Course description

This course will introduce students to: creative methodologies, research processes, ethnographic study, teamwork, ideational drawing for communication, iterative exploration, semiotics and branding. Students will encapsulate the processes they learn in this class into a capstone visual artifact. This artifact, along with projects and exercises generated in ADMS 1510 and ADMS 2510, will be evaluated by the communication design faculty to determine which students will be selected to move forward into the next two courses in the communication design sequence. Participation in the Conditional Mid-Point Review is required to pass the course.

Prerequisites

ART 1200, 1440, 1500, 1510; must be concurrently enrolled in ADMS 2510; must have taken or may be concurrently enrolled in ADMS 1500.

Course objectives

1. Review: design process, especially as it relates to the research/conceptual development phases.
2. Introduce and engage in creative problem solving methodologies, strategy development and iterative thinking.
3. Introduce concepts of target audience and ethnographic studies.
4. Explore the dynamics of and participate effectively in creative teamwork.
5. Produce a document or record that demonstrates the student’s ability to successfully engage in appropriate research, and creative problem-solving.

Course structure

This class is primarily structured around assigned studio problems. Students and instructor will divide their time between lecture, demonstration and small amounts of in-class work. Students will primarily be required to complete work outside of class for the duration of the semester. Students should plan to spend 2 to 3 hours working outside of class for every hour spent working in class.

Grading & evaluation

Students’ final grade will be a strict average of the exercises, reviews and assignments in the given percentage:

- Various exercises: 10%
- Periodic performance reviews: 10%
- Major Project: 100 Days 100 Ways: 8%
- Major Project: My Life Is a …: 8%
- Major Project: Opposites Attract: 8%
- Major Project: Visual Slam: 8%
- Major Project: Making Smart Choices: 8%
- Major Project: Time Capsule: 8%
- Major Project: 99 Uses for a Shoe: 8%
- Major Project: Map It Out: 8%
- Major Project: Once Upon a Time: 8%
- Major Project: Wrap It Up: 8%

Suggested texts

- Made to Stick: Why Some Ideas Survive and Others Die by Chip Heath and Dan Heath
- Thinker Toys: A Handbook of Creative-Thinking Techniques (2nd Edition) by Michael Michalko
- How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines by Thomas C. Foster
- How to Get Ideas by Jack Foster and Larry Corby
- You Are Here

Risk factor

Risk factor: 2. In level 2 courses, student are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use.
Disabilities accommodation

Please notify the instructor if you have a disability that requires accommodation. It is also recommended that you register with the UNT Office of Disability Accommodation, University Union, Room 322. The College of Visual Arts and Design Policy on Accommodation is available upon request in the main office (Room 107) of the Art Building. Further questions and problems regarding accommodation may be addressed to the Associate Dean for Academic and Student Affairs, Marian O’Rourke Kaplan, the School Accommodation Liaison Officer, Art Building, Room 111.

Rights & responsibilities

As a student, you have rights and responsibilities within the academic community. See www.unt.edu/esrr for more information.

Emergencies

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until all an all clear signal is sounded. Follow your teacher’s instructions and act accordingly.
AGREEMENT OF TERMS AND CONDITIONS

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You be considered late if you arrive at class after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present. You will receive two (2) free tardies. After the first two tardies, every four (4) tardies will equal one (1) unexcused absence.

Only three (3) unexcused absences will be accepted. The fourth unexcused absence will lower your final semester grade by one letter grade. The fifth unexcused absence will lower your grade by two letter grades. The sixth unexcused absence will lower your grade by three letter grades and so on. A total of seven absences, excused or unexcused, will result in you receiving a failing grade (F) for the class.

There are no excused absences for anything but a verifiable death in the immediate family or with a doctor’s note on his/her stationary with a telephone number. The doctor’s note must be presented at the next class.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments. Do not call the main office or the design to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the main or design office. The office will not accept any projects.

Cellular telephones should be turned off the minute you step into the classroom. Laptop will only be used during work-in-class days. Facebooking, twittering, text messaging etc. will not be allowed during class.

All projects are due on the day and time given at the beginning of class. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.

Disciplinary probation, suspension form the university, expulsion (permanent), or revocation of degree. (See student guidebook)

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.
AGREEMENT TERMS AND CONDITIONS

I, ___________________________ acknowledge that I have read the course syllabus. I understand the course structure, grading, attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

NAME (print)  SIGNATURE  DATE

CONTACT INFORMATION:

YOUR UNT E-MAIL ADDRESS (Starting this year, the ComDes program will only use your UNT e-mail address for communication. If you are not in the habit of checking that account, you can set up a proxy and have that e-mail forwarded to the account you do check. Ultimately, however, you will be responsible for arranging that if you want to receive e-mail from the program regarding courses, opportunities, registration, etc.)

YOUR PERMANENT ADDRESS

YOUR PHONE NUMBER

YOUR CELL PHONE NUMBER

May I include your e-mail address and phone number on a class phone list for distribution to the rest of the class? Please circle: Yes  No
Most supplies will be on an as-needed basis, however the following general supplies will be helpful:

**Required**

- Metal ruler as cutting edge
- A selection of art pencils – hb, 2h, 4h, 6h, etc.
- Inexpensive pencil sharpener
- Erasers (kneaded eraser, Pink Pearl eraser, etc.)
- Xacto knife and number 11 blades (100 pack/www.Havels.com/1-800-638-4770)
- Mat knife and blades
- Self-healing cutting mat, 9” x 12”
- Bienfang 100 sheet Parchment pad, 9” x 12”
- Bienfang 50 sheet Graphics 360 pad, 9” x 12”
- Black mat board as needed (Letramax only)
- Spray mount or:
  - One-coat rubber cement (one-coat only)
  - Rubber cement bottle with brush
  - Rubber cement thinner (Bestine)
  - Rubber cement pick-up

**Optional**

- Also useful but not required:
  - Digital camera
One of the primary goals of this class is to encourage and foster growth in creativity, organization and personal maturity. The following evaluation will occur approximately every three (3) weeks so that you are aware of where you stand as well as the evolution of your progress in meeting these important goals.

We will be observing you on a daily and weekly basis in the following areas:

**Organization / Work Ethic**

- Daily attendance, timeliness, ability to meet deadlines. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to comprehend & follow directions. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to be focused and organized. $5 \ 4 \ 3 \ 2 \ 1$

**Creative**

- Proactive initiative in your education. $5 \ 4 \ 3 \ 2 \ 1$
- Enthusiasm and initiative with all activities. $5 \ 4 \ 3 \ 2 \ 1$
- Verbal communication skills. $5 \ 4 \ 3 \ 2 \ 1$
- Collaboration and team skills. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to be focused and organized. $5 \ 4 \ 3 \ 2 \ 1$
- Creative curiosity & passion. $5 \ 4 \ 3 \ 2 \ 1$
- Initiative and ability to take creative risks. $5 \ 4 \ 3 \ 2 \ 1$
- A drive to excel creatively and professionally. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to make logical and creative choices. $5 \ 4 \ 3 \ 2 \ 1$
- Strong, successful conceptual solutions. $5 \ 4 \ 3 \ 2 \ 1$

**Problem Solving / Design Process**

- Expected maturity for a CDES student expected at this level. $5 \ 4 \ 3 \ 2 \ 1$
- Self-awareness of strengths and weaknesses. $5 \ 4 \ 3 \ 2 \ 1$
- A desire to improve weaknesses and lack of focus. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to synthesize and make connections. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to understand and apply creative methods. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to conceive strong, successful conceptual ideas. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to research and collect images & information. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to explore without technology. $5 \ 4 \ 3 \ 2 \ 1$
- An ability to analyze and critically discuss ideas. $5 \ 4 \ 3 \ 2 \ 1$
- An awareness of visual and cultural vernacular. $5 \ 4 \ 3 \ 2 \ 1$

**Explanation of Scores:**

- Excellent (exceeds expectations and shows leadership ability) = 5
- Good (shows initiative, maturity and is organized) = 4
- Satisfactory (does only what is asked no more, not much of a risk taker) = 3
- Needs Improvement (lacks initiative and focus and may be inconsistent) = 2
- Poor (lacks awareness, focus and maturity, consistency and initiative) = 1
The primary focus of this series of assignments is to teach you creative methodologies that address:
1. visual metaphor,
2. forced connections
3. personifications
4. substitutions
5. deconstruction
6. re-construction
7. visual oxymorons

**TERMINOLOGY**
Define and be prepared to discuss all 29 words of the terminology list. See next page.

Supplies
One ream of 90lb bright white paper (250 sheets) rubber cement, xacto knife, metal straight edge, scissors, color aid paper from Design I, numerous magazines for visual references.

**Definitions**
Define and be prepared to discuss all terms on the terminology list.

<table>
<thead>
<tr>
<th>Creative process</th>
<th>Character profile</th>
<th>Design thinking</th>
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<tbody>
<tr>
<td>Ethnography</td>
<td>Empathy</td>
<td>Visual analysis</td>
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<tr>
<td>Visual synthesis</td>
<td>Visual matrix</td>
<td>Taxonomy</td>
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<td>Juxtaposition</td>
<td>Visual metaphor</td>
<td>Synecdoche</td>
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<td>Simile</td>
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<td>Semiotics</td>
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<td>Semantics</td>
<td>Forced connection</td>
<td>Personification</td>
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<tr>
<td>Substitution</td>
<td>Visual deconstruction</td>
<td>Visual re-configuration</td>
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<td>Visual oxymoron</td>
<td>Rebus</td>
<td>Signifier</td>
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<td>Signified</td>
<td>Representamen</td>
<td>Neo-surrealism</td>
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<td>Iteration</td>
<td>P.O.V.</td>
<td>Double entendre</td>
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<td>Structural grid system</td>
<td>Reductive visual thinking</td>
<td>Visual narrative</td>
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<td>Cultural vernacular</td>
<td>Zeitgeist</td>
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**Visual Gatherings**
Gather a minimum of 50 image examples (cut from magazines, scanned from books, or any other resources except online sources). These images are to be organized into folders for future use with class projects. Use the following as your structure:

a. Five (5) or more visual examples of photo collage.
b. Five (5) or more visual examples of contemporary neo-surrealistic forced connections.
   *Note: do not use Salvador Dali, Rene Margarete or any predictable surrealists images but explore contemporary surrealists like Jerry Uelsmann, George Grie, Rafal Olbinski or neosurrealist architecture.*
c. Five (5) or more unexpected connections using substitution, personification, forced connections, de-construction, re-configuration, or other connections between: people and animals, people and technology, people and the environment or other examples.
d. Five (5) or more visual oxymorons.
e. Five (5) or more photograph visual metaphors that captures the essence for each of the following (6) words
   Hope // Mystical // Isolation // Non-conformist // Predictability // Curiosity
creative writing. Select the most unusual image from your collection of visual images and write a 250 word story that is inspired by this image. Use powerful descriptive adjectives, action verbs, metaphor, similes or analogies to write a story from the image.

Quick Semiotic Visual Responses. Verbal descriptions using shapes, lines and colors.

50 Ways to See … Pass around a single object from which each student must quickly come up with an unexpected way to apply or use the object. A musical chairs approach to idea thinking and expansion. Once an idea has been suggested the same idea cannot be repeated by the next student.

Iteration of a Linear Line Doodle. Beginning with a verbal description each student must visually draw an interpretation to which the next student must add a new piece to expand the idea.

Visual Interpretations of Non-Lyrical Music. Musical interpretations from a piece of music that has no lyrics create a visual interpretation that captures the essence of this selection of music.

Extemporaneous Song Writing and Visual Interpretation. Based upon non lyrical music and an assigned image.

Visual Matrices. From seven categories of your selection (see visual matrix as an example) create/gather six images to support each category (42 total). This visual matrix should be mounted on a 8 1/2” x 11” heavy duty white stock. The matrix should be 7” x 7” square with categories written down the left hand column and six images from left to right for each of the seven categories.

Object Re-configuration. Students will be given objects like credit cards, dollar bills, safety pins, etc. and be asked to re-configure the items into other visually relevant extensions.

Extemporaneous Verbal Storytelling from a single picture.
**Major Project 1**

**What is a metaphor?**

Visual Metaphors are one of the most commonly used forms of visual communication because metaphors whether they are visual or verbal are more powerful and concrete (memorable) and they communicate messages and stories that are much more significant than literal stories or images.

A metaphor is a forced connection between two unrelated things or a direct comparison between two unrelated things. For example: *My day was a series of flat tires. The best way to remember our time together is to think of a roller coaster ride. My father’s bullheaded attitude about politics makes me angry.* This is metaphorical language that can be communicated visually.

*My life is a …* (you are to fill in and finish this statement). For example: *My life is a used car. My life is a train wreck. My life is a series of touchdowns. My life is a maze of mistakes. My life is a bad youtube video. My life is vanilla ice cream with chunks of jalapeño pepper.*

Each of you should write numerous descriptive titles for this metaphorical project. From the most creative and most compelling title you are to develop a visual metaphorical juxtaposition that addresses the following elements and principles of design: dramatic scale shifts, unusual points of view, powerful juxtapositions and forced connections, compelling use of space, repetition, dominance and subordination, major and minor focal points and movement.

**ADD NUMBERS OR BULLETS**

Your solution cannot be created on the computer.

1. You are to create this metaphorical collage by cutting out images and neatly pasting them into a composition that fulfills the metaphorical, forced connection juxtaposition objectives of this assignment. The collage is to be created within a 7” x 7” square that is divided evenly into (49) 1” x 1” squares on an 8 ½” x 8 ½” bright white stock. The lines and border of this square grid system is to be carefully measured and neatly inked leaving a ¾” boarder all around the square and leaving ⅛ inch space between all the squares.

2. You should take numerous photographs of yourself from many points of view showing extreme close up, medium and full body shots as well as details of personal features, hands, eyes, mouth, ears, body positions as including expressive facial and body gestures that capture the emotion of your theme.

3. Since this is a metaphorical juxtaposition/forced connection that is to do more than literally express the theme, you should gather or photograph two or three additional images that will support your metaphorical solution and allow you to create dramatic juxtapositions. Again, these images should be seen from a wide array of views and show variety in scale.

4. After taking and gathering the photographs you should photocopy these images in several sizes so that you can experiment with a variety of compositions prior to the final solution.

5. Since you are working within a grid that is to be expressed/exposed within your design, cut your images into 15/16” x 15/16” squares that when assembled together within the 7” x 7” square will allow the inked grid to be seen.

6. As you design your metaphorical juxtaposition you should attempt to create a unified composition that captures dramatic scale, unexpected surprises and visual drama.

7. You will be expected to show a minimum of three (3) versions before the final solution.

8. You will have exactly one week

For visual inspiration look at the work of David Hockney and Chuck Close whose art images work within a
strong grid, captures unexpected scale shifts and expresses metaphorical themes.

Note: While this is a major project and excellent craftsmanship will be expected, this IS NOT a finished art project. Your focus should be placed upon showing a wide range of smart thinking, should demonstrate an understanding of metaphor and show your ability to apply creative processes. DO NOT fall in love with your first idea!

- An in-depth analysis of visual metaphor and the power visual metaphor has in communication design.
- Understanding and exploration of juxtaposition.
- Expanded use and awareness of the elements and principles of design within communication design process.
- Understanding and exploration of an exposed grid system of visual structure.
- An introduction of iterative exploration in the design process.
DESIGN THINKING

ADDS 2500 / 2009 COURSE SYLLABUS

KAREN DORFF / ERIC LIGON / JACK SPRAGUE / MICHÈLE WONG

Major Project 2

Description

In addition to visual metaphors juxtapositions can be created by a variety of other creative methods including: forced connections, substitutions, personifications of inanimate objects, object or image de-constructions, object or image re-configurations and visual oxymorons. In the first assignment you used the structure of a closed grid system with visual metaphor to tell a story that addressed the connection between two or more unrelated ideas or images. In this assignment you will be asked to create a less structured more random juxtaposition of two or three elements that combined together tell a story that is unexpected and possibly not logical yet tell a powerful story.

A forced connection juxtaposition is a relationship that is created by two or more ideas that do not fit together in any conventional or logical way. Forced connections are visual surprises that make visual stories more memorable and meaningful.

“Opposites Attract Attention”—awkward relationships often, through design and visual organization, seem to work. The word *eclectic*, which means the combination or blending of unrelated images, objects, cultures, sounds, flavors, foods, patterns or personalities in a harmonious and unified arrangement, might best describe the theme of this project. Each of you are to create and work with a visual matrix process from which to develop a forced connection for this problem. It might be helpful to write down words in parallel columns that represent things that do not fit together. For example: a violin and a watermelon have nothing in common really that connects one with the other, but when combined into a visual relationship these two objects may constitute an interesting forced connection and compelling visual story. It is the skill of a creative visualist to find these kinds of unexpected connections to express unique ways of telling stories. From the most unexpected combinations of two or three ideas found within your matrix, create a photo collage that will compel a viewer’s attention.

Within this composition you should create:

Dramatic scale shifts, unusual points of view, powerful juxtapositions and forced connections, a compelling use of space, repetition, dominance and subordination, major and minor focal points and movement.

Your solution cannot be created on the computer. You are to create this eclectic, forced connected juxtaposition collage by cutting out images and neatly pasting them into a composition that fulfills the objectives of this assignment.

1. Create a matrix (see visual matrix juxtaposition grid as reference). Within a 7” x 7” grid, create seven unique categories from which to find six visuals for each of the seven categories for a total of 42 images. These seven categories should cover a broad range of unrelated items, some examples are: insects, shells, countries or continents, mammals, weather systems, natural phenomena, musical instruments, people in motion or activity, birds, fish, military objects, politics, etc. Along the left hand column write the name of seven categories. Then draw or insert a visual image that addresses each category to fill in the six squares to right of each word. You should use your ever-widening resources to find interesting photography/imagery that represents wide-ranging points of view for each of the seven categories in the visual matrix.

2. Choose 3 combinations of 3 of the images in the matrix. Write a headline and explanation/rationale for each of the three combinations. What are the connections are among the elements? For example, if you picked a spider, a bullet and a lemon, what title would you write that would capture the relationship?

3. This “Opposites Attracts” theme is to do more than group three odd things together. It should tell an unexpected visual story. Again, all images should be seen from a wide range of views and show variety in
scale and be formally or informally balanced within the rectangle.

4. After taking and gathering the photographs, you should photocopy these images in several sizes or scan/print them in several sizes so that you can experiment with a variety of compositions prior to the final solution.

5. As you design your eclectic juxtaposition you should attempt to create a unified composition that captures dramatic scale, unexpected surprises and visual drama.

6. You will be expected to show a minimum of one experimentation for each set of 3 forced connections before the final solution.

7. The collage is to be created within a 5” x 7” vertical axis format on an 8 ½” x 8 ½” bright white stock leaving a ¾” boarder at the top and bottom and 1 ½” on each side within the square.

8. You will have exactly one week

Note: While this is a major project and excellent craftsmanship will be expected, this IS NOT a finished art project. Your focus should be placed upon showing a wide range of smart thinking, should demonstrate an understanding of forced connection and show your ability to apply creative processes. DO NOT fall in love with your first idea!

✽ Understanding and exploration of juxtaposition thorough the use of forced connections
✽ Expanded use and awareness of the elements and principles of design within communication design process.
✽ Understanding and exploration of a matrix approach to visual exploration.
✽ An understanding and exploration of visual photo-collage and design organization through collage.
✽ An understand of cultural vernacular, eclectic organization and non-logical visual thinking.
ADES 2500 # Visual Juxtapositions that Create a Neo-Surrealistic Visual Story
# Major Project

Description

In addition to visual metaphors and eclectic forced connections, juxtapositions can be created by a variety of other creative methods including: surrealism, personifications of inanimate objects, object or image de-constructions, object or image re-configurations or dreamlike fantasies. In the first assignment you used the structure of a closed grid system with visual metaphor to tell a story that addressed the connection between two or more unrelated ideas or images. In the second project you used random forced connections in an eclectic arrangement. In this assignment you will be asked to create a dreamlike surrealistic world using three or more elements that, when combined, tell a story that is unexpected, not logical, and not part of reality in any way other than imaginative dreams.

Neo-surrealism is an extension of a 20th century artistic genre that captures the complex imagery of dream or subconscious visions within irrational spaces that form odd combinations and altered or distorted cultural, historical or object juxtapositions.

“Neo-surrealism” Awkward relationships that somehow through design and visual organization seem to create an “other world” reality. By gathering three primary images from the collection of nine categories, each of you are to create a visual fantasy by force connecting these images along with other subordinate accents.

Within this composition you should use dramatic scale shifts, odd arrangements and combinations, unusual points of view, powerful juxtapositions and forced connections, compelling use of space, repetition, dominance and subordination, major and minor focal points and movement. These nine categories will be; a. Sports, b. Disasters or war, c. Nature or extreme weather, d. Fashion, e. Animals, fish, birds and insects, f. Dance, gymnastics or theater, g. Architecture or furniture, h. Technology and science, i. Fine art and food.

1. Your solution can not be created on the computer. You are to create this neo-surrealistic composition by cutting out images and neatly pasting them into a composition that fulfills the objectives of this assignment.
2. From nine visual categories prepared by class teams, you are to select three images from which to begin the surrealistic narrative for your solution. The collage is to be created within a 5”x7” horizontal axis format on an 8 ½”x11” bright white stock leaving a 1” boarder at the top and bottom and ¾”on each side within the square.
3. To supplement your three primary images you should dig though magazines and books to find numerous photographs showing a wide-range of points of view of the three primary images plus select other images that will support this neo-surrealistic story.
4. This final “Neo-surrealist” theme is to challenge you to take some imaginative and unexpected risks and show your ability to apply what you have learned from all of the exercises and first two projects.
5. After gathering and possibly taking additional photographs you should photocopy these images in several sizes so that you can experiment with a variety of compositions prior to the final solution.
6. As you design this neo-surrealistic juxtaposition you should attempt to create a unified composition that captures dramatic scale, unexpected surprises and visual drama.
7. You will be expected to show a minimum of three (3) ideas before the final solution.
8. You will have exactly one week

While most of you know of the obvious originators of surrealism, Dali, Magritte, Duchamp etc. We expect you to discover visual references of a much more contemporary genre of this dreamlike movement like the work of photographer Jerry Uelsmann, George Grie, Rafal Olbinski or neosurrealist architecture.
Note: While this is a major project and excellent craftsmanship will be expected, this IS NOT a finished art project. Your focus should be placed upon showing a wide range of smart thinking, should demonstrate an understanding of neo-surrealistic fantasy and show your ability to apply creative processes. DO NOT fall in love with your first idea!

- An in depth analysis and use of neo-surrealism and the impact it has in communication design problem solving.
- Understanding and exploration of juxtaposition by the combination of images that are not based on logical reality.
- Expanded use and awareness of the elements and principles of design within communication design process.
- Understanding and exploration of random connections in design thinking and planning.
- An introduction of iterative exploration in the design process.
This is a metaphorical way of thinking about a process for objective thinking among team members who are collaborating to develop unique solutions to problems.

When groups of creative people, business people or politicians gather to discuss problems and find solutions, it is common for the significant issues that should be considered to get lost in the mire of emotions, personalities, and lack of sufficient information.

Take for instance the current complicated debate about the American health care system. How often has any real productive dialogue and debate occurred in town halls and the legislature? What has happened is that ideology and personal beliefs, inaccurate fears and dogma have overshadowed and overpowered real democratic debate and analysis. Rather than civil discourse, groups of Americans have decided to emotionally "scream" each other down and deflect our attention away from the important issues needing to be discussed. This immature and unprofessional behavior demonstrates a serious lack of a process for effective discussion and debate that must be present in order to result in successful decision making or problem solving.

Dr. Edward de Bono, the theorist who devised the Six Hats for Thinking, has been able to take the mystical subject of creativity and—perhaps for the first time in history—created a solid methodology. He has shown that creativity, creative debate, and collaboration are necessary behaviors in a self-organizing information system. His key book The Mechanism of Mind was published in 1969. In it he showed how the nerve networks in the brain formed asymmetric patterns as the basis of perception. The leading physicist in the world, Professor Murray Gell Mann, said of this book that it was ten years ahead of mathematicians dealing with chaos theory, non-linear and self-organizing systems.

From this basis, de Bono developed the concept and tools of lateral and non-linear thinking. What is so special is that instead of his work remaining hidden in academic texts he has made it practical and available to everyone, from five years olds to adults.

The term ‘lateral thinking’ was introduced by de Bono and is now so much part of the language that it is used equally in a physics lecture and in a television comedy.

Traditional thinking has to do with analysis, judgment and argument. In a stable world this was sufficient because it was enough to identify standard situations and to apply standard solutions. This is no longer so in a changing world where the standard solutions may not work.

There is a huge need worldwide for thinking that is creative and constructive and can design the way forward. Only identifying the problems cannot solve many of the major problems within the world and remove the problem, there is a need to design a way forward even if the cause of the problem remains in place. It is for this reason that de Bono has developed the Six Hats methods and tools for this new thinking. He is the undisputed world leader in what may be the most important field of all in the future: constructive and creative thinking.

This process encourages: parallel thinking, full-spectrum thinking and separates personal ego and beliefs from objective analysis.

There are six metaphorical hats and the thinker can put on or take off one of these hats to indicate the type of thinking being used. This putting on and taking off is essential. The hats must never be used to categorize individuals, even though their behavior may seem to invite this. When done in groups, everybody figuratively wears the same hat at the same time.

The purpose of the Hats:
1. THE WHITE HAT: Addresses only the facts, actual figures and statistics, what is known or not known about the problem. This is the time to drop any feelings or beliefs and to address the known data and information.
2. THE RED HAT: Addresses only intuition, feelings, emotions and allows all participants to present their beliefs without needing any rational justification. When the red hat is worn, everyone in the group may freely express opinions, regardless of the facts.

3. THE BLACK HAT: Addresses only points of view that allow for the judgment of those feelings that do not actually support the facts. When the black hat is worn, everyone is expected to be unemotional and logical, to be cautious and rational, regardless of personal feelings. The black hat is used to point out flaws in feelings expressed that do not support the facts of the issue. The black hat MUST always be logical.

4. THE YELLOW HAT: Addresses only the positive side of the issue supported by the facts. Why something can and should work based upon the factual information. Each member is to offer only the good results that could come from a proposed action.

5. THE GREEN HAT: Addresses only the creative opportunities, alternatives and surprises of any proposed changes. Members are encouraged to be innovative and creative with unexpected solutions for the problem being discussed.

6. THE BLUE HAT: Addresses an overview or analysis of what was being discussed. It is the review or overview or the process control hat that does not look at the issue itself, but analyzes the “team’s or individual’s thinking” about the subject. The blue hat addresses an individual or team’s ability to be aware of their own successes and failures to be creative or logical, self-aware, ability to think clearly and logically, ability to listen and communicate, control behavior and ability to be organized. When the blue hat is worn, each team member discusses their own and the team’s thinking, their process, ability to be rational, responsive and sensitive to other perspectives.

Topics to which to apply the Six Hats of Thinking Process:

A. The freedom for students, administration, faculty and staff to bring loaded guns on campus as a result of the Virginia Tech mass murder incident.

B. Same sex legal unions or marriage as a federal law for equal rights of America’s gay, lesbian and transgender citizens.

C. Amnesty and citizenship for the 12 million illegal aliens in the United States.

D. Repeal of the “Don’t Ask, Don’t Tell” law in the United States military.

E. The repeal of the federal law Roe vs. Wade abortion rights act of 1972 eliminating a woman’s right to choose to have an abortion.

F. Reinstatement of the federal draft of both men and women between the ages of 18 and 36 during times of natural security/war as a form of patriotic service so that there is economic, social, racial and educational balance in the military.
You start with a problem or idea and expand that theme into themes until you’ve created several different points. In the Lotus Blossom, the petals—or themes—around the core of the blossom are figuratively peeled back one at a time, revealing a key component or sub-theme. This approach is pursued in ever-widening circles until the theme is comprehensively explored. The cluster of themes and sub-themes that are developed in one way or another provide several different possibilities.

1. Draw a Lotus Blossom diagram and write the problem or idea in the center of the diagram.
2. Write the significant components or themes of your subject in the circles surrounding the center circle, labeled A to H. The optimal number of themes for a manageable diagram is between six and eight. If you have more than eight, make an additional diagram.
3. To help you decide what themes to use, ask questions like: What are my specific objectives? What are the constants in my problem? If my subject were a book, what would the chapter headings be? What are the dimensions of my problem?
4. Use the ideas written in the circles as the central themes for the surrounding lotus blossom petals or boxes. Thus, the idea or application you wrote in Circle A would become the central theme for the lower middle box. It now becomes the basis for generating eight new ideas or applications.
5. Continue the process until the lotus blossom diagram is completed.
Assignment Objectives

One of the most significant aspects of working as a graphic designer or art director is to be able to make successful and appropriate creative choices from an abundance of information and ideas AND be able to articulate them with an extremely clear explanation. Making creative choices and successfully communicating these choices to a senior designer, art or creative director and more importantly, selling the ideas and choices to a client who will be paying for the work, is an artistic skill that is extremely valued in the business world. A great idea that cannot be clearly explained and sold does not get produced.

It is very common for students learning the art of communication design to struggle with making the best choices from their ideas. As professors we have noticed that after reviewing a wide array of student explorations and asking students to choose the best of their ideas we are surprised with the choices that have been made and feel that "the best/appropriate" selection was overlooked. Very often it seems that students do not think clearly about the "why" they have chosen or done something and when asked why, they typically explain their choices by using the statement "I liked this" or "I think this" without actually thinking about what they have chosen. Just liking something is not a sufficient explanation to support your choices.

To develop skills at gathering many visual and creative options
To develop the ability to edit through a wide array of options
To choose the most appropriate and creative options
To establish a hierarchal order when editing options
To be able to explain a clear rationale for a choice(s)
To understand the power of semiotics in communication design and advertising
To be able to successfully "sell" your choices to a client

Assignment Brief: Personal Storytelling through semiotics and visual signifiers

 Choices Exercise, Due Monday October 5th
Sign, symbols and image words or actual images become powerful signifiers when telling a story in creative writing, music, fine art, photography, communication design and illustration.

With this in mind, each of you are being asked to find a single piece of two-dimensional or three-dimensional art or a single dramatic photograph that captures the essence of your identity/personality both semiotically and metaphorically. Look for a broad array of images that captures what you believe represents a singular powerful image that depicts how you see yourself or how others possibly see you. Take time analyzing numerous artistic or photographic options. This choice should not just be an image that you like, or is obvious or popular, but one that represents you in many ways.

Prior to searching for this singular image you should make a significant (50 or more) word list of personal attributes or characteristics that represent you. The words should express your attitudes, quirks, the good and the bad, the silly or the serious, the agony or ecstasy, your spirit, your ideas etc. These words should be descriptive adjectives or action verbs or nouns. While one image cannot express all these words or the complex aspects of your identity, these "attributes" in words can be a starting point. After making this long list, choose the ten most significant and prioritize them in order of importance from one being the most significant to ten. This extensive word list should help you find the "appropriate choice" for this singular piece of art or photograph.

 Note: do not choose the predictable or obvious art clichés; choose images that show your insight and imagination.

After choosing the image, scan it and print it out so that it will fill a full size 8.5"x11" piece of paper. Be prepared to discuss and justify your choice verbally in class on Monday.

 Choices Exercise, Due Wednesday October 7th.
Select a single contemporary image (photo) that creatively and uniquely expresses how you believe the world (those people who are not American) currently view American behavior, values and attitudes.

 Note: Do not choose the predictable or obvious clichés; choose images that show your insight and imagination.
Once again you should begin with a word list of attributes that expresses a “world perspective of America” not a stereotypical American viewpoint or perspective. This will require you to discuss the issue with teammates and do some detailed research about world perspectives of America.

After choosing the single image, scan it and print it out so that it will fill a full size 8.5”x11” piece of paper. Be prepared to discuss and justify your choice verbally in class on Wednesday October 7th.

Phase one. Due Friday October 9th
Gather visual and written information that expresses your perspective about your identity and make creative choices that will allow you to design a visual storyboard, visual narrative with which to present a “Semiotic Choices Composition” about yourself. This visual presentation of personal semiotic signs, symbols and signifiers will be used to express your identity.

Problem procedure:
A. Gathering and Making Choices: Using the personal attributes list that you created in part one, each of you should use this list as a guide for gathering visual representations that express you in the following ways:
   1. Choose a singular descriptive word that captures your overall essence or your gestalt.
   2. Choose a typeface that the visual style (Garamond, Jensen, Bickham or any other) expresses you and then set your personality word using this typeface.
   3. Choose a single color or a specific color scheme that represents you from a color perspective.
   4. Choose a specific pattern of shapes or create your own pattern of shapes that expresses you.
   5. Choose a singular texture (actual or implied) that captures your personality.
   6. Choose a single (1) brand and its representative symbol (letter-mark, logotype, abstract or non-representational symbol) that represents your personal connection this strong brand. i.e. Target logo or symbol, Nike symbol, MTV, Walmart, Barney’s, BMW, Hummer, Mini Cooper, Apple, Channel, Budweiser, Evian or any other brand symbol.
   7. Choose a single genre of music and a musical group from this genre that represents your identity and captures your personality. Select a CD cover that represents your personality using this group or individual musical artist.
   8. If you were an animal, bird, fish, insect, reptile, etc., what non-human sentient being would you be? Select a great photo of this creature that would represent you.
   9. Select a single photograph of weather phenomena that captures your identity. Are you a tornado, hurricane, waterfall, hail storm, sunset, sunrise, raging river, rain storm, gentle rain, drizzle, a crashing wave, volcano, snowstorm, blizzard, firestorm, dramatic cloud formation or other.
   10. Select a poem, axiom or song lyric that expresses your personal point of view about your life?
B. Organize and rank these ten choices (one through ten from left to right) in a hierarchal order of importance and present the images, symbols, words, etc., in a neatly organized visual grid of ten photographic elements that are 2” x 2” squares or 2” x 3” rectangles or a combination of these two sizes on a 15” x 20” black board (using the horizontal axis). This hierarchal arrangement should be presented in two rows of five images that physically touch each other.
C. Written Rationale: Each of you is to clearly write (type) a simple and clear rationale as to how each of these ten choices represents you as a creative designer. Why have you chosen these ten representative images? You are to give clear explanations as to why you have made these choices and why you have ranked them in the order presented.

Major Project: Design and Composition: Due Monday October 12th
Using the ten selected visual images create a final design that expresses what you have learned about scale, organization, focal point, movement, positive space and negative space. This final design should express the level of hierarchal importance that each image represents about you and the size and the scale of these ten images should capture their importance. This is your opportunity to show the level of skill and craftsmanship that you have as a designer.
“Regardless of whether your goal is to innovate around a product, service, or business opportunity, you get good insights by having an observant and empathetic view of the world. You can’t just stand in your own shoes; you’ve got to be able to stand in the shoes of others. Empathy allows you to have original insights about the world. It also enables you to build better teams.” (IDEO)

This one day exercise introduces you to empathy. It encourages you to be observant and draw conclusions; it asks that you put yourself in someone else’s shoes and understand the person and his/her context. A person exists within a system. A person lives in a connected world—connections with objects, people and activities.

Working in group, you will be given an envelope. Each envelope contains photos from someone’s connected world. You will have to observe the photos very carefully and with your team, you will come up with a conclusion and narrative about this person. The narrative you build should support the photos in your envelope.

PART 1
1. Students are divided into 5 groups of 4.
2. Each group receives an envelope that contains photos that describe a character’s profile.
3. Each group member observes their group’s respective photos and think of the character and his/her life
   // students do not talk to each other in this stage // 10 minutes
4. After each student has observed and decided on who the character is, he/she shares his thoughts with team members
5. Team members debate and question each other’s choices until a final decision is reached regarding who is being represented in the photographs.
6. Each team presents character profile to the class

PART 2 (homework)
1. Each team brainstorms and creates and writes a 300 word long persona/personality profile/character profile—activity, job title, age, gender, personality, residence, etc.
2. Each team member comes up with a list of signifiers that will make up the photo packet// students differ from judgment in this stage.
3. Each team analyzes and questions the list of signifiers and decides on the elements of the photo packet.
4. Each team creates the photo packet.
5. Packets along with narrative and list of signifiers are handed in for grades.

Schedule
Part one: In-class exercise. In this exercise, you will develop your ability to:
Part two: Outside of class

Objectives
1. Observe
2. Question
3. Work collaboratively
4. Build narratives that support images (vice versa)
5. Empathize

in class=team exercise Wednesday Sept
out of class=individual due Sept 4
Exercise 4

Problem

Project parameters and structure

ART 2500 # MAP IT OUT # 2 WEEKS

Ethnography

Watching someone

As designers, you need to have/develop a passion for documenting, observing, analyzing, finding pattern, categorizing and thinking metaphorically. The world around you is a database of objects, feelings, people, places, color and typography; a database that we very rarely pay attention to anymore because of our daily routines and preoccupied minds. We go from point A to point B, without thinking of the "variable" (objects, people, places, colors, typography) we walk/drive/ride by.

In this project, you will be documenting your route from point A to point B. You will be experimenting with the modes of documentation (camera, drawing, physical object) as well as the "variables" (objects, people, places, colors, typography) you document. You will then translate your physical experience into a visual map of your experience through the use of methodologies you have been exposed to so far.

1. Pick a route from point A to B
2. Pick a mode of transportation (are you walking, riding your bike, skateboarding etc.)
3. Document the experience of going from point A to B // Be creative in the ways you document your experience. What is it that you are documenting? What is it that makes up your experience? Your documentation should fall under the following 4 categories: Micro and macro view. Indoor and Outdoor. Explore a total of 5 maps.
4. Analyze your route, your experience from point A to B, categorize, find visual patterns and similarities in your route. Present findings/analysis to class. Present a visual diagram that shows the path you followed
4b. Using your pattern, find creative ways to express the experience
5. Quickly map/sketch out a visual sample. Work at ¼ scale.
6. Narrow down to the (20) most successful ones
7. Refine the 20 sketches. Work at ½ scale
8. Narrow down to the most successful one(s)
9. Finalize the most successful one(s). Work full scale. 8 ½ x 25 ½ inches. Tight final pencil/sharpie renderings.

8 ½ x 25 ½ inches (solution may be vertical or horizontal)

Size

Schedule

November 6 > Assign Map project
November 9 > Due: documentation and analysis of route. Assign 80 sketches
November 11 > Due: 80 sketches. Assign 20 sketches
November 13 > Due: 20 ½-scale sketches
November 16 > Due: 5 most successful tight pencil
November 18 > Due: revised tight pencil
November 20 > Final version of tight pencil due for grades.
November 20 > Assign narrative sequencing project
Exercise 4 (cont.)

Objectives

In this project, you will develop your ability to:
1. document
2. analyze documentation
3. use/apply documentation
4. think systemically
5. work iteratively
6. think metaphorically
7. categorize
**Visual Juxtaposition Matrix**

A matrix system is a flexible creative system used to organize and create unexpected forced connections for dramatic visual storytelling. The categories along the left column can change according to the problem to be solved and may actually include typography, texture, and shapes, cultural images, geographic, historical, artistic, food, architecture, symbols, signs, colors or any other visual elements from which to create an unexpected visual juxtaposition.

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