

420-NCC-ID – Concept & colors - Class guide

Class 01

What is design?

- To communicate a message or to express a concept a certain way with a certain style.

Qualities to develop :

- Communication
- conception
- *savoir-faire*
- style

Designer's tasks

- Communicator
 - Uses his talents for the client
 - Analyses the mandates
 - Develops strategies to reach different publics
 - Develops and produce a concept
 - Applies the concept
 - Measures effects

Technician

- Many theoretical competences mandatory
- Knowledge and mastering of many softwares
- Savoir-faire related to different medias

Artist

- Must be imaginative and creative (problem solving and creation)
- Different approaches and techniques
- Mastering of different medias
- Must have sensitivity in order to understand different publics, cultures, etc.

Business

- May have to develop his own market
- Customer relations
- Understanding of consumers behaviors and needs
- Marketing basic notions

Style

- Closely related to the designer's personality :
- One must develop his personality, his culture, his eye and critic sens: we must learn!
- Creative individual : We are all unique, we must only discover or rediscover ourselves.
- Originality and uniqueness : become ourselves so much that only us can do things our way.

Genres and styles

- Over 100 000 graphic styles :
- Bauhaus, Suisse School of design, Urban grunge, Stretch Pixel, Brush, C4D, TAG, comic book, vintage, etc.
- Tools and techniques influence the final style:
 - Clean [Presentation 1.02]
 - Busy [Presentation 1.03]
 - Minimalist [Presentation 1.04]
 - Abstract [Presentation 1.05]
 - Realistic [Presentation 1.06]
 - Surrealist [Presentation 1.07]
 - Impressionist [Presentation 1.08]
- REMEMBER
You don't find a style... a style finds you.

EXAMPLES :

Alberto Seveso

<http://www.burdu976.com/>

Adhemas Batista

<http://www.adhemas.com/>

Pete Harrison

<http://www.supercombo.co.uk/Core/>

James White

<http://blog.signalnoise.com/>

<http://www.webdesignshock.com/design-trends-for-2011/>

Basics of communications

- Sender > Message > Receiver [Presentation 1.09]

Communicational actors

- Sender
 - Communicator
 - Client
 - Spokesperson
 - The reel sender is the client
- Receiver
 - Receivers have specificities

Communicational goals

- Possible main goals:
 - Sell a product or service
 - Produce or maintain a corporate image / a brand
 - Inform
 - Change behaviours
- There can also be secondary goals (short, medium, long terms)

Communicational mechanisms [Presentation 1.10]

- The medium
- The channel
- Encoding and decoding
- Perverse effects
 - Groupe experiment : Chinese whisper

Adapted (customized) messages and communications

- Face to face = best form of communication
 - Allows to verify in real time that the message was understood
 - Allows to correct the message in real time if needed
 - Bidirectional (as opposed to unidirectional)
 - Avoid perverse effects
- Define Sender
 - Who's the sender?
 - How does he want to be perceived?
 - What are his needs?
 - What are his goals?
 - What promotional material are in used or has been used in the past? Etc.

- Define receivers
 - Target publics
 - Different types of publics:
 - unconcerned
 - potential
 - informed audience
 - active
- Public analysis criteria
 - Socio-cultural
 - Socio-Economical
 - Psychological
 - Accessibility to the communication

Efficient mediums and channels[\[Presentation 1.11\]](#)

- media types
 - Written media
 - Mass media (Télévision, cinéma, radio, presse, affichage, internet)
 - Electronic media
- Channel types
 - TV chain and networks (and specific programs)
 - Newspaper, magazines, etc.
 - Radio stations (and specific programs)
 - Display formats and networks (Panels on the streets, etc.)
 - Web sites
 - Feature films and/or movie theaters
- Channel levels
 - Popular
 - Official
 - Reassuring
- Directionality of channels
 - Unidirectional
 - Bidirectional
 - Feedback capacity and efficiency
 - Strength of bidirectional communications
- Basic communication strategies
 - Snowball effect (people tend to imitate each other) [\[Presentation 1.12\]](#)
 - Propaganda [\[Presentation 1.13\]](#)
 - Uses and gratifications [\[Presentation 1.14\]](#)
 - Two steps flow [\[Presentation 1.15\]](#)

Assignment 1 (5 points)

Search the internet in order to find a good example for each of the followings:

- Example of propaganda communication
- Example of a communication using the two steps flow strategy
- Example of communication targeting young men
- Example of communication targeting young women
- Example of public service communication

Students will have to present and explain their choices.

Class 02

Assignment 1 : presentation

Formal content

What is formal content ?

- Denoted element: perceivable, arranged in a composition
- Formal content :
 - Point:
 - Has a position, but no extension [Presentation 2.02]
 - Grouping reflex: brain creates lines, shapes or groups [Presentation 2.03]
 - Completion phenomenon: [Presentation 2.04]
parts reconstructs the shape in the brain
 - Line:
 - Path left by a moving point
 - Characterized by a length and a direction
 - Used by itself or to draw contours
 - Reel or suggested (grouping/completion)
 - Types: organic, rigid, various weight [Presentation 2.05]
 - Can link elements [Presentation 2.06]
 - Suggest a movement (+ suggested line - completion) [Presentation 2.07]
 - Can guide reader's gaze towards an element [Presentation 2.08]
 - Can create perspective and continuity [Presentation 2.09]
 - Can create density, patterns or textures [Presentation 2.10]
 - Shapes:
 - Primary shapes: circle (oval), square (rectangle), triangle [Presentation 2.11]
 - Organic shapes [Presentation 2.12]
 - Non-figurative abstract shapes (e.g. stain) [Presentation 2.13]
 - Texture: [Presentation 2.14]
 - Tactile sensation / imitates a material, a finish
 - Can be produced using points, lines, tones and tints
 - Pattern: [Presentation 2.15]
 - Regular repetition of a form
 - Fluid patterns
 - Branching patterns

- Tints and tones [Presentation 2.16]
 - Tint = The color itself (with no mix of white or black)
 - Value = A tint mixed with white or black
 - Can create depth: Clear appears closer than dark
 - Can create movement: Natural movement from dark to clear
- Images
 - Illustrations [Presentation 2.17]
 - Photographies [Presentation 2.18]
- Text [Presentation 2.19]
 - Formal element able to transmit linguistic content
 - Categories: Titles, subtitles, heading, body of text, bullet points, call out and quote text, etc.

Assignment 2 (5 points)

In Illustrator (8" x 10" portrait) and using primary shapes, points, lines and/or colors, create a composition expressing the theme for each of the followings :

- Revolution
- Apathy
- Happyyness
- Sadness

Class 03

Assignment 2 : presentation

Page layout

[Presentation 3.02]

- Positioning element in the format in order to transmit a message

Cognitive ergonomics

- Create, structure and organize content so the reader naturally understands the structure and easily finds what he needs
- Goal : facilitating understanding
- Goal : accelerate reading
- The layout already tells a lot about a document
- Example: page of a novel
- Example: a poem
- Example: magazine
- Example: newspaper

[Presentation 3.03]

[Presentation 3.04]

[Presentation 3.05]

[Presentation 3.06]

Hiarchization of contents

- Importance of hiarchization
- Example: Grocery list without proper layout
- Example: Grocery list with proper layout, headings, etc.

[Presentation 3.07]

Assignment 3 (5 points)

Based on what have been covered today (yet with limited knowledge), create a job offer for newspaper with the texts and elements supplied by the teacher.

Format : 2,5'' x 4''

Resolution : 150 dpi

Color mode : Grayscale

Class 04

Assignment 3 : presentation

Composition: basics

- Format (frame): [Presentation 4.02]
 - Dimension + orientation
Usually square or rectangle (portrait or landscape)
 - Square: Neutral [Presentation 4.03]
 - Landscape: peaceful, relaxing, reassuring [Presentation 4.04]
 - Portrait: dynamic, authoritative [Presentation 4.05]
- Positioning elements:
 - Perfectly centered: no tension, easily noticeable [Presentation 4.06]
 - Moved away from center:
 - creates tension
 - Suggests a direction (examples):
 - right: progression [Presentation 4.07]
 - left: regression [Presentation 4.08]
 - lower left: fall [Presentation 4.09]
 - upper right: rise
- Deactivated zone:
 - Zone lost because of the positioning of element(s) [Presentation 4.10]
 - How to reactivate a zone (example) [Presentation 4.11]
[Presentation 4.12]

Fundamental notions of iconic reading (Gestalt)

- How images and compositions are naturally read [Presentation 4.13]
 - Z shape reading (general) + F shape reading (simple text + web) [Presentation 4.14]
 - Stepping from one interest zone to another [Presentation 4.15]
 - F shape reading [Presentation 4.16]
 - Lazy eye : naturally falling if no interest zone
 - Retention phenomenon (to keep the eyes in the composition)

Designer's main goals:

- Grab attention (Hook)
- Interesting the reader (creating interest zone(s) + guiding the reader's eyes)
- Favor the retention mechanism (to deliver an efficient message)

Basic composition lines

- The frame [Presentation 4.17]
- Vertical and horizontal centers lines (axis) [Presentation 4.18]
- Diagonals (ascending + descending) [Presentation 4.19]

The rule of thirds (Golden ratio, Fibonacci)

- Guidelines to help create an esthetically pleasing composition
Golden ratio: 1.618
Divide the format in 9 equal parts (using equally spaced vertical and horizontal axis)

Power axis:

[Presentation 4.20]

- Horizontal: horizon and subject eyes
- Vertical: giving predominance to elements
- Points of interest [Presentation 4.21]
- Horizon on a line (not centered) [Presentation 4.22]
- Subject on vertical line (not centered) [Presentation 4.23]
- Subject on a point of interest [Presentation 4.24]
- Comparison (before/after) [Presentation 4.25]
- Comparison (before/after) [Presentation 4.26]
- Comparison (before/after) [Presentation 4.27]

Composition plans:

- Image depth
- Foreground + median ground + background
- Iconic reading (example)
- Echo and Narcissus (John William Waterhouse, 1903):
 - The frame (orientation and size) [Presentation 4.28]
 - Hook (opening (sky) upper left) [Presentation 4.29]
 - Horizon on the first 1/3 horizontal axis [Presentation 4.30]
= tells us where the action takes place
 - Dominant character (Echo):
Off a power line = not the main subject but a tool
Looking towards Narcissus on the descending axis [Presentation 4.31]

- Predominant character (Narcissus):
Lower right interest point (junction of 2 13 lines) = he's the subject (focal point)
Staring to a reflection of his face / Reflection staring back at him (reader is trapped)
- Hook : Entrance (upper left)
Nudity: Circles (head + breast)
- Guiding the eyes of the reader:
Echo staring at Narcissus (eyes, nose, breast, arm and hand, toga)
Trunk of the 1st tree + lower vegetation directed towards right
River guiding from left background to right foreground
2nd tree guiding towards lower right part of composition
Togas and skin tones color (low saturation to high saturation)
- Retention: leaves on top, branches on the right, stones under Narcissus, etc

Subordination principles

[Presentation 4.32]

- Predominant element(s)
- Dominant element(s)
- Subordinate element(s)
- Image depth (+ depth of field + directions)

Assignment 4 (5 points)

CD COVER

(120mm x 120mm, RGB, 150 dpi)

Using random elements technique :

- On Wikipedia, click on «Random article» (upper-left)
- <https://en.wikipedia.org/wiki/Special:Random>
- The title of the article (all or part) will be used as the band name.
- On Quotationspage, click on «Random quotes» (upper-left)
- <http://www.quotationspage.com>
- Use the 4 or 5 last words of the very last quote of the page
- This will be used as the title of the album
- On Flickr, go to «Explore» then «Recent Photos»
- <https://www.flickr.com/explore>
- Scroll randomly
- The third image will be the one you will use on your CD cover

* You can manipulate the image as much as wanted, use typography, lines, shapes, etc.

Course 05

Assignment 4 : presentation

Basics of design

Importance of sketching)

- Try not to jump on the computer right away
- Start with sketching (analog work)
THEN bring it to computer
- Avoids a lot of technical work (in softwares)

[Presentation : 5.02]

[Presentation : 5.03]

The mood board

[Presentation : 5.04]

- Grouped elements to help define a style to a composition
- May include :
 - Images (representative of the style looked for)
 - Fonts (titles, subtitles, body of text...)
 - Color schemes
 - Layout examples
 - Effects, etc.

The focal point

- Zone in a composition where eyes are guided
- Other elements guide the eyes towards the focal points
- There may be multiple focal points
THEN there must be a hierarchy

[Presentation : 5.05]

[Presentation : 5.06]

Principles of design

[Presentation : 5.07]

Balance

[Presentation : 5.08]

- Balanced composition feels right
- Balance does not mean symmetry
IT MEANS weight evenly distributed
- Two big masses
One big mass / multiple smaller
- Elements of balance :
 - Tonal balance (dark / light)
 - Color balance (bold & bright / subtle, neutral)
 - Size balance (big / small)
 - Texture balance (heavily textured / smooth)
 - Space balance (flows into space / towards frame)
 - Abstract balance (conceptual : contrast of ideas or concepts)
- Suggested video :
<https://www.youtube.com/watch?v=S3Jne3xrMsM>

[Presentation : 5.09]

[Presentation : 5.10]

Symmetry

- Symmetrical (formal) [Presentation : 5.11]
- Approximate symmetry [Presentation : 5.12]
- Radial symmetry [Presentation : 5.13]
- Asymmetry [Presentation : 5.14]

Flow and rhythm

- Flow guides the eyes [Presentation : 5.15]
It gives a direction
- Rhythm creates a power towards the focal point [Presentation : 5.16]
- Flow and rhythm can be: [Presentation : 5.17]
 - Regular
 - Progressive
 - Fluid (flowing)

Unity

- Can be obtained in many ways :
 - Closure reflex (phenomenon) [Presentation : 5.18]
 - Continuity [Presentation : 5.19]
 - Simplicity [Presentation : 5.20]
 - Proximity [Presentation : 5.21]
Brain forms groups to simplify its tasks
 - Alignment : [Presentation : 5.22]
 - horizontal / vertical
 - borders alignment
 - center alignment
 - Optical alignment (trust your instincts) [Presentation : 5.23]
 - Similarity [Presentation : 5.24]
 - Superimpose (extreme proximity) [Presentation : 5.25]
 - Contrast (opposition) [Presentation : 5.26]
 - Positive and negative space (figure/ground) [Presentation : 5.27]

Image depth

- As opposed to flat image / flat design [Presentation : 5.28]
- Simulates depth in the composition :
 - Atmospheric perspective [Presentation : 5.29]
 - Perspective (vanishing point) [Presentation : 5.30]
 - Different grounds (foreground, middleground, background)

Assignment 5 (5 points)

POSTER

8" x 12" (8" x 14" maximum)

72 or 150 dpi

Create a poster on a theme

(Theme provided by the teacher: related to actuality)

Assignment could be using a limited number of element supplied by the teacher

Course 06

INTRA EXAM (20%)

Course 07

Assignment 5 : presentation

Color theory

Color modes :

- CMYK (Subtractive colors): [Presentation : 7.02]
 - Used for printing (Pigment in suspension in a solvent)
 - Also called 4 colours process
 - The 3 colors create black (actually dark brown)
- RVB (Additive colors):
 - Used for screen, video, etc
 - Decomposes light in its spectrum
 - All colors create white

Color perception system

- We see reflection of light on objects
- Objects absorb part of the light [Presentation : 7.03]
The part of light not absorbed is reflected [Presentation : 7.04]
AND perceived by the eyes
- Eyes analyze the light and transmit informations to the brain

Eye system

[Presentation : 7.05]

- Rods:
 - Detect levels of light
 - located in periphery of retina
 - None in the center part of retina
 - tips: to see better in darkness, nod your heads so light reaches rods
- Cones:
 - Detect colors (not light)
 - located in the center of retina
 - 3 specialized groups (for red, green and blue – and more rarely orange)
- Fovea
 - Center part of the retina filled with cones and half of the optical nerves
 - Sharp vision used for precise activities such as reading
- Optical nerves
 - Transports informations to the brain

Hue value and saturation

[Presentation : 7.06]

- Hue = chroma (color itself)
- Value = lightness / darkness (value + hue = tint)
- Saturation = level of color purity

The color wheel**Displays the colors :**

[Presentation : 7.07]

- Hue: pure color (External circle of the wheel)
- Tints: Hue + white
- Tones: hue + grey
- Shades: Hue + black
- Saturated (in periphery) / Unsaturated (in center)
- Warm colors / cold colors (halves of color wheel)

Subtractive colors

- Primary colors:
 - Yellow / Blue / Red
 - Cannot be obtained by a mix
 - Are mixed to create other colors

[Presentation : 7.08]

- Secondary colors :
Equal mix of 2 primary colors
 - purple (Red + blue)
 - Green (Blue + yellow)
 - Orange (Red + yellow)

[Presentation : 7.09]

- Tertiary colors (intermediate):
Equal mix of 1 primary and 1 secondary colors
 - Red + purple = Magenta
 - Blue + purple = Violet
 - Blue + green = Teal
 - Yellow + green = Chartreuse
 - Yellow + orange = Amber
 - Red + orange = Vermillon

[Presentation : 7.10]

Color schemes (swatches)

Monochromatic :

- Only one color (tints, tones and shades)

Complementary colors :

[Presentation : 7.11]

- Opposed colors on the wheel
A warm and a cold color
- Creates great contrast (very dynamic)
- One color counters the other
Equal mix of 2 complementaries = 50% gray

Analogous (adjacent) :

[Presentation : 7.12]

- Selection of colors next to each other on the wheel (warm or cold)
- Favors unity
- Creates a relaxing ambiance
- ALSO : Tone on tone / Camaïeu

Split complementary

[Presentation : 7.13]

- 1 color + the two neighbours of its complementary

Triadic (balanced colors)

[Presentation : 7.14]

- Selection made using an equilateral triangle on the wheel

Double split (rectangle - tetratic)

[Presentation : 7.15]

- 2 paired of complementary colors, one apart on the wheel

Double split (square)

[Presentation : 7.16]

- Similar to the rectangle scheme
BUT colors are evenly distant

Overall slide

[Presentation : 7.17]

Influence of environment on color perception

Contrasts:

- Pure color (hue) contrast [Presentation : 7.18]
Selection of colors to their maximum chroma
- Cool/warm contrast [Presentation : 7.19]
Cool colors seem more distant
Warm colors seems in foreground (or even floating)
- Light/dark contrast [Presentation : 7.20]
- Simultaneous contrast [Presentation : 7.21]
Complementary of a color created by our eyes (on gray)
- Complementary contrast [Presentation : 7.22]
- Saturation contrast (contrast of quality) [Presentation : 7.23]
Contrast between a high chroma color and a dull one [Presentation : 7.24]

Color illusions

- Luminosity contrast: [Presentation : 7.25]
 - Dark background [Presentation : 7.26]
= element seems lighter (and bigger) than it is
 - Light background [Presentation : 7.27]
= element seems darker than it is
- Saturation contrast: [Presentation : 7.28]
 - On dull background = element seem more saturated
 - On saturated background = element seems more dull
- Tint contrast: [Presentation : 7.29]
 - Cold background = element seems warmer
 - Warm background = element seems colder
- Simultaneous contrast: [Presentation : 7.30]
 - Eye requires the complementary of a color
 - Element surrounded by its complementary = high contrast
 - Neutral color (grey, white or black)
lightly tinted by the surrounding color's complementary
- Residual image : [Presentation : 7.31]
 - After fixing a color, look at a white surface [Presentation : 7.32]
= you see its complimentary on a white surface [Presentation : 7.33]
BECAUSE = one group of cones gets tired
AND = delay in transmission of infos to the brain

Other optical illusions

- [Presentation : 7.34]
- [Presentation : 7.35]
- [Presentation : 7.36]
- [Presentation : 7.37]

Important notes:

- Warm colors appears more foreground than cold colors (they pop and can float) [Presentation : 7.38]
- Tints appears more foreground than shades [Presentation : 7.39]
- Temperature is stronger than tint (warm/cold)

Color symbolism

[Presentation : 7.40]

Varies depending of cultures, but some generalities :

Cold colors:

- Calming
- Cold color element seems smaller than if it's warm
- Blue:
 - Sky / sea (preferred color of 80% of people)
 - Calming / relaxing
 - Intelligence, stability, unity, conservative
 - Gives power without being strict (corporate color)
- Green:
 - Color of life (vegetation)
 - Jealousy, envy, unexperienced + ecology
 - Balance, harmony, stability
 - Reminds: spring, beginnings, starting (green light)
- Turquoise:
 - Connotations: soft, feminine, sophisticated
 - Water / minerals
 - Can seem vintage (50-60)
- Grey:
 - Neutral, cold, conservative
 - Can be used with any other color
 - Used for : Mourning, funerals, formal situations
 - Sophisticated (without the negative aspects of black)
 - Light greys = a lot like white
- Silver:
 - Cold as grey BUT more dynamic
 - Can be stylish and modern

- White:
 - Pure, clean, innocent
 - Can be used with any other color
 - Weddings (Funeral in orient), medical, royalty, angels
 - The good guys in films

Warm color

- Give liife (dynamic)
- Can create both excitement / anxiety
- Can suggest optimism / violence
- Fire, volcanos, warm seasons
- Warm color elements seems bigger than if they were cold
- Seem to be position in foreground of a composition
- Red:
 - Warmth, flesh, blood, powerful emotions (love and violence)
 - Stimulating, symbol of power (red ties of administrators)
 - Danger, Emergency and authority (street red lights)
- Pink:
 - Soft red, less violent
 - Sugar, candy floss, chewing-gum, baby (girl)
 - Romantical love, amusement, tenderness
 - Softness and delicacy
- Yellow:
 - Sun, joy, happyness / disappointment, cowardice
 - Stunning, used to signal risk, danger
 - May suggest freshness and health
 - Suits well an earth tones scheme
- Orange:
 - Vibrating, shares the attributes of red an yellow
 - Energy, warmth, sun, health (vitamin C)
 - Less intense and agresive than red
 - Reminds of fall season, pumpkin, halloween
- Black:
 - Negation of colors, conservative
 - Can be use with any other colors except dak tones
 - Suggests conflicts
 - Serious, conventional, mysterious, sexy, sophisticated
 - Mourning, rebellion, mean (black hats in western movies)
- Brown:
 - Ground, dirt, nature, warm neutrality
 - Stability, satiety, simplicity, friendship, trust, support, health

Assignment 6 (5 points)

Find 5 communication images (advertising, posters, etc.) on Internet where color plays an important role.

Students will have to present and explain their findings.

Course 08

Assignment 5 (5 points): presentation

Conceptualization

The concept

- Linked to :
 - Communicational intentions :
 - Leadership / motivation
Leading people towards achievement of a common goal.
(e.g. reducing resistance to change)
 - Knowledge
Conveying knowledge.
(e.g. to teach certain tasks to a group)
 - Change behaviours (Influencing actions)
(e.g. Quit smoking / Reduce speed, etc.)
 - Persuasion
Selling an idea.
(e.g. to change public's mind about a topic.)
 - Entertainment
(e.g. music, art, humour or stories)
 - Demand Generation
Creating interest for a product or service.
 - Brand Awareness
Developing brand recognition and brand awareness.
 - Close a deal (sell)
Getting to close commercial transactions
 - Target public(s):
In order to adapt message correctly
 - Location (country, province, city...)
 - Male or female
 - Age range
 - Socio-economical class
 - Socio-cultural level
 - Client's corporate image (when commercial):
 - Actual image / wanted image
 - Branding (when marketing)

What's a communicational concept

- Act of articulating a message around an idea, a concept to solve a problem, to achieve goals
ALSO = General and abstract mental representation of an object
- An act where we create in the reader's mind something that wasn't there
- Representation :
 - The representation replaces the absent object.
 - e.g. : A photograph of someone represents this person even if this person isn't there
 - Something existing only in the mind that represents something or someone

EXAMPLE : The Hammer

- Sitting at the table of a friend's place,
I notice a nail coming out on which someone could get hurt.
- I need a hammer to fix it at once.
- If I was home, I would think of my own hammer; the one I know precisely.
That's a representation.
- Since I'm not home and I don't know my friend's tool, I think and ask for a hammer.
Not a precise hammer, but the general representation of a hammer.
That's a concept
- We say words, but we think concepts

Concepts' organization

[Presentation : 8.02]

- Organized from general to specific - Structured in a relation of «container to content»
- EXAMPLE:
 - I can say : All hammers are tools
(tools = general concept / Hammers = specific concept)
AND all hammers are different
 - BUT : I can't say : All tools are hammers
 - SO : the concept of tool includes all possible tools (Common kind)
 - BUT : within the concept of tool, the elements have differences (Specific differences)

Concept's structure and utility

- Concepts are :
 - Born from of relation to the external world
 - MORE OFTEN : consequence of education, judgments, predefined ideas of something
RATHER THAN : the result of an experience or personal reflexion

Emergence of concepts

- From our relation to the world : 5 senses
- Sensations produce a sort of mental image
(Link between the perceived object and the mind)
- Those images are evaluated and classified by the mind as good or bad

Mind conditioning

- Mind = result of our experiences, education, relations to others
- We are all conditioned :
schools, rules, laws, culture, religion, life experiences

Concepts' utility

- They organize informations in the brain (hierarchy)
- Makes easier relations between informations
- Allows a group of individuals to have the same general understanding of things
SO = Facilitates communications
- Using concept correctly = More efficient and powerful messages
BECAUSE = the message is built in the reader's mind
- Because they are individual's constructs
= they are felt more intensely (very personal)
- EXAMPLE : LOVE
 - We all have a different representations and definitions of love
 - We cannot see love as it is a concept
 - But everybody knows what love is
 - If you want the precisely explain your feeling to your lover
it would take hundreds of very boring explanations
 - INSTEAD : you just draw a heart
(represents the concept love, of YOUR precise love)

Typicality

- In a target public, individuals can be :
 - Typical :
Possess many attributes of the group they belong to
 - Atypical (non-typical) :
Possess fewer attributes of the group they belong to
 - Prototype :
Individuals whom are the most representative of the group they belong to

Concepts in visual arts :

- Figurative : [Presentation : 8.03]
 - Represents reality. Objects can be recognized, identified
- Non-figurative (Abstract) : [Presentation : 8.04]
 - May represent an emotion, for instance; not reality.
 - Objects cannot be recognized nor identified
- Conceptual : [Presentation : 8.05]
 - Represents a concept.
 - Elements can be recognized or not
BUT : they are used to deliver a message, and idea...
 - Elements are selected and organized so the reader link them in his mind to build the message
 - Very powerful
 - Art isn't anymore the mastering of a technique
It is the mastering of formal elements to create a concept's in the readers mind

The mechanisms of creativity

The brain

[Presentation : 8.06]

- Left brain:
 - Logical, organized
 - Measures, evaluate, compares, search for answers, economics, practical sense
 - Prefers acts over reflexion or dreaming
 - Rigid, critical, relies on facts and knowledge
 - Prefers predefined solutions (safety)
 - Responsible of language and writing
 - Controls right side of the body
- Right brain:
 - Dreamer, imaginative, playful, artsy
 - Less organized, approximate, intuitive, not good at analyzing
 - Problems differencing facts and problems
 - Controls left side of the body
- Both brains linked by Corpus callous
- Both brains work together adequately (for normal individuals)

The mind (psyche)

[Presentation : 8.07]

- Mechanisms of the mind:
 - Ego:
 - Personality (Ego means = me)
 - Visible part of the personality
 - Takes the final decision
 - Surperego:
 - Pressures the Ego : Obedient of rules, laws, dogmas, safety, common sense, etc.
 - The little angel in cartoons
 - id:
 - Pressures the Ego : Chaotic, agressivity, oriented on pleasures, breaking the rules, crimes, excesses, unconscious desires, all possible flaws, bad things, thinks of oneself, etc.
 - The little demon in cartoons
- Influenced by SUPEREGO and ID = Ego makes choices
- If SUPEREGO or ID unbalanced = neurosis

- Drives (urges):
 - Eros:
 - Pushes towards life
 - Pushes the ego to accomplish things, to get better, etc.
 - Thanatos:
 - Pushes towards death
 - Pushes the ego to fail, get worst, bad, to autodestruction
 - Sexual:
 - Pushes towards sexual activities
 - Mating, procreate, search for partners, etc.
 - Ultimate power:
 - Desire for power, maximum efficiency, to win
e.g. buy the fastest car, the loudest sound system, etc.
- Conscious: [Presentation : 8.08]
 - Everything we are conscious of
 - Everything our senses perceive and remember (and our deductions from it)
 - It is an accessible database
- Preconscious:
 - Memories
 - Stored knowledge and informations
- Unconscious:
 - Hidden data of the brain
 - Forgotten and unconscious perception of things (attention focusses on the important)
 - Unaccessible database :
 - Fears
 - Violent motives
 - Trauma blocking some informations
 - Various fantasies and unacceptable sexual behaviours
 - Shameful experiences and selfish needs
 - BUT ALSO :
inherited unconscious knowledge
(e.g. 8-12 generations worth of experiences passed by mothers)
 - Collective knowledge (network)
 - Collective unconsciousness
 - Coincidences may not exist:
The unconscious makes connexions using data you don't have direct access to
- Intuition:
 - The 3 brains (Brain / heart / guts)
Brain = tasks
Heart = mainly survival, emotions
Guts = communication from the unconscious
 - Trust your guts feelings
brain usually tries to accommodate your desires and needs (but not that trustworthy)

Imagination :

- Basic ingredient of creativity
- Faculty to further ourselves from reality to create dreams and fantasies
- Everybody has an infinite source of imagination
- Very natural during child years:
 - No guards and barriers
 - An open attitude towards everything
 - (relatively not judgmental)
 - Playful
 - In touch with perceptions (More you perceive, more you are imaginative)
- COMMON BELIEF = to create image in your mind
IN FACT = aptitude to deform images from perception (to go over the common views)
- IMAGES CAN BE (TYPES) :
perceptions, memories of perceptions, actual memories, colors, shapes, feelings, etc.
- HOW IT WORKS :
One image triggers a new image (of any type) which triggers another one, etc.
(bringing you further and further from the original image/perception)
- Adult has been very conditioned = not in contact with imagination anymore
- You need to bring back (or to reconnect with) the child in you
to approach creativity tasks like a game, not a job
to enjoy the creative process (play) and not only goal oriented (work)

Originality

- Often misunderstood for = surprising, weird, extravagant, special, etc.
- Originality comes from the word «origin» (like in mathematics = o, center) = Me (Ego)
- Originality means = Faculty of being able to profoundly be yourself
- To be original :
 - Don't try to be someone else
 - Learn to trust yourself and show the real you to the world
(humility, no defense mechanisms)
 - Learn to dare doing things your way
(accept errors, accept vulnerability)
 - You are the only one being able to be you
 - If you are yourself, nobody else can offer what you offer

Creativity

- Faculty of being able to transform the fruits of imagination into a communicable creation.
ALSO = a way to find new solutions to a given problem
- All activities can be creative: Sciences, Mechanics, Cooking, etc.
- IT IS = the faculty of being able to see things differently
IT IS = The faculty of being able to produce novelties
- Creativity is universal:
 - Creativity is not an inner aptitude (must be developed)
Like a muscle = more you train, more imaginative you get
TO TRAIN = new attitude, creativity games (like for children)
 - NOT MAGICAL = it is the result of work
Forget the common image of a genius mind who sits there and have an illumination
(Almost never happens)
 - How is creativity useful?:
 - Generates new discoveries (sciences)
 - Generates new products and financial gains
Solutions (or new solutions) to problems
 - Personal growth:
 - It's an act of emancipation
Think of the first guy who gathered flowers to make a bouquet (What for?)
 - Pleases the creator but also his surroundings
 - Act of love / wanting to make the world a better place / bring answers / etc.

Brenan's hierarchy of imagination

[Presentation : 8.09]

- Imagination
 - Unconstrained (pure and unapplied)
- Creativity
 - Rubbing 2 ideas together (bounded applied-imagination)
- Problem solving
 - Creativity constrained by reality (street smart / execution)
- Reflex
 - Instinctive and immediate reaction to external stimulus

Creativity's mechanisms

The idea :

- Result of the confrontation between a problem and an external stimulus
- Pops suddenly in your mind

Bisociation :

[Presentation : 8.10]

- $A + B = C$
problem + stimulus = idea

Ideas creation process

Divergence / convergence model

[Presentation : 8.11]

- Need to be used together (the first prior to the second):
- Divergence :
 - Process to generate as many ideas as possible
 - Right brain (imaginative)
 - Create as many data as possible
 - Must be spontaneous (one idea/image leading to the other)
 - No thinking (let it flow, no judgement, as fast as possible)
 - Must never apply logics and accept all weird and funny ideas
 - Must be done on a short period of time (one shot)
 - GOAL = Generate ideas
- Convergence :
 - Left brain (logical)
 - Filter the ideas (most efficient, most feasible, etc.)
 - Link the ideas together / group them, etc.
 - GOAL = Generate concepts (solutions)

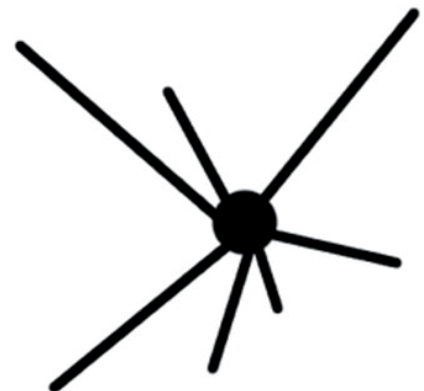
Group activity

[Presentation : 8.12]

Torrance test of creative thinking (TTCT)

Looking at the following abstract drawing, everybody must list as many ideas triggered by the image.

- What does it make them think of (10 minutes maximum).
- Students presents their findings.
- Notice the common ideas and the more original ideas and ask how it came to them



Wallis ideas creation model

If one step is not respected, it will negatively influence the followings.

Preparation :

- Define the problem precisely
- Problem must be understood or the solution won't be efficient

Incubation :

- DO NOTHING
- Think, let the brain make new neuronal connexions
- Right brain needs to bathe in the problem
- This takes some times (both psychological and physiological process)
- If you try to find a solution right away = brain is not ready

Illumination :

- Apply divergence approach
- Create ideas (not concepts, not solutions)
- It is a chaotic and illogical phase

Verification :

- Apply convergence approach
- Filter and compare ideas
- Link and group ideas
- Try to find concepts and solutions
- Keep the best ideas and explain them (written)

Creativity : Encourage and avoid**INCITE / HELP :**

- Allow yourself to do nothing
- Get away from the problem you want to solve
- Generate a lot of ideas before trying to find a solution
- Never reject any idea at first
- Look elsewhere (solution to different problems may be the key)
- Think out of the box
- Listen to people's opinions
- Encourage imagination /be curious
- Learn to see things differently (from different angles / point of views)
- You like something = Try to find out why
- You dislike something = try to find out why + how to make it better (design-wise)
- Play = reconnect with the child you were (or a new child)
- Get into the habit of transforming imagination's fruits in creations
- Dare to be different
- Subject yourself to new things regularly

PREJUDICE / DISCOURAGED :

- Takes a lot of energy / creates anxiety
- Attachment to old/predefined solutions:
- Why change a solution that works?
- Obedience to teachers or clients
- Fear or risks or others opinions
- Repeating the same recipe is securing
- Lack of training
- Ignoring the methods and creativity facilitators
- No support / understanding
- People's judgment
- Abandoning
- Fear of mistaking
- Chose the first solution
- Being critical when you should be imaginative
- Fear of letting go (fear of looking stupid)
- Believing that thinking and dreaming is time lost and childish
- Focussing on practical and economical aspects
- Incapacity of connect with all senses
- Believing or telling yourself you're not creative (especially comparing to others)
- Thinking it must be black or white = go in the grey zones
- Being dependent on people beliefs and opinions
- Being afraid of boss or client
- Routines and automatic reactions

TIPS :

- Look at the problems from different angles
- Visualize!
Make sketches, flowcharts, diagrams, etc.
- Be productive!
- Creativity is not about genius, it is about WORK :
 - We always talk about fabulous discoveries of our geniuses
 - But we never mention they made only ONE discovery in 50 years of work
 - Everybody has many failures and one or a few successes
 - Thomas Edison didn't sit there and imagined the light bulb = he submitted 1093 patents
- Combine and recombine ideas/images (even if the result is strange)
- Make links between objects that are different :
 - Leonardo Da Vinci heard the sound of a bell as he threw a small rock in a puddle =
 - He discovered that sounds travel as waves
- Link the opposites = it takes thinking to a new level
- Use metaphors
- Use analogy (find resemblance between things)
- Use and believe in intuition and randomness
- Play = Transform objects
Imagine a garbage can as a robot, a cross as an airplane, etc.

Final project (25 points)

Each student picks a number related to a case (a product).

Student must create an advertising for this product using the divergence-convergence model.

Each student will be given in-class time to conduct a brainstorming session for their projects.

8" x 10"

150 dpi

RVB

Course 09

A short lecture on art history

(External document: [art_history.pdf](#))

Course 10

Workshop / revision

Course 11

FINAL EXAM (25%)

FINAL ASSIGNMENT PRESENTATION (25%)