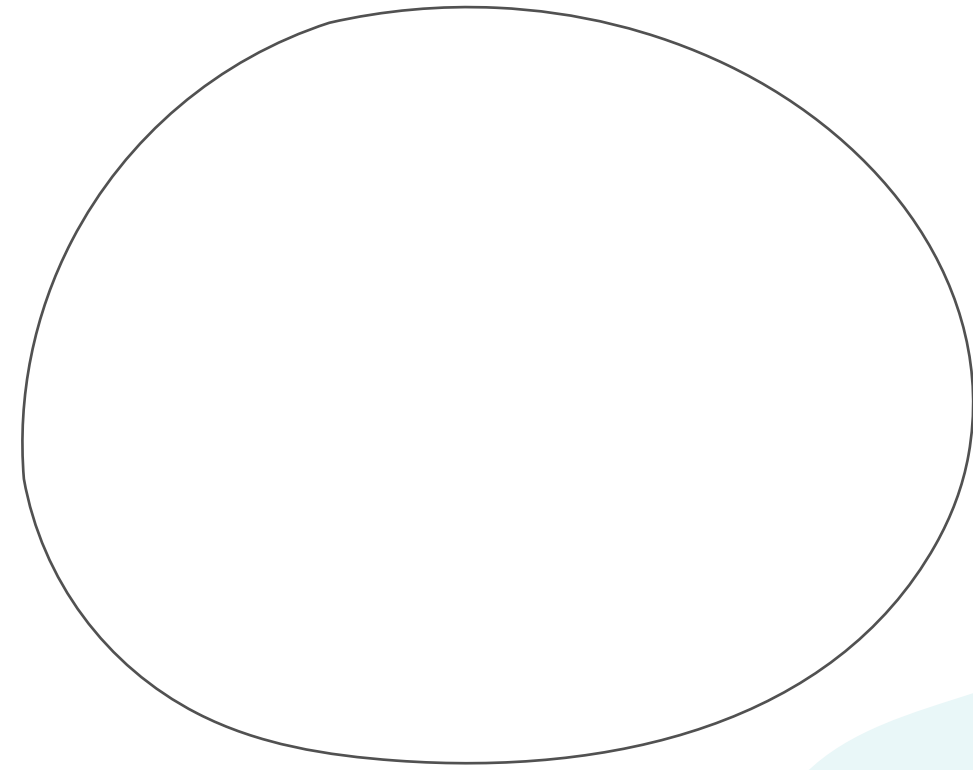
Applying Design Thinking

A

Applied Design Thinking
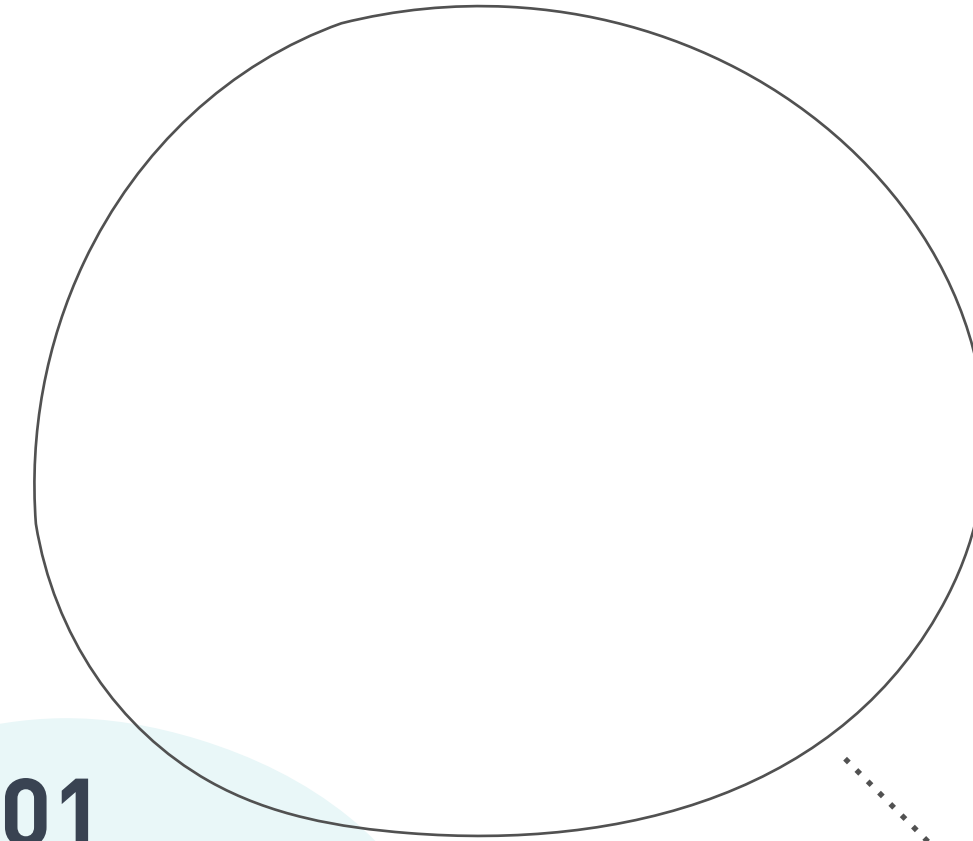at Creative Stages

**Possible
Steps**
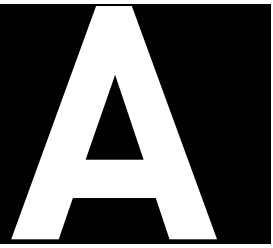
Assessment 1.1 (4%)

SART
YOUR
CREATIVE

This is where you
can apply real design
thinking but also Qualitative
research method
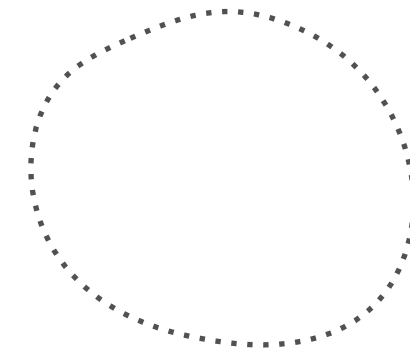to real subjects.
Get your pencils out and
your thinking caps on.
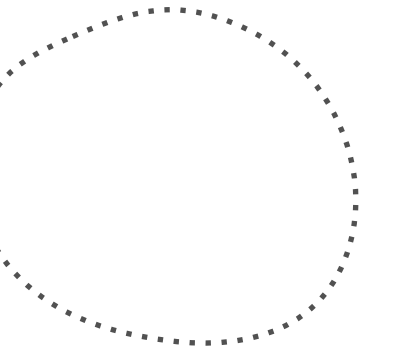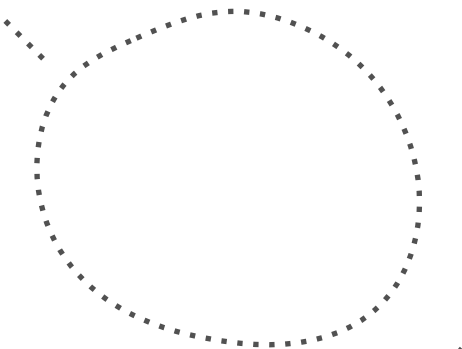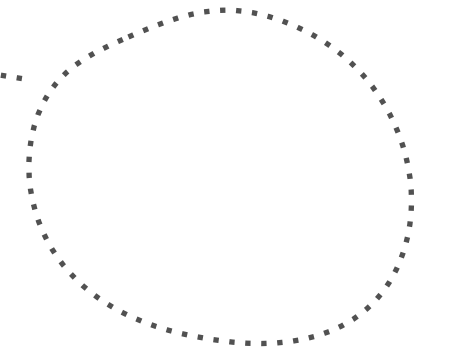
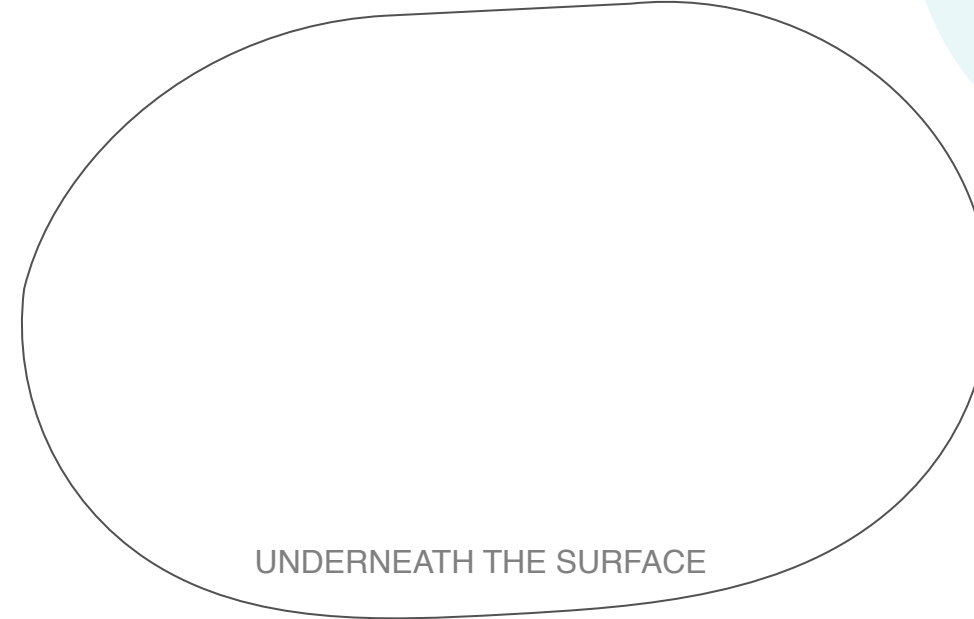WHAT YOU'RE HEARING and SEEING

WHAT YOU'RE FEELING and IMAGNE

01
What are the ideas you are
thinking of that can potentially
affect the value
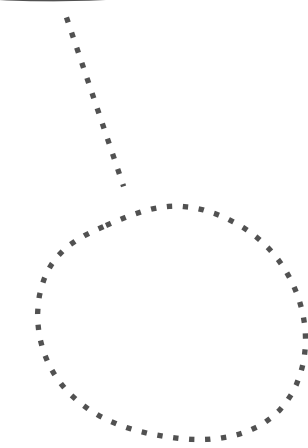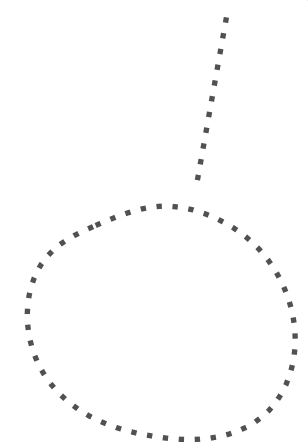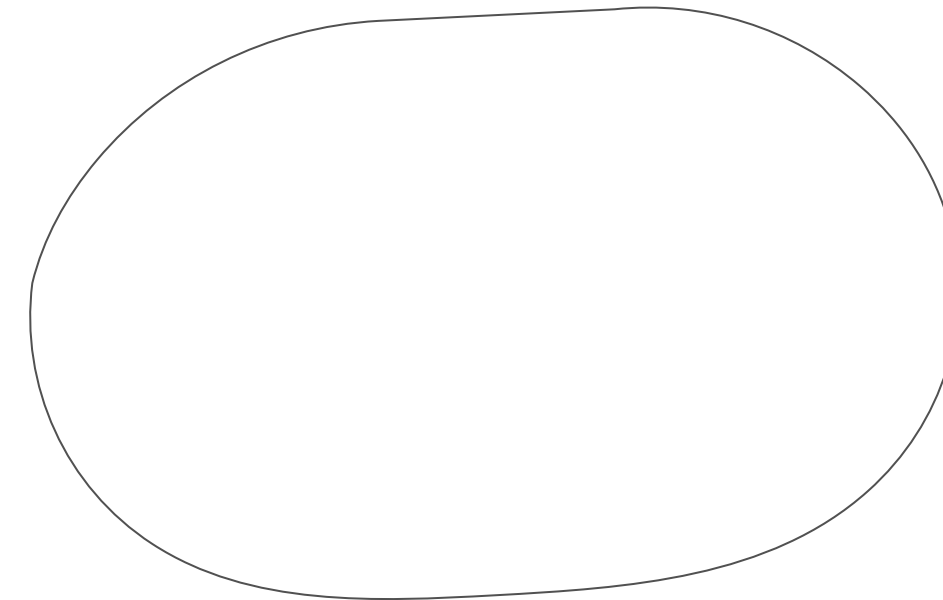creating contemporary work
of art or design?

UNDERNEATH THE SURFACE

HISTORICAL   CONTEMPRORAY

WHAT YOU'VE IGNORED
(THAT MAY ACTUALLY BE RELEVANT)

02
What are the current
unmet personal needs of you
or you and your customers
in a particular category,
and how will each of
these be affected by these
emerging behaviors?

Discover   Conceptualize   Enhance   Evaluate   Submit

Applying Design Thinking
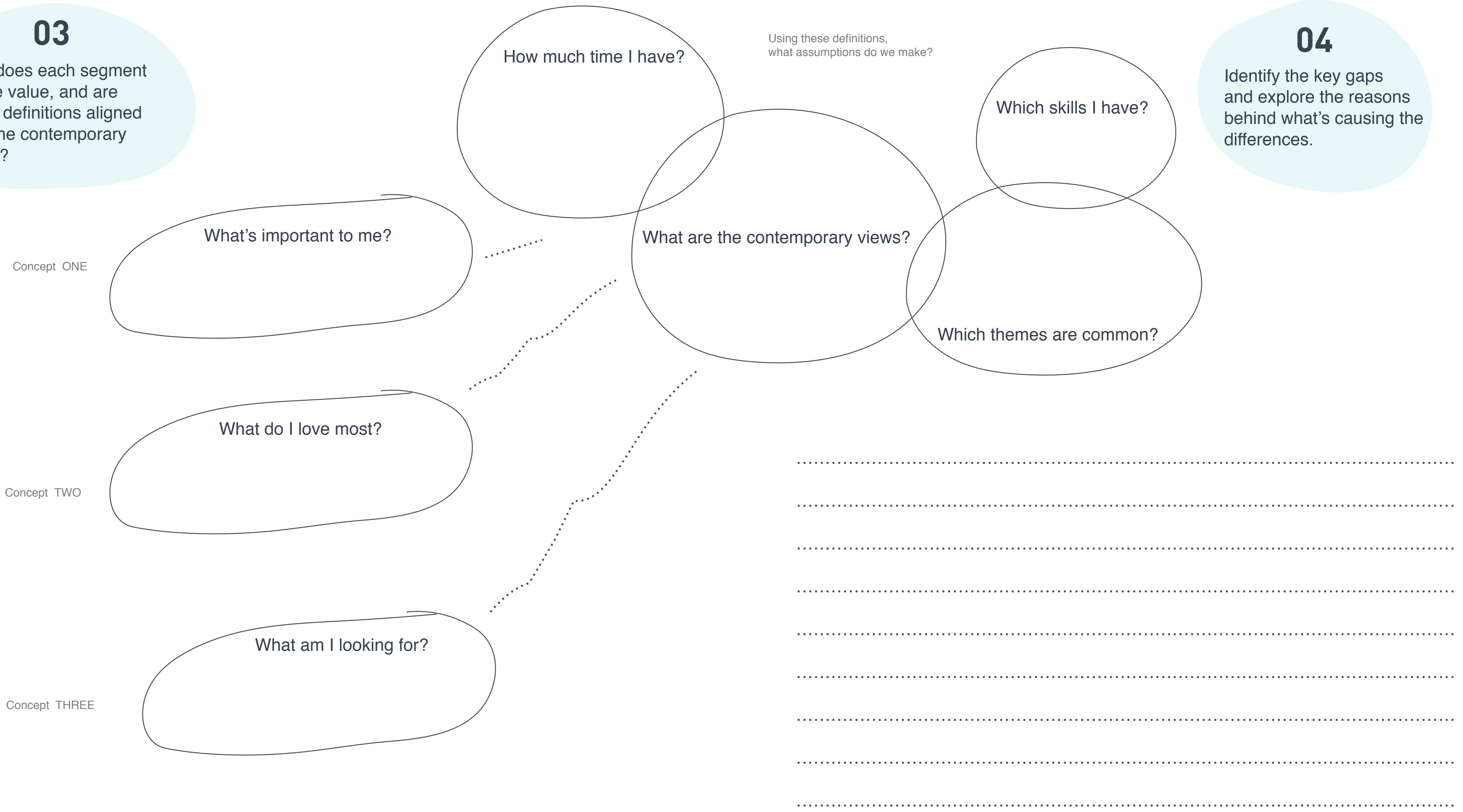
A

Identifying
Key Gabs

03

How does each segment
define value, and are
those definitions aligned
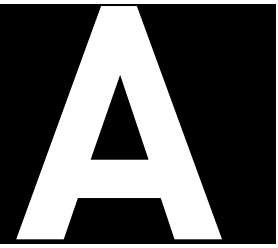with the contemporary
views?

04

Identify the key gaps
and explore the reasons
behind what's causing the
differences.

How much time I have?

Using these definitions,
what assumptions do we make?

Which skills I have?

What's important to me?

What are the contemporary views?

Concept ONE

Which themes are common?

What do I love most?

Concept TWO

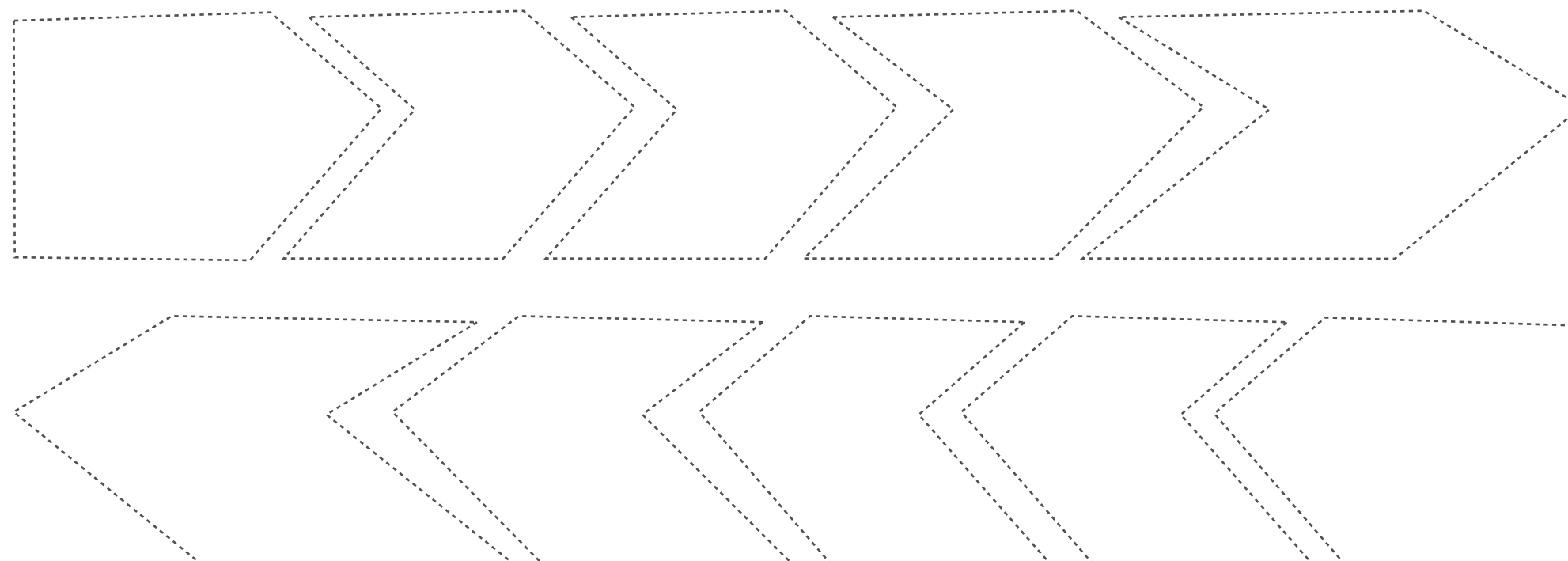What am I looking for?

Concept THREE

05

How is value being created and distributed in the current state?

06

Is the art/design model based around a single stream of NON-Artistic analytical Aspects or multiple aspects?
What is the logic behind these decisions?

Applying Design Thinking

Evaluating the entire current project
Excluding unnecessary
Adding needed information
Recalculating the initial recourses

A

Revising the concept and its values

Applied Design Thinking at Creative Stages

Possible Steps

Discover   **Conceptualize**   **Enhance**   Evaluate   Submit

Applying Design Thinking

A

Applied Design Thinking
at Creative Stages

Possible Steps
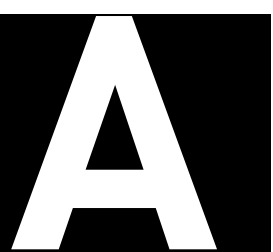
Evaluate and Submit

07
What are the emerging drivers for change in the core values of my project? What is the potential for integrating/deleting/transforming new elements?

08
What are the unique values of my project? Visually and conceptually.

09
How is the core values migrating within the stages from the concept till the prototype?

10
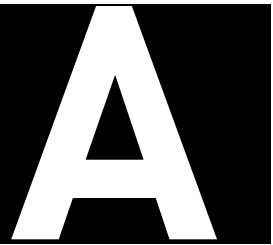How do they all fit together to form the most attractive parts in my prototype?

Applying Design Thinking

A

Applied Design Thinking at Creative Stages

Possible Steps

Evaluate and Submit

11

How does the core value in the written concept is reflected in the current stage?

13

Outline the distinctive and identify the failures.

12

How would I change, replace, delete, or transform the unwanted parts?

14

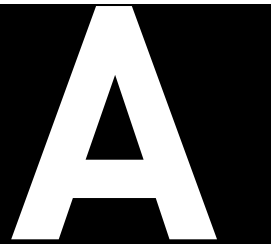How the project will be best presented "virtually" and in reality?

Discover   Conceptualize   Enhance   **Evaluate**   **Submit**

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شكراً

thank
you