

Creativity, Strategy, Design
Creativity

Jon Kolko

ac4d

2A

Creativity



Nigel Cross

Discovering Design Ability



“When designers are asked to discuss their abilities and to explain how they work, a few common themes emerge. One theme is the importance of creativity and intuition...

Another theme that emerges from designers’ own comments is based on the recognition that problems and solutions in design are closely interwoven – that ‘the solution’ is not always a straightforward answer to ‘the problem’...

A third common theme is the need to use sketches, drawings, and models of all kinds as a way of exploring problem and solution together.”

What is the role of intuition in your work?

Why isn't the solution a straightforward answer to the problem?

What role does sketching play in your work?

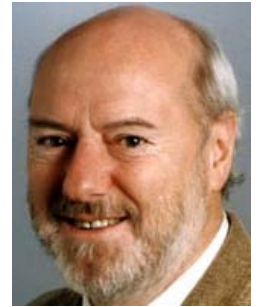
Nigel Cross

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“Some of the relevant information [in a design problem] can be found only by generating and testing solutions; some information, or ‘missing ingredient’, has to be provided by the designers himself...

this extra ingredient is often an ‘ordering principle’...

[Designers’] ordering principles or primary generators can, of course, be found to be inappropriate, but they often try to hang on to them because of their difficulties of going back and starting afresh.”

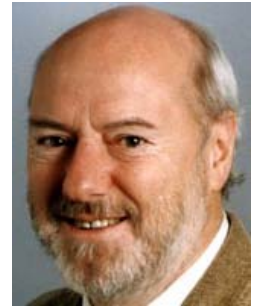


In your project work, are you hanging on to something because of the difficulty of going back and starting afresh?

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“Design ability therefore relies fundamentally on nonverbal media of thought and communication. This deep-seated aspect of design ability perhaps accounts for designers’ traditional reluctance, or inability, to verbalize their skill... ‘the way designers work may be inexplicable... these processes lie outside the bounds of verbal discourse: they are literally indescribable in linguistic terms.’”

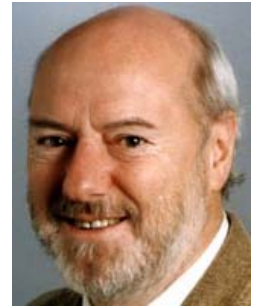


What do you think of that?

Nigel Cross

Discovering Design Ability

“What I have attempted to show is that design ability is a multi-faceted cognitive skill, possessed in some degree by everyone... my broader aim, to which I hope this paper will contribute, is the establishment and development of a view of design as a discipline in its own right... For many people, design is and should remain an interdisciplinary field of studies. But that would mean that we design scholars would forever be dependent on other disciplines as our paradigms and sources.”



Is design its
own discipline?
Can it be both
disciplinary and
interdisciplinary
at once?

Edward de Bono

Serious Creativity

“Self-organizing systems set up patterns – Such patterns are usually asymmetric. This means that we normally go along the main track without even noticing the side track. But if – somehow – we get across to the side track then, in hindsight, the route becomes obvious. This is the basis of both humor and creativity.”



What does this mean?

Edward de Bono

Serious Creativity

“The problem is this: every valuable, creative idea will always be logical in hindsight. If an idea were not logical in hindsight, then we would never be able to appreciate the value of the idea... if an idea is logical in hindsight, then better logic should have found it in the first place. So we try to teach more logic instead of taking creativity seriously.”



How can a creative idea be logical in hindsight?
Give an example.

Edward de Bono

Serious Creativity



“That is why an understanding of the basic behavior of patterning systems is necessary to understand serious creativity. Cutting across patterns is what I have called lateral thinking... But cutting across patterns is not natural behavior for the brain. The purpose of the brain is to establish and use routing patterns. That is why creativity is not a natural process in the brain – in fact it goes against the natural process of following patterns.”

Do you agree –
is “cutting
across patterns”
normal behavior
for the brain?
Why or why
not?

Edward de Bono

Serious Creativity

“In humor, the storyteller suddenly places us on the side track and immediately we can see our way back to the starting point. The punch line serves as the bridge between the main track and the side track. With lateral thinking, however, there is no storyteller to make the jump for us. So we have to devise a practical means for cutting across the tracks. We can do this by using a combination of provocation and movement.”



Describe the relationship between humor and creativity.

Edward de Bono
Serious Creativity



“The random word is the simples of all creative techniques.”

Why might this work?

Donald Schön

Problems, Frames, and Perspectives on Designing



“The designer asks himself, in effect, ‘What if I did *this*?’ where ‘this’ is a move whose consequences and implications he traces in a virtual world of a drawing or model. Making a design move in a situation can serve, at once, to test a hypothesis, explore phenomena, and affirm or negate the move... The very invention of a move or hypothesis depends on a normative framing of the situation, a setting of some problems to be solved.”

What do you think about the idea of “moves” in design?

What is a normative framing of a situation?

Where does it come from?

Donald Schön

Problems, Frames, and Perspectives on Designing



“When moves function in an exploratory way, the designer allows the situation to ‘talk back’ to him, causing him to see things in a new way – to construct new meanings and intentions. It is only within the framework of an appreciative system – with its likings, preferences, values, norms, and meanings – that design experimentation can achieve a kind of objectivity.”

What is the situational “talk back”, in the context of your current projects?

What is an appreciative system?

Donald Schön

Problems, Frames, and Perspectives on Designing



“Both the hierarchical order that Harold struggles to avoid, and the continuous flowing approach he tries to achieve, have strong implications for the treatment of vertical organization, mechanical system, and systems of control and circulation.... Each approach is not only a way of framing *this* design task, but an indication of a generic perspective that could be used to frame any design task of comparable scale and complexity.”

Describe the relationship between specific (“local”) design decisions and broad (“global”) design philosophies.

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Creativity



Describe the relationship between objectivity, subjectivity, and boundary conditions as presented by these three authors.

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