THE
EVERYWHERE
IDEA
BOOK

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FOREWARD

Have you ever been inspired by nature and its organic colors and forms? Have you ever drawn inspiration from your larger environment (the natural landscape and urban areas, through both urban sprawl and decay)? If yes, this book is for you!

This book is a mixture; something that can be utilized to supplement existing creative concepts (outside of mere process-based and procedural methods) and contribute to the development of your personal understanding of creativity. This book will walk you through a combination of two parts, fusing the organic, "found-in-nature" ideas with urban patterns and themes that can be meshed into a newfound mindset to help you become more creative.

To give you fair warning, this book may at times seem "weird" in its presentation of creative concepts and ideas – but that is part of the evolving creative process we are using (and that you will be using as well). While reviewing these ideas, we want you to reach into your mind and pull out your very own "play button". That's right: imagine a real "play button," a sideways triangle surrounded by a circle and painted in red (or whatever color you'd prefer). This button is real, something with dimension and tangibility. Now go ahead and set this "play button" on the table (presumable in front of you) and press it several times. That's what creativity is all about: the ability to press your own play button!

As you press your play button, you will begin to notice that this book is a response to the innate creativity inside us all. Therefore, we want you to put into practice these idea-making methods. If you are interested in learning how to utilize visual language to make a greater impact on your life, and adapting your environmental surroundings into your own ideas through observation, journaling and experimentation, then you are ready to embark on the life-changing journey of creative development!

1

WHAT IS CREATIVITY

CHAPTER OBJECTIVES:

-Defining creativity

-The components necessary for creative growth

-Bolden's view of creativity

-Geographical Creativity

Creativity occurs, in part, when the limitations that would ordinarily stop you are no longer obstacles, but instead become opportunities. When you are no longer shackled by these obstacles, you can begin to make novel inventions.

Foremost, our creativity begins in a fragile state. When we first start using our innermost creativity, we linger between feeling satisfied with our progress and dissatisfied with "bad ideas." The items we first visualize in this fragile state are delicate and important. That being said, it is always upsetting to hear someone say that they are not very creative, because it is simply not true. We all have amazing creative impulses that can manifest themselves at any time: while we are taking a shower, or during the morning commute to work, etc. In fact, these fantastical creative thoughts should be recorded in a journal or notebook. They should not be overlooked or laughed at by anyone, including (and especially) you!

These flickering thoughts can be so exciting that when they are first recorded and juxtaposed next to our other interests, something even more creative will occur! For instance, let's think about a car (an automobile) and an acoustic guitar (a musical instrument). Now, allow yourself to become so empowered by these objects that you begin to mesh these two dichotomous items together. As in this example, allow all of the interests that inspire you to connect in new, fantastical ways. Allow your mind to imagine the exciting process of blending these different components together, either in literal or metaphorical ways. By doing so, you are envisioning two powerful thoughts at one time (asymmetrically). Creative magic is found in both the unfolding process (thinking about what you like) and in the unification process (writing down what you like and then merging that with othe interests you may have).

So creativity, in many ways, is a fascination inside your mind; the process of matching seemingly different parts in ways that have not yet been perceived. Let's take a moment and practice this

visualization exercise. To do so, first imagine the gears inside of a car (and think about the texture of the metal gears, the grease, etc.); then, somewhat randomly, think about guitar strings (imagine the texture and sound produced by these shiny aluminum strings). In your mind, combine these two items to make something new. In a formulaic sense, try to come up with something like this:

CAR + GUITAR = SOMETHING NEW

Remember: in the spirit of creativity, the combination of something new does not always have to be something functional. Moreover, it is important to note that the idea of playful mixtures must combine the freedom of overcoming obstacles of engineering that would otherwise stop you. In other words, don't allow yourself to get hung up on making the concept "work" the way that you first saw it in your mind. Stay enthusiastic about new directions and by doing so, you will amaze yourself at the number of new inventions that are possible. By thinking freely, you can summon the heartbeat of creativity!

----------TYPES OF CREATIVITY-------------

Let's deconstruct creativity a little more by placing the concept neatly into different categories. To do this, we will use a well-respected system designed by creativity researcher Margaret Bolden. Her classification system, similar to a Likert scale model, extends from highly-creative to not-so-creative, with every degree in between. Under Bolden's view of creativity, anything and everything we do is a creative example, and therefore, everything is a form of our intrinsic self-expressive nature that can logically fall into a category along this rating scale.

Using Bolden's taxonomy system, new inventions first fall into a larger sub-category (such as Mathematics, Science, Fine Arts, etc.). In addition, these examples of creativity are assigned to one of two main types of creativity that, Bolden argues, can be found in each of us: Personal Creativity and Completely New Creativity. We will explore these concepts in more detail, and build upon Bolden's work to introduce a new concept known as Geographical Creativity. Personal Creativity involves using something that has already been conceived but has never been applied to our own lives. In a sense, we are constantly acting in creative ways (we are just not that inventive). Examples of Personal Creativity can be as simple as choosing to wear a green tie for the first time, or buying a new lamp to illuminate a dark room in your house…anytime we use something already invented by someone else, yet applied to our personal lives in previously unexplored ways.

Often, adaptations of existing creative ideas will produce extraordinary innovations that have never been seen before. These are examples of Completely New Creativity, which occurs when a creation is put out into the marketplace of ideas which is not an obvious extension of any predecessor, that is, until the inventor develops the idea and put it on the market. Completely New Creativity is much more elusive and less frequent, and surely brilliant innovations do not occur every day (although, in the digital era, the frequency of Completely New Creativity has accelerated dramatically). These are the manifestations in ingenuity that change the world, like the light bulb that just went on above your head.

From examinations of Personal Creativity (new, personal applications of existing, produced ideas) and Completely New Creativity (ideas that "speak for themselves" and have virtually zero predecessors in the marketplace) we have defined a third aspect of creative development known as Geographical Creativity. Geographical Creativity builds upon Bolden's idea that creative inventions are generally modeled after and inspired by pre-existing ideas. This can be easily recognized in architecture and design, especially when comparing different cultural histories and/or geographical landmarks. Compare, for example, the site of the former World's Fairgrounds in New York (located just outside of New York City) with the famous Space Needle in Seattle, Washington, as these landmarks are both considered original, yet are oddly similar. In fact, if these two architectural "innovations" were placed side-by-side, they would appear to almost overlap, looking like one continuous building. However, because these architectural masterpieces are set apart on either side of the United States, they are physically disassociated from each other, and therefore they are geographically original.

To experience the fullness of creativity we recommend that you follow these guidelines:

1. Use a notebook to chart your creativity. Chart your progress, and watch yourself becoming more imaginative. Imagine yourself like a photographer, who takes a lot of pictures, then later sorts through their images and decide which ones are worth keeping. With a large quantity of documentation you will start to notice important creative patterns emerging. Further, with this method it will help you as you begin to see new directions forming and stronger ideas emerging, sometimes seemingly out of nowhere. We recommend writing down everything, even ideas you may find silly at the time (or without value), and then reflecting on these ideas later.

2. Become empowered by things that fascinate you. The things that we do that might not be completely new to society are actually incredibly important as personal creative discoveries. Anytime that you do something in a new way that helps personalize the different tasks you encounter day to day, you are acting creatively. These moments are worth writing down in your creativity notebook, as a reflection of personal creativity may produce completely new creativity.

PRACTICE

Identify Personal Creativity, Completely New Creativity and Geographical Creativity:

Identify at least one example of Personal Creativity that you used sometime recently:

_____

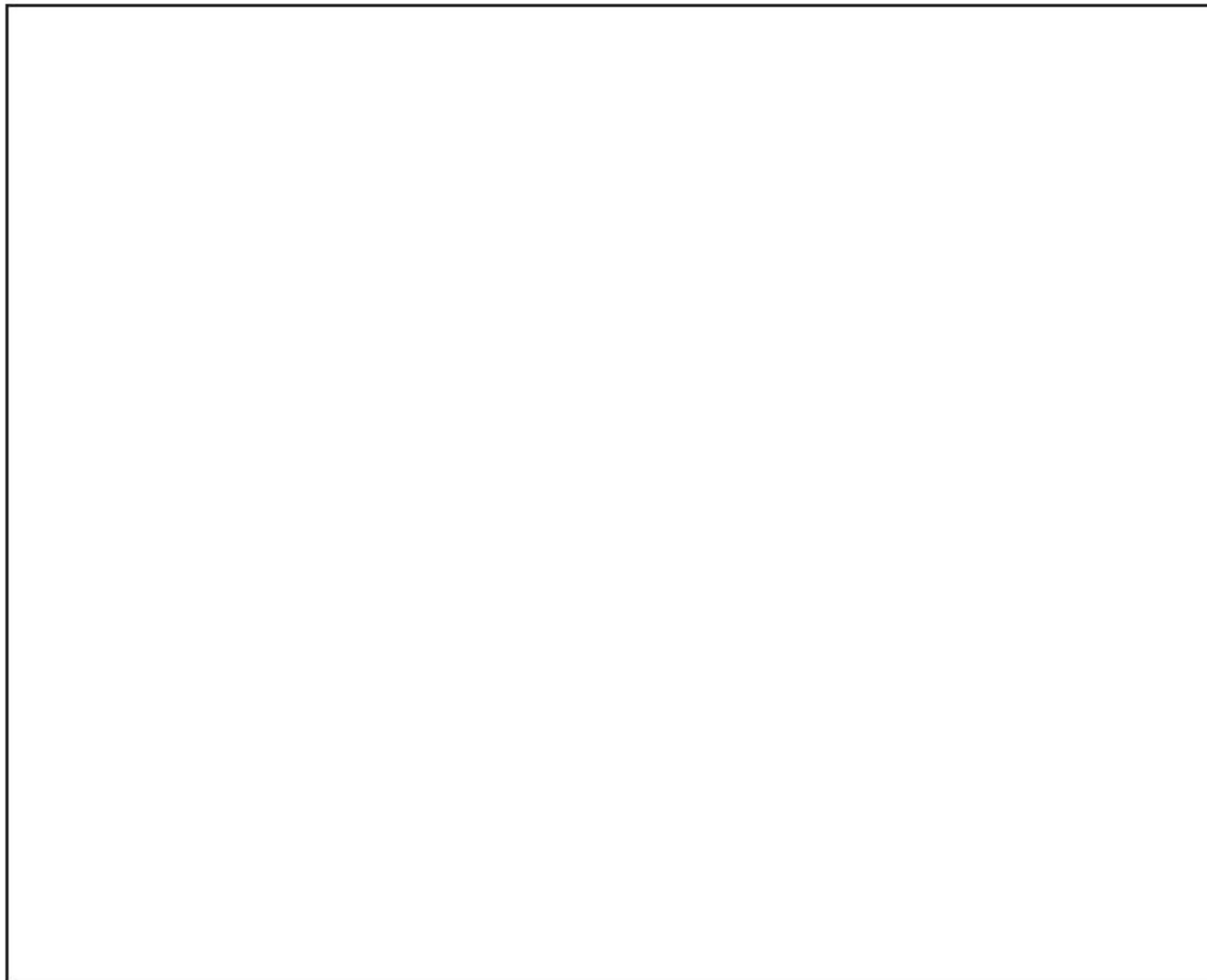Identify at least one example of Completely New Creativity:

_____

Identify at least one example of Geographical Creativity from somewhere that you have recently visited:

_____

QUESTIONS

☒ Can you define creativity?

☒ What components are necessary for creative growth?

☒ What is Geographical Creativity?

☒ List three (3) examples of Personal Creativity that you have used in the past. For each of these examples, where did you get your initial inspiration? In other words, how did you come up with each example?

☒ Are there any examples of Geographical Creativity in your current surroundings? If so, can you identify them?

EXERCISE

Exercise 1: First, imagine a guitar in your mind; it should conger up a long list of physical descriptions, experiences and memories, and a litany of associations…let your mind "rock and roll" as you create this mental guitar. Next, imagine a car (and again, let your mind meander through all the twists and turns of concepts associated with the word "car"). Both of these items are powerful in their own right, and have an established presence in the market. What if we combine the two concepts? In the space provided below, use your imagination and combine "guitar" and "car" into a "new" idea (in a drawing):

Exercise 2: Imagine attaching a long stick to an ordinary toothbrush to clean a hard-to-reach corner of your room. A relatively small creative accomplishment, as you've essentially just created a makeshift broom. But again, these examples of Personal Creativity are important first steps in unleashing your innermost creative potential. The re-use and adaptation of existing concepts is fundamental to the process of creative development. In the space provided below (in a drawing), make an innovative design that uses two separate items found in your room or current surrounding environment:

REVIEW

Creativity is everywhere; and we are all creative in our own ways! Every day we exhibit creativity because we all accomplish individual tasks in fundamentally unique ways. From the time we wake up in the morning until we go to sleep, we are being creative. And, thanks to the work of Margret Bolden we can chart our creativity in specific, identifiable ways. As you continue to chart your creative work, you'll be able to adapt the work you've accomplished and the images you've seen into geographically-creative ideas (like building the first skyscraper in a small town). What's more, reflections of personal creativity and explorations in geographical creativity may give birth to ideas that are completely new.

It is important to write down all of your ideas (and not erase any of them, even if you think a particular idea isn't any good) because the documentation will help you to re-organize your raw thoughts and help you to build more fascinating ideas over time. Plus, the process of documentation helps you to better understand and identify the moments when you are being creative! When everyone is looking in the opposite direction, you will have the resources to be looking at novel ideas, because you will have a wealth of new material from your documentation!

2

WHAT IS AN IDEA

OBJECTIVES:

-Explore the definition and interpretation of an "idea"

-Identify an "idea rut" and discover solutions for finding your way out of one

- Understand the atmosphere most conducive for generating good ideas

-Identify and explore the concept of "Everywhere Ideas"

A good idea is not the proverbial light bulb over your head as depicted in many cartoons. Rather, a good idea is an analogy that helps us think more expressively, because creativity is forever changing, forever moving freely within the landscape of your thoughts.

Contrary to what you might have thought, in our definition of an idea, we take the stance that it is not a fixed foundation, but rather, it is a starting point which is subject to creative evolution. Moreover, ideas can be found everywhere, particularly in the larger environment that surrounds us. Ideas do not hold firmly to one foundation, but are changeable and flexible, remaining rather open to interpretation. And, since fluidity with your ideas is good for creative development, you will need multiple avenues for gathering new insights and ideas. Take advantage of the many loose ideas floating around you. As with digging a hole in the earth, digging up ideas takes some "elbow grease". So roll up your sleeves and explore some of these "everywhere places" to gather new ideas:

Community Ideas:

Metaphorically, it takes some effort, but with some simple interviewing you can find out what problems are affecting your community. We suggest that you start by going to a community event (such as a town hall meeting) and exploring the issues that need to be addressed. If that does not provide you with enough loose ideas, another way of gathering Community Ideas is by conducting individual surveys of neighbors, store owners, and other community stakeholders and discovering alternative interpretations of community issues and problems. If you ask enough people you are sure to find some really good starting places for creative development.

Observable Community ideas

These are concepts and issues that are constantly visible in your hometown, city or wherever you currently live. These ideas may be abstract and confrontational, including social issues of homelessness, poverty, and vandalism. Conversely, these abstract ideas may be positive and inspirational, such as the observation of random acts of kindness, community functions and events designed to share knowledge, food, and overall celebrations.

Universal Ideas

Similar to observable community ideas, Universal Ideas are broad, far-reaching and challenging topics that affect us all, such as finding a cure for cancer, stopping the spread of AIDS and HIV, preventing war, fighting poverty, or finding low-cost methods to transport safe drinking water to people who really need it. These Universal Ideas need effective solutions immediately, and provide important inspiration for critical innovations in science, medicine, technology, engineering and other fields of design and study.

Ergomatic Ideas

Ergomatic Ideas are employed to fix something personally in your life (like going to the hardware store to fix a broken chair around your kitchen table, or customizing an unusual prosthetic limb to reach the top of a three story building). If you are a house painter or just a person with a proclivity for things out of reach, you draw upon Ergomatic Ideas for "achieving the physically unachievable" and developing solutions that maximize your potential.

Unconventional ideas

When developers experiment with combinations of extremely abstract elements, they sometimes accomplish extraordinary things, like the development of the light bulb. For instance, when Thomas Edison applied Unconventional Ideas to formulate the light bulb, our lives got better, or at least, more efficient and brighter. At the time, however, Edison's discovery was certainly non-traditional, and challenged the notions of society at that time. Indeed, the pursuit of Unconventional Ideas is often fraught with criticism from the status quo, and it takes a great deal of bravery to turn unconventionality into respected creativity.

PRACTICE

Let's practice revising ideas into concrete creative processes:

As mentioned earlier, gathering loose ideas requires conscious effort and "elbow grease," along with various creative activities that foster more playful and imaginative attitudes. Observation and investigation are the cornerstones of many ideas, and it is important to reflect on the many resources available to you in your surrounding environment. Like puzzle pieces that need to be organized, you start by locating (identifying) specific ideas, and then placing them into their appropriate categories. For each of the three categories below, come up with at least two (2) examples:

1   **OBSERVABLE COMMUNITY IDEAS**

2   **UNCONVENTIONAL IDEAS**

3   **UNIVERSAL IDEAS**

QUESTIONS

☒ Identify at least two problems facing your community…what are they and how did you discover/locate them?

☒ Can you think of any other categories of "ideas" that may help in your creative development? If so, what are they, and how would you go about collecting these ideas?

☒ Do you think the internet is a good place to search for new ideas? Why or why not?

EXERCISE

EXERCISE:

For this second exercise, take a little journey in your minds to loosen you up and write some of your thoughts and reactions in the space provided below. First look at your hands; now look at your hands and envision them as shovel scoops. Your hands can now dig your way out of your surroundings. You start shoveling your way out of the walls that surround you, and you begin to scoop your way downward, into the abyss which is the basement of your ideas, the foundation. Suddenly, you open up into an underground cavern filled with larger ideas, which we call the diamond room. Let these big ideas flood your mind…imagine the universe, imagine individual molecules and spots of color, reflect on different emotions, and dig your way towards a deeper understanding. If you are thinking of automobiles, think of what makes an automobile and then further de-construct this idea. De-constructing the larger ideas you think about allows your mind to find directions and freedom. Playful freedom is the tool that we can use to capture big ideas, even the ones that you previously (prior to reading this) would consider as being silly, dumb, or nonsensical. Think conversely, and consider your so-called, "dumb ideas", as actually the start of something new and exciting. Sometimes, the ideas you would think of as being disappointing can actually become your best creations!

REVIEW

When you find yourself out of ideas, have no fear: you are merely experiencing an Idea Rut! And in these times when all seems bleak and hopeless, remember that you are constantly surrounded by new ideas, directions and pathways for exploration. In fact, this visible infrastructure can be found by simply examining your community, reflecting on your individual position within the larger community and the problems that face mankind on a global scale. You will suddenly find many new starting points for creativity and innovation. The new directions you observe are located in these specific categories which include the following: Community Ideas, Observable Community Ideas, Universal Ideas, Ergomatic Ideas and Unconventional ideas. A lack of "original" ideas can be frustrating to say the least, but new directions for getting out of an Idea Rut are constantly at your fingertips…so take matters into your own hands!

B

A

REVISING

OUR IDEAS INTO

CREATIVE PROCESSES
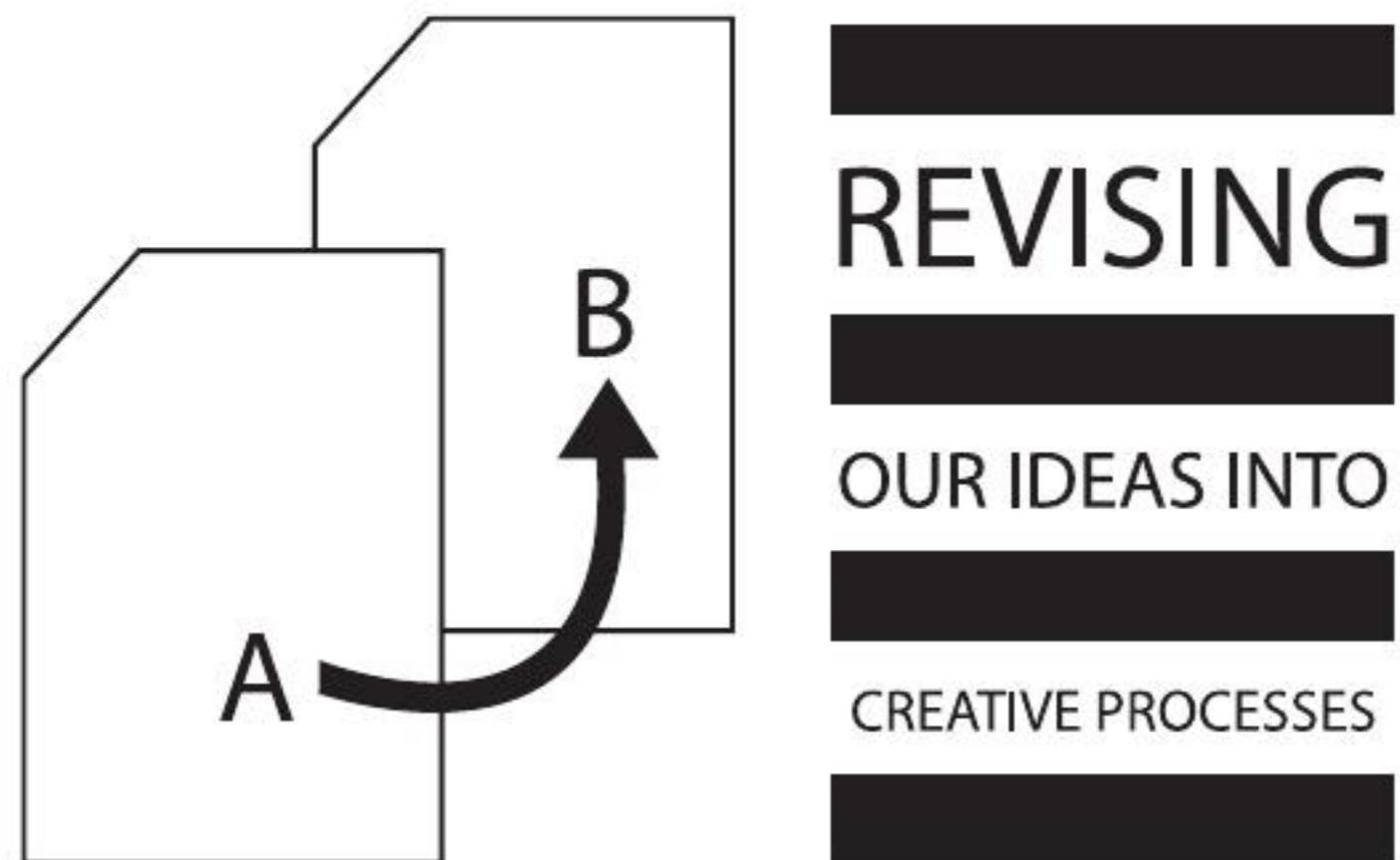
3

MISCONCEPTIONS ABOUT CREATIVITY

CHAPTER OBJECTIVES:

-Identify three common misconceptions about creativity

-Practice developing new creative pathways

-Find out how "creativity" is similar to "recycling"

The word creativity is often misunderstood. In fact, there is a growing body of research that indicates that one can be trained to be more creative, similar to a body builder exercising other muscles. However, since we have only just begun to explore the pillars of creative development, we tend to oversimplify (and thus overuse) the term "creative" when describing what we observe in our every-day interactions. Surely you have heard someone say, "that shirt is so creative," but the shirt looks ordinary and by no means is it exceptionally creative. It's like we are so unaware of creativity that we must constantly mishandle its definition.

Yet, aside from the sometimes drastic misuse of the term creative, most people would agree that good examples of creativity are a lot like the weather. Creativity is always present, but it is unpredictable and seldom recognized, often only reported when extreme examples are present. The more dramatic and extreme the creativity, the more likely it will be seen as newsworthy (like the tendency to focus on weather reactively in cases of extreme hurricanes, tornadoes, and other phenomena). More exemplary forms of creativity catch your eye and activate your mind more readily by vivid use of new design and radical thinking.

Examples of extreme creativity arise from many diverse fields such as architecture, medicine, science and art. Unfortunately, recognition of these extreme examples tends to limit our own capabilities. That is, once we personally separate the work done by well-known creative persons from our own potential, we limit our personal creative growth. While it is important to pay respect to creative pioneers, it is more important to recognize the common misconceptions about creativity that mislead and deter individuals, and steer many away from achieving personal creative success. Here are some misconceptions that you should recognize, and try to avoid in your own creative thinking:

Misconception #1

Creative people are born that way. Creative people have been practicing creative exercises, like, mental sit-ups and pull-ups for longer than most of us. Really, so-called, "creative people" have just as many bad ideas as others; they just keep moving on and document their progress to make self-reflection and re-development much easier. Remember to not give up on yourself – we are all creative. Keep going and remind yourself that the light bulb was not invented in one day, but was created after years of hard work. As the old saying goes, "Rome wasn't built in a day," but rather, was built upon decades of hard work done by previous inventors and statesmen.

Misconception #2

I don't have good ideas. This negative thinking pattern generally emerges from comparing yourself to people who are further along in their creative journey (to people who obviously have a more evolved creative process because of their persistence). Just think, if we all compared ourselves to Albert Einstein, we would feel completely uncreative. Therefore, it is important to be realistic about your own growth, and put on some blinders, and not look at other people's creative successes but instead focus on yourself.

Misconception #3

Being creative takes a lot of planning. It's not like we are all natural-born planners therefore little or no frame of reference is needed for the formation of creative ideas. It's true that sometimes having some planning makes a big difference particularly if you are building something like a small two person airplane where safety is import feature. But otherwise, for just taking an idea off of the ground you really just need to jump in and start working with your hands molding clay, painting the canvas, writing a paper, etc. Revise later but first, start assembling the product.

PRACTICE

Let your imagination flow organically and write down the first three things that come to your mind in the spaces labeled below. These thoughts can be anything (a tangible product or abstract concept; a personal statement or description of other people; thoughts about machines, computers, inventions, rocket-ships, the solar system, etc.) Again, you can write anything…simply state whatever it is that comes to your mind first, and don't spend too much time mulling over what you are writing. Simply place the pen/pencil to the surface of the paper and write at the same time as your mind provides the thought. Repeat this process a few times, using different terms that pop into your brain. This will help you work through a complex network of thoughts to identify specific ideas, and (in some ways) helps to better define your creative potential!

1 _____

2 _____

3 _____

QUESTIONS

⊠ Do you ever hesitate to consider yourself creative? Why or why not?

⊠ Do you believe that there are misconceptions holding you back from being more creative? Can you think of any other common misconceptions that you have encountered in your experiences with creativity?

⊠ Have you ever sought out to solve a community wide issue? What was the issue, and how did you start the process of developing a solution?

⊠ Is it helpful to disassociate yourself from critical thinking when you are developing creativity strategy? And, does this work for you? Why or why not?

⊠ Have there been times when negative thinking patterns have limited your creative potential? If so, what did you do to pull yourself away from this mindset?

EXERCISE

In this exercise you will build upon an unclear and limited starting point, essentially using a random statement to fill in the blank and create a conclusion to the thought below. To practice this, first take a look at the completed example provided (a), and develop two alternative statements to complete the idea (b and c).

Here we go; you are on a boat in the sea. But, this is not just any sea; this is the wide Blue Sea which is of courseis a place unlike other bodies of water. This place is heavy laden, with only red boats, bright red boats. The contrast on the skyline is enormous and ramped with noticeable emotion as you can see theheavenly majestic palate of colors pulled across the landscape like a large rug. So, now we have spent some time thinking about the wide Blue Sea, you begin to think that the only off-putting boat in this sea would be:

a. Not a boat at all, but instead an elaborate hologram projection of a boat

b. _____

c. _____

REVIEW

Some misconceptions associated with creativity include:

Being creative is something you are born with. Luckily, this is not true. Just think: if this were the case, how would anything in society ever be accomplished? How would anything progress and develop?! I don't have good ideas…only people like Albert Einstein have good ideas. Again, this is untrue. If we ignore our innermost tendency to compare ourselves in terms of the success of others, we all have a shot at being extremely creative. If I don't have a clear starting point, I am not going to have any shot at being creative. A third misconception…one does not need a clear starting point to be inventive and curious. One simply needs to start producing, welding, stitching, gluing, writing, etc. Later, you can evaluate your idea (that is, re-define your starting point) and make any necessary alterations. First, however, you have to start placing pieces together. Essentially, if you build it, the starting point will come. So just start building!

MAKING NEW IDEAS HAS A LOT IN COMMON WITH THE PROCESS OF RECYCLING

4

MEET THE CREATIVES

CHAPTER OBJECTIVES:

-Observe the true defining traits of creative people

-Learn about a creative technique used by Dr. Seuss (Theodore Geisel)

-Learn about a creative technique used by Michelangelo

Meet the real creatives - they don't wear scarves around their necks, they don't drink weird beverages at a coffee shop and they don't listen to even more so, odd music. They don't make weird art films with no purpose other than for people to watch others eating bagels with cream cheese (something like an Andy Warhol film). But instead, real creative people can blend into society.

As it turns out, we are all, "real creatives" – even if you don't own a scarf or any "weird" music! A real creative personality is all of us; it is again, not a place or dress code but instead it is what you allow you mind to do. As it turns out, creativity starts in our minds, in this place- very much so internally. And to begin thinking in this direction, imagine flipping your insides outside; kind of gross, but it will get your mind working creatively.

To flip ones inside outside, it would perhaps make a sound like this, "sllluuuuuuupppppp" and whala-presto or (insert whatever magicians term you would like) your bones, veins and all of the organs and organ housings (not in any way is thisthe official medical jargon) but your mind now illustrated this disgusting imagery, in a unique creative way!

This inside outside playful thinking brings us to a good question. What can we learn from people who are more known for their creative legacy? First, we can learn to not categorize someone as more creative by their initial outward appearance (certainly some people that listen to odd music, wear scarfs, and dress differently are exceptionally creative) but by eliminating this large obstacle called judging a person by how they lookwe can then begin to view their creative output more directly. Like a magician, when you are watching the only hand that is moving or exclusively watching the way someone dressesyou can't properly determine if they are really creative or not. So again, to overstate this observableperceivable camouflage, the element of clothing and appearance should not be used to determine if someone is producing better creative work than others. This is the needed component that is missing from society, this is the needed component to understand your creative standpoint, and most certainly this is not being told to you, because being creative is not a dress-code, it is frequenting the creativity gym inside your mind and really working out your creative muscles!

And, to begin really unlocking your creative potential, you need to constrain your visualization. What we mean by that is, fence in your ideas by limiting your palate of choices. Like an oil painter working with traditional landscape imagery, removing all of the colors but yellow and red thereby causing the picture to look not so traditional. And, this creativity tool was sometimes used by Dr. Seuss, (Theodor Geisel) as he would at times place a limit on how many words he could use in a book. This limit self-placed on the length of his booksobviously challenged Geiselto build stronger, more lasting impactful stories. So to place a fence around your creative aspirations – by solving a problem in a limited way is a proven method that can be attributed to becoming explosively creative!

Another important tactic that should be utilized to become a more successful visionary is looking into the creative process of Michelangelo. Why Michaelangelo, because he is the man – and because his creative legacy is unmistakable. And, Simona Cohen, a researcher and scholar had this to say about Michelangelo's process after looking at his surviving sketches of the Sistine Chapel, saying that he looks at the most difficult part of the process and started working on that first. He wanted to get the hard work out of the way first, so that he could move on to more challenges or free space in his mind for further evolution of the creative process. He also worked on three or four, apparently, simultaneous concept sketches at the same time scientifically triangulating visual solutions to the interior decoration of the church space. Therefore, it is important to again, not judge others by outward appearance, put a fence around your projects to challenge yourself and work quickly on the most challenging parts of your vision first and foremost, to then maximize your creative output.

Let's practice constraining your creative output by filling in a picture with a continued narrative, which builds off of the original example. You will notice that in our example we used the L shaped piece to make an abstract figure.
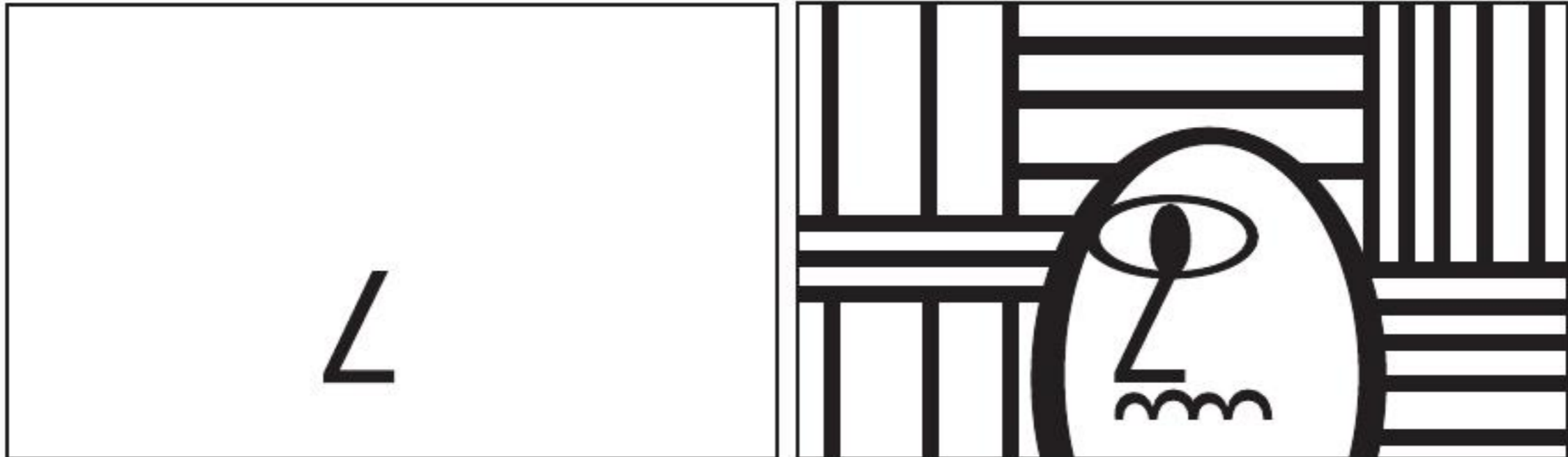
Now you try. What do you see in this picture and what will you add?
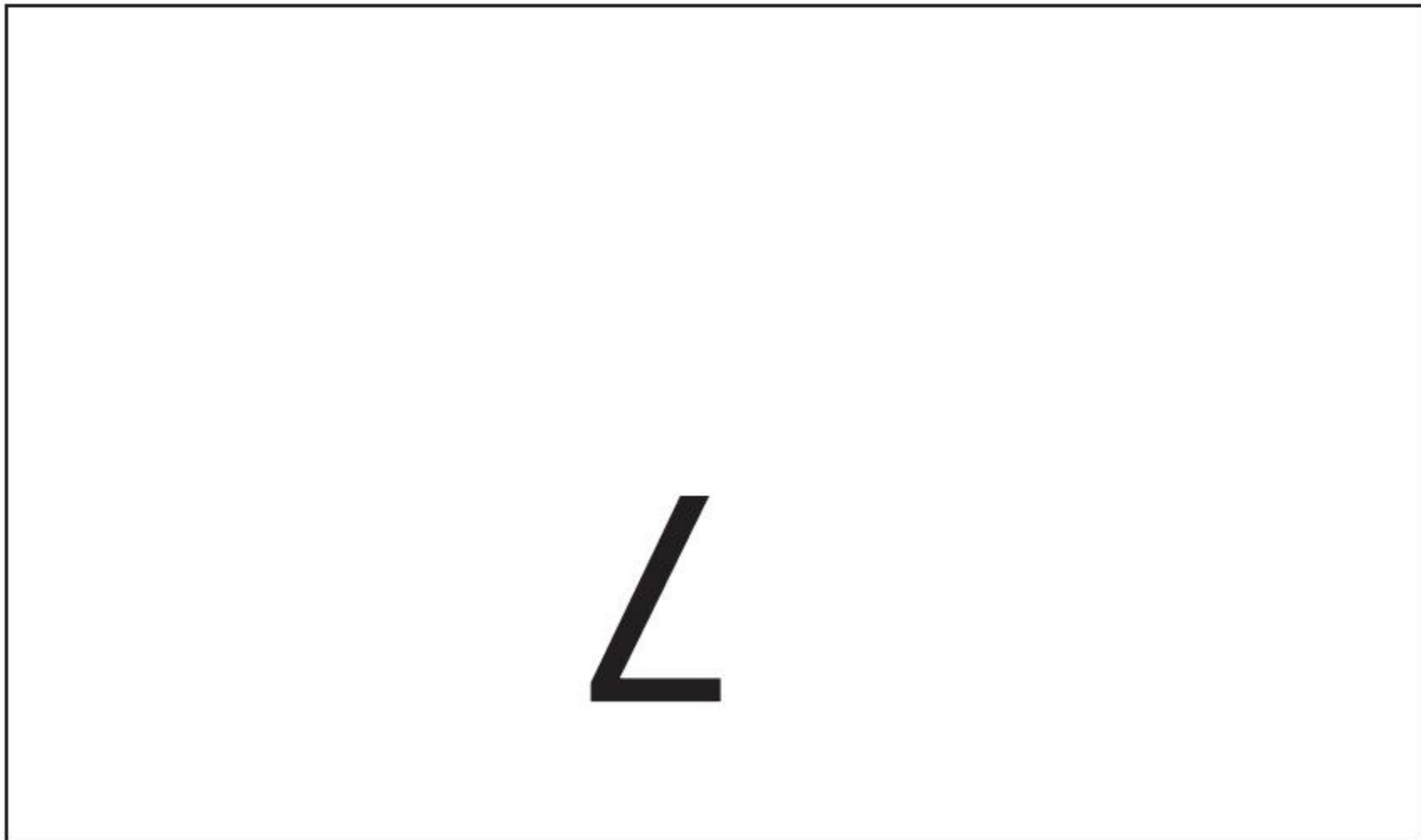
QUESTIONS

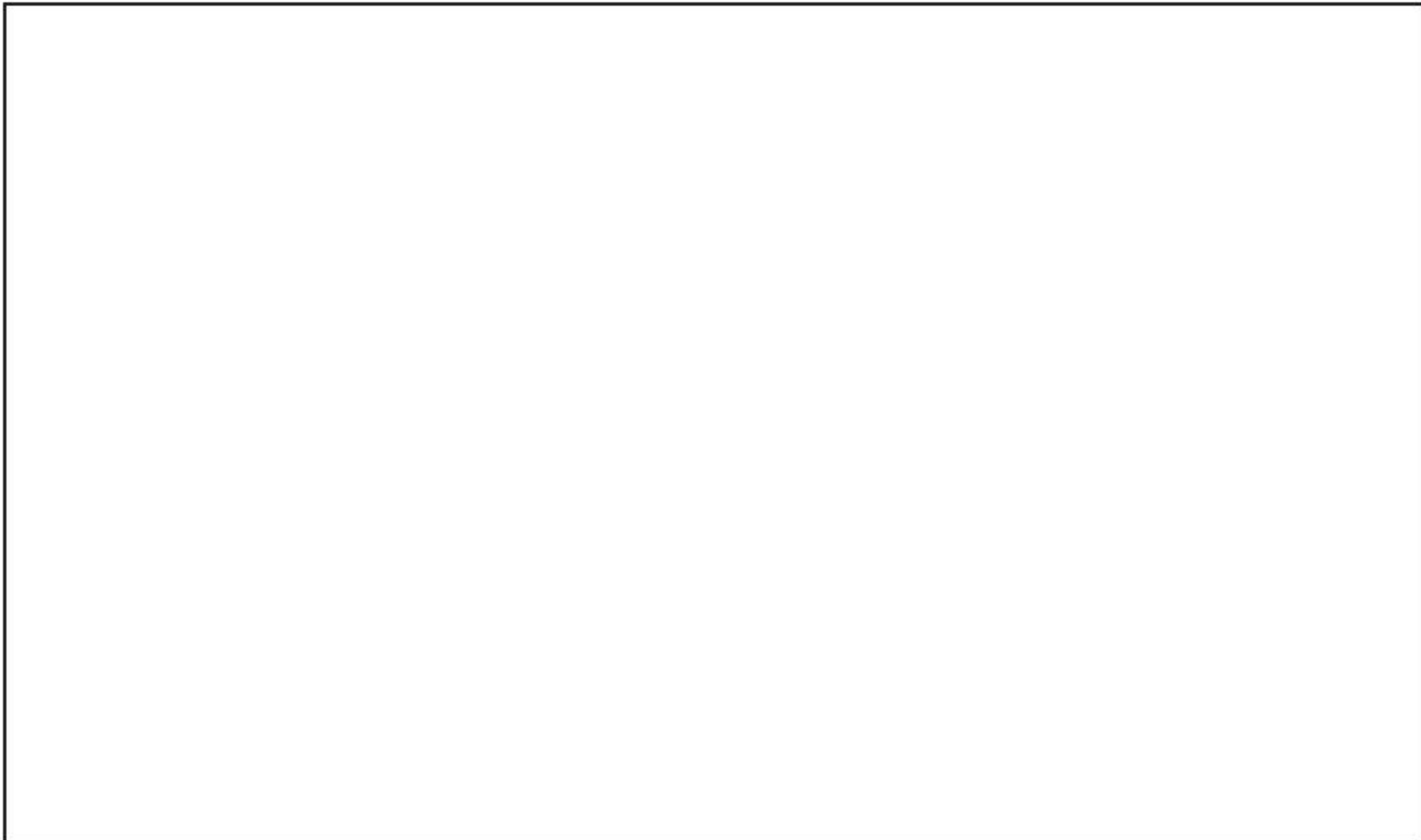⊠ How would you define someone who is "truly creative"?

⊠ Have you ever placed constrains on your design process before? Did those constraints help or hinder your creativity? Please explain.

⊠ Creative people can sometimes be recognized for their garish appearance and unusual manners, but have you ever followed the so-called "normal-looking people" to view their creative output?

EXERCISE

Like working out at the gym, being creative takes mental exercises to increase your abilities. Try and challenge yourself creatively, either individually or with your friends (or even with a group of strangers or "new friends"). On a sheet of paper (or the space provided below), plot four dots with a magic marker and then fill in the lines to make a drawing of something. You can draw as many lines as you'd like, just be sure that they connect on each end to one of the four dots on the paper. Next, cut out the drawing and glue it to another larger sheet of paper, and repeat the process.

REVIEW

Attention creative persons: you can now come out of hiding. You do not have to look a certain way to be creative; you do not have to listen to a certain type of music to be creative. There is really only one prerequisite – you have to be yourself! Personally connecting with your designs and ideas will turn your endeavors into effective springboards for unlocking even greater creative potential!

Try to use one of the tools of well-known creative genius Dr. Suess (Theodor Geisel) and experiment with budgeting how much of something you can use when you are making a new invention. Working under constraints may actually boost your levels of creative energy and can actually enhance your creative output. Also try to work like Michelangelo, who would tackle the most difficult parts of any given design project first and same the easiest parts for the end.

By experimenting with these alternative problem solving techniques (and many other variations), you will be sure to gain some valuable experiences in creativity!

CREATIVITY IS
USING WHAT WE KNOW
AND COMBINING THESE
ELEMENTS IN A SEEMINGLY NEW WAY
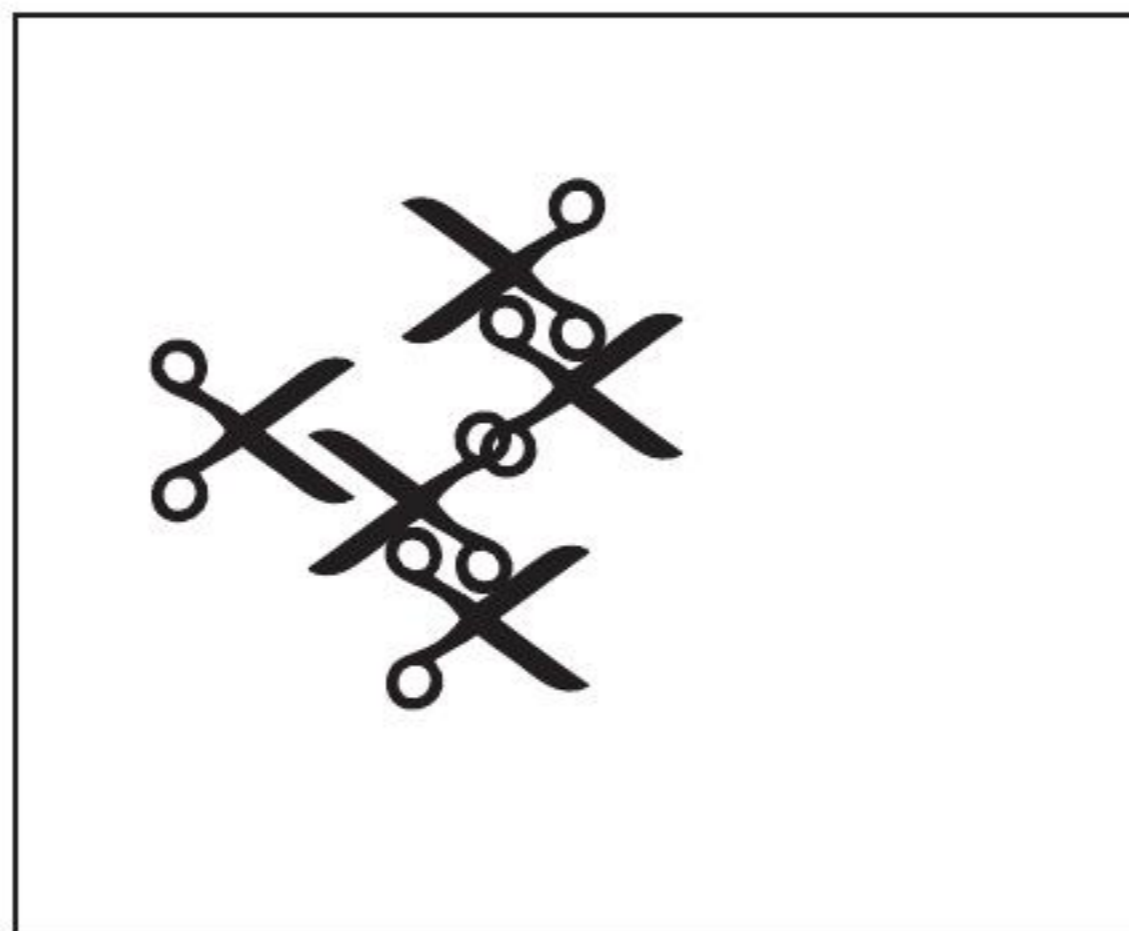
5

SPIN-WHEEL CREATIVITY

CHAPTER OBJECTIVES:

-Gain a tool that you can use to randomly select options

-Try not to cut your fingers when you are constructing your spin-wheel device

-Complete the spin-wheel checklist

What if we told you that we could help you avoid getting stuck in an idea rut, that a simple construction project could help you banish the frustrations of being unable to come up with an idea…would you believe us? Would you adopt this new-fangled technology and begin utilizing it as the fuel for inspiration? It seems simple, yes, but a spin wheel can help you cultivate new directions and ideas and to discover connections that weren't previously apparent. So what do you say…would you give it a whirl?

As you might have already guested, in this chapter we investigate the process of idea generation – with the use of a simple spin-wheel tool that you can create for personal use. Coming up with ideas can be one of the hardest challenges of the aspiring creative individual. So think of a spin-wheel as a play-based "creative-decision-simplification-machine." Creative inspiration comes from playing games and taking mental vacations, especially for individuals who are stressed or emotionally distraught. As such, the following pages will explain how to construct a personal spin-wheel to begin experimenting with future creative endeavors!

LETS MAKE A SPIN-WHEEL. HERE IS WHAT YOU WILL NEED.
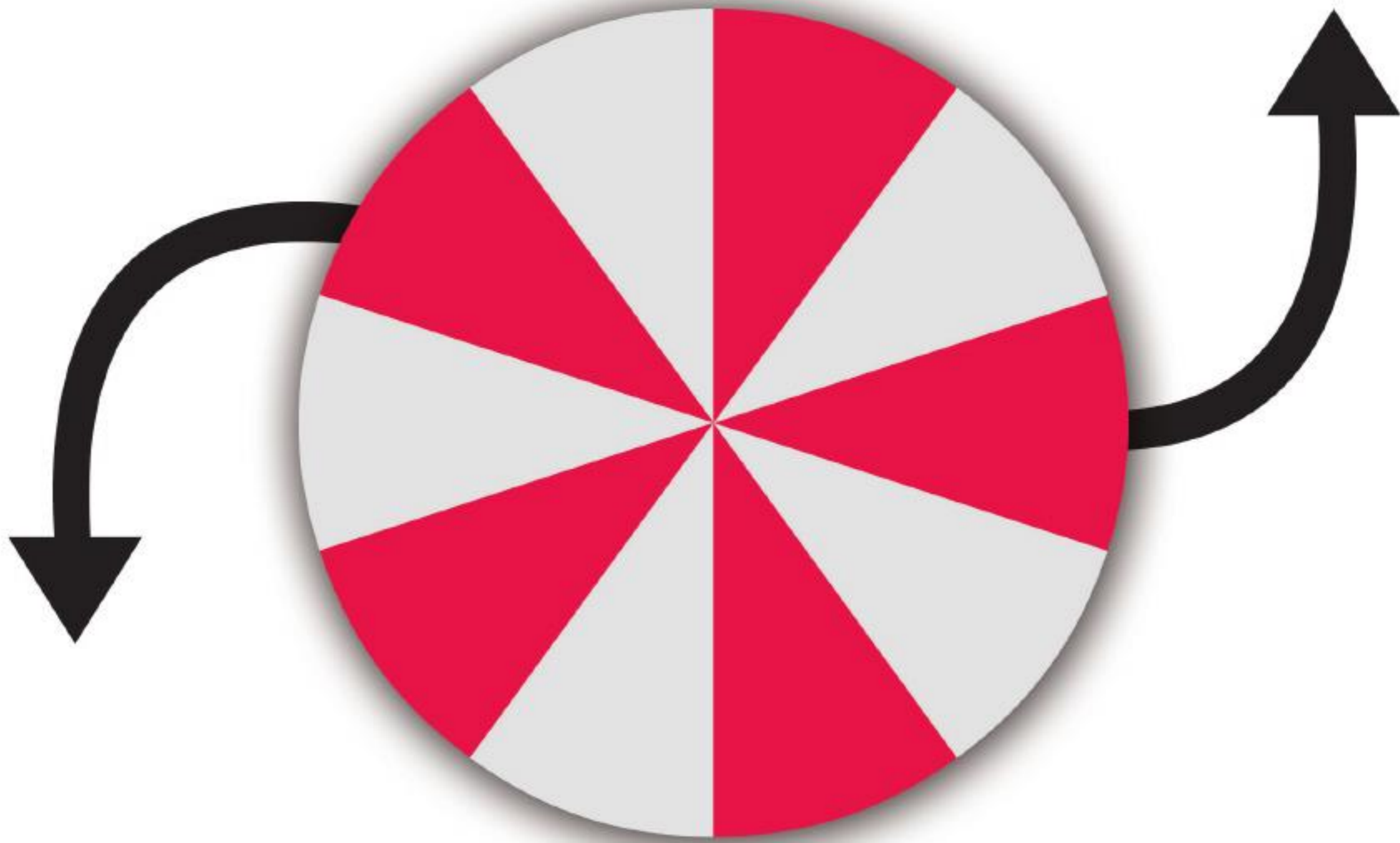
This practice exercise in this chapter is hands-on. It will require you to construct an actual spin-wheel that you will then be able to use to generate new randomized ideas. To build this project, you will need these items:

☒ CARDBOARD BOX

☒ EXACTO KNIFE

☒ PENCIL

☒ BLACK BALLPOINT PEN

☒ THUMB TACK

☒ RED MARKER

☒ RULER

☒ SHOE STRING

☒ LINED-PAPER NOTE PAD, WITH CARDBOARD BACKING.

1. First, you will need to dismantle your cardboard box, and remove all of the tape (if there is any holding it together). It is important to note, we used our Exacto knife to speed-up the process of removing all of the tape. Flatten the box onto the floor into one long shape. Your unfolded box should look like this.

2. Next, separate the box into four parts (using the Exacto knife), cutting along the four seams. For this spin-wheel, you only need to keep one of the parts (discarding the rest of the box scraps).

3. Now, draw an X with your ruler and your pencil. This x will help you quickly locate the midpoint of the box. Your cardboard piece should look like the example below:

4. Tie one end of the shoe-string to the marker or pencil. Using the thumb tack, pin the other end of the shoe string to the mid-point of the X. Press firmly with your thumb on the thumb tack and hold the string tightly with your other hand. Using the marker/pencil attached to the string, draw your circle around the thumb tack. Your completed circle should look something like this:
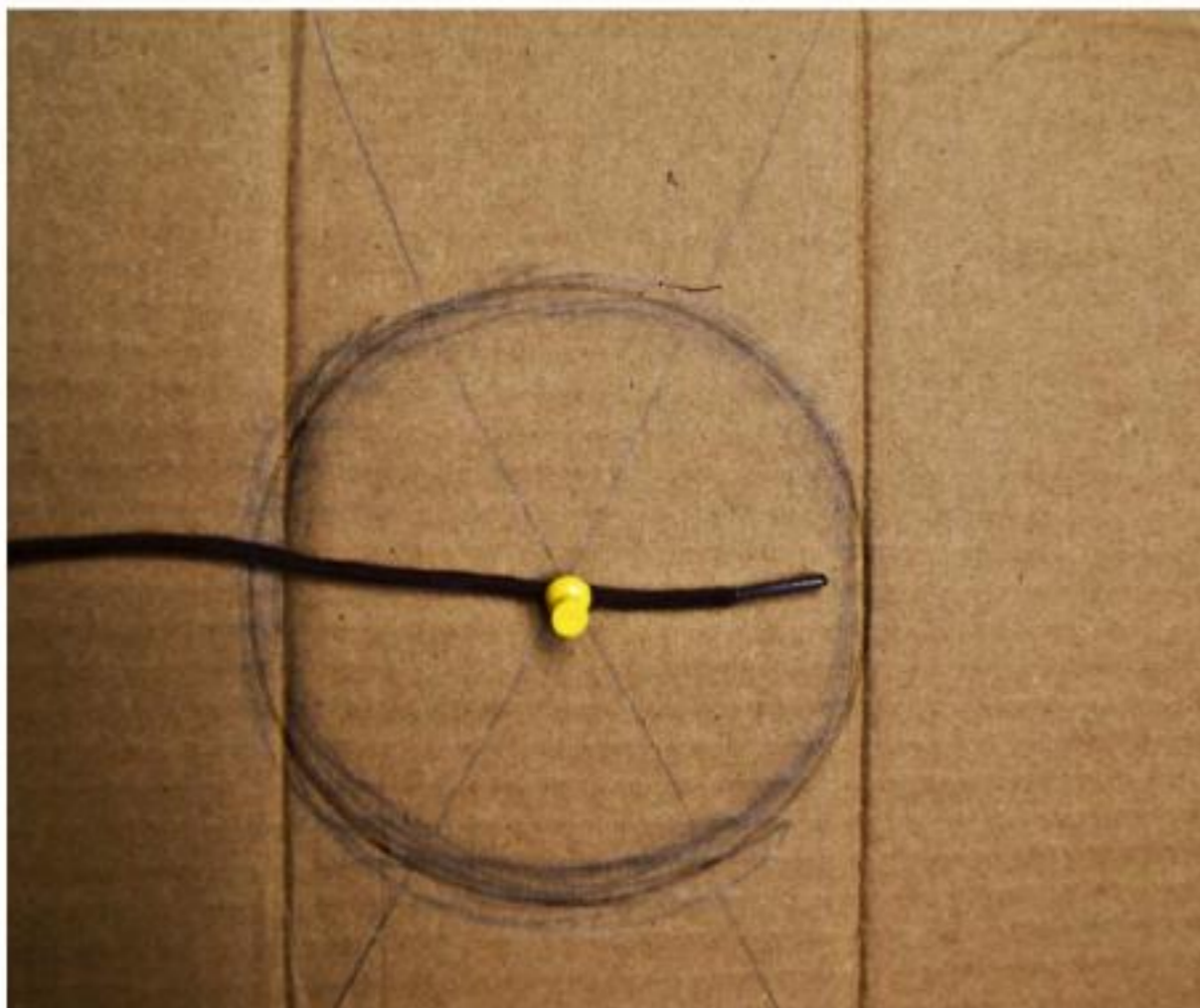
5. Okay, now it is time to draw more lines in your box (after you have your completed circle). You can use the X and the midpoint to continue drawing shapes in the middle of the circle (like the slices of a pizza). It is recommended that you move your pencil back and forth several times, drawing your circle in four quarters, rather than in one full continuous motion.


6. Now it is time to color in every other triangle wedge shape with your red marker. Be as exact as possible. Then color in your wheel with your red marker.

7. To make the spinning tab, we used a thin piece of cardboard from the back of a legal-lined paper note pad (see below)
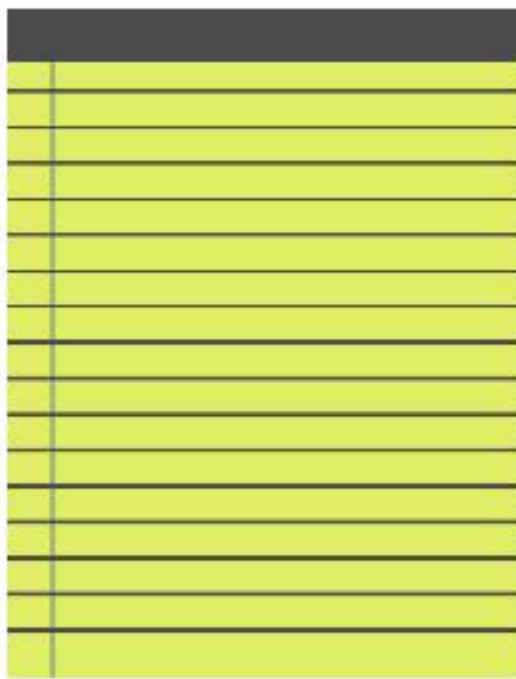
8. Now we have one completed Spinner which should look something like the image on the next page. You will need to fill in the topic regions … This can be done by individually selecting the topics for each triangular wedge on the spin-wheel, or by inviting friends or classmates to each write down a unique topic (ideally a topic you are not too familiar with). You can write down any topics you want, or use these spaces to write questions that need to be answered, or products to re-design/illustrate with drawings.
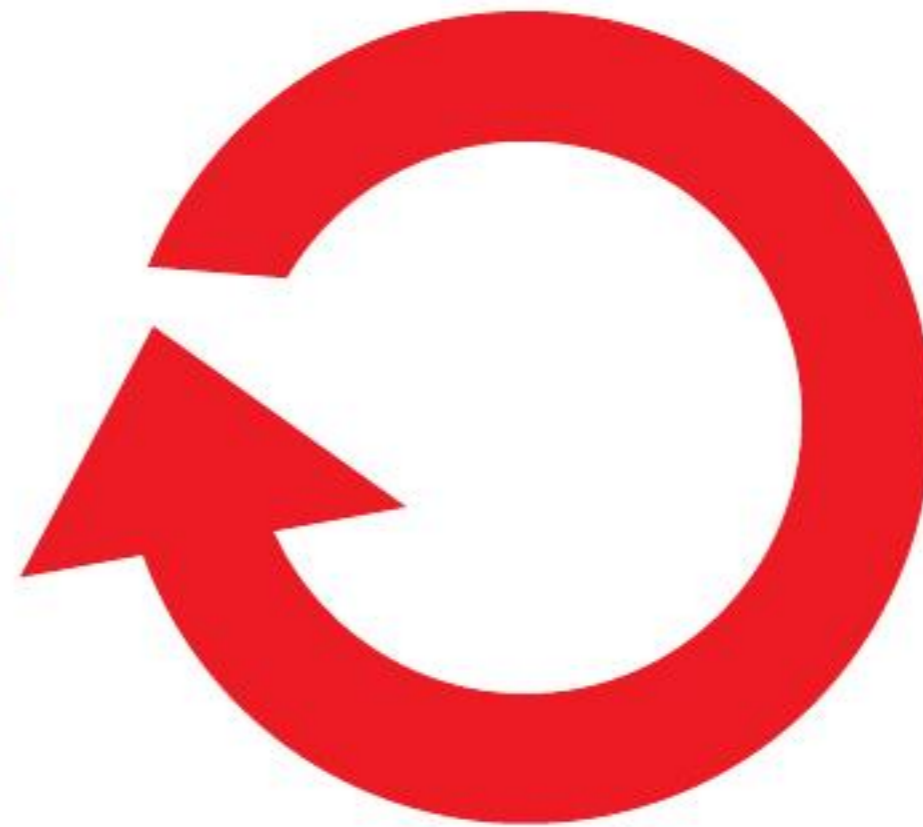
QUESTIONS

☒ Do think that calling up random people from a phone book would be a good way to gather new idea directions? Why or why not?

☒ Would it be dangerous to make these spin-wheel parts out of metal? Would it be helpful to your creative process? Why or why not?

EXERCISE

Ask some of your friends to place topics on the blank spaces on your spin wheel.

**Then have your friends rotate (this device) several times to assemble some newfound ideas.**

Your randomly chosen topics should look something like this:

☒ Loudmouth Cotton fingers

☒ Paper monitor wall device

☒ Catfood nation

REVIEW

This spin-wheel project will provide you with a new way to generate random ideas. This "randomized" placement will help you to gather creativity almost like going to a greenhouse and gathering a flower-bouquet. Just remember to label all of the sections of your spin-wheel in a completely randomly order, and you have a formula for making creativity happen!

# EXPERIMENTATION IS THE
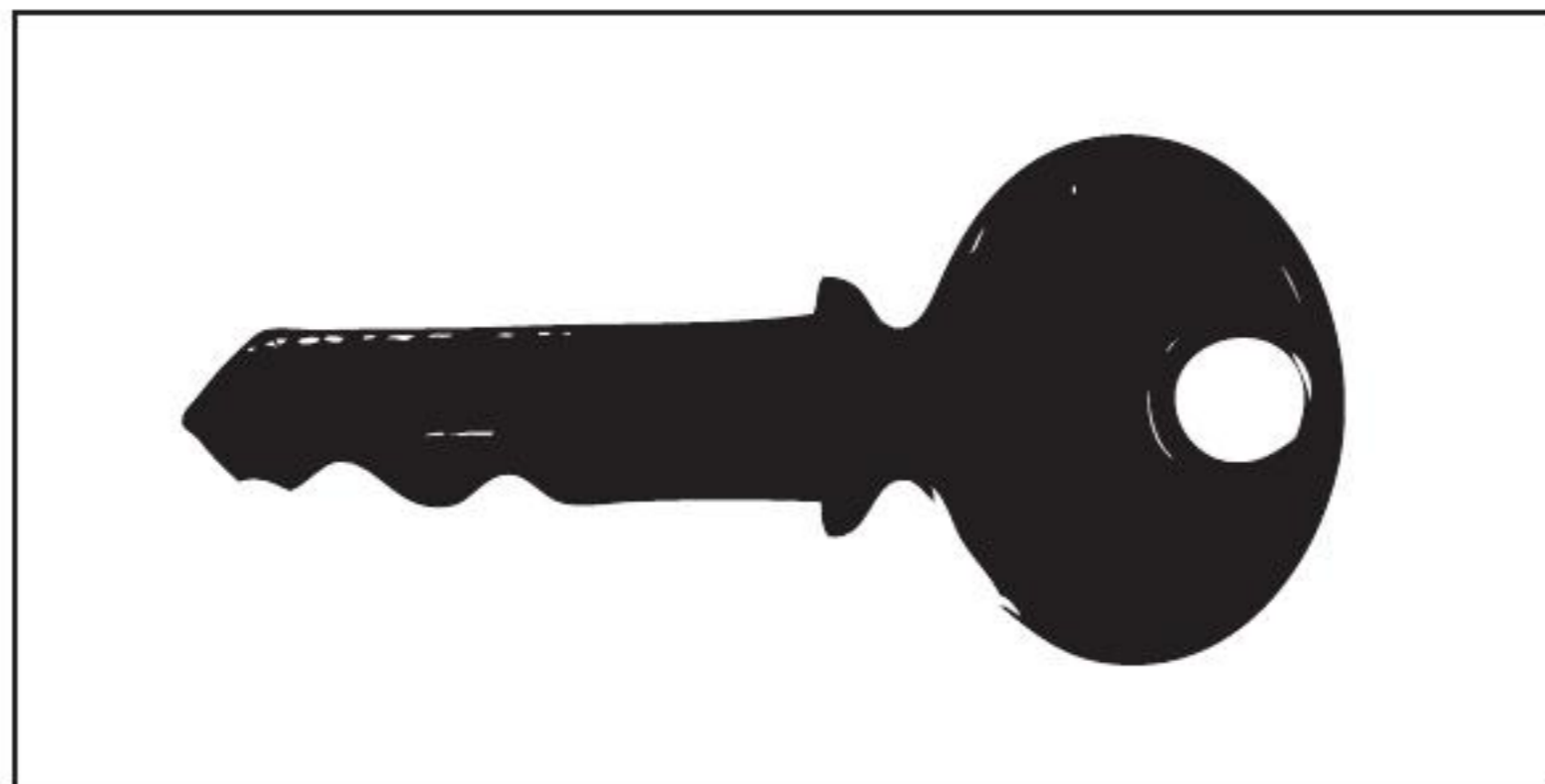
6

THE BRAINSTORMING STRATEGY

CHAPTER OBJECTIVES:

-Review and understand the brainstorming process

-Identify important characteristics needed for an effective brainstorming session

-Be able to practice group brainstorming

Brainstorming activities are important because they provide ideas quickly by merging numerous concepts together, which can provide a stronger foundation for creative growth. Brainstorming can be done in isolation; however, we recommend utilizing other colleagues to gather as many ideas as possible in a short period of time. Essentially, brainstorming involves creating a true snapshot of different peoples' thoughts on paper. We tend to think of effective brainstorming in terms of cartography, the art of map-making. Think of a contemporary version of Lewis and Clark, a blending of unrestrained individual insight with regional colloquialisms, personal feelings and native experiences, to present an interesting collection of diverse thoughts and ideas.

An effective brainstorming map should communicate about 20 to 30 new associations between a given topic and other words or subjects related to that topic. We think it is best to work quickly and draw upon your inner child to ensure that new concepts are not stifled out of convention, fear, or doubt.

Now that we have the mindset necessary to brainstorm effectively, let's take a moment and look into a couple of different examples of brainstorming in action. In these examples, students in a college classroom were asked to generate ideas as quickly as possible, in as juvenile of a way as possible (again, being mindful of not hurting individual feelings), and connecting the topic given by their teacher with a multitude of different phrases and associations. Let's look into these examples below.
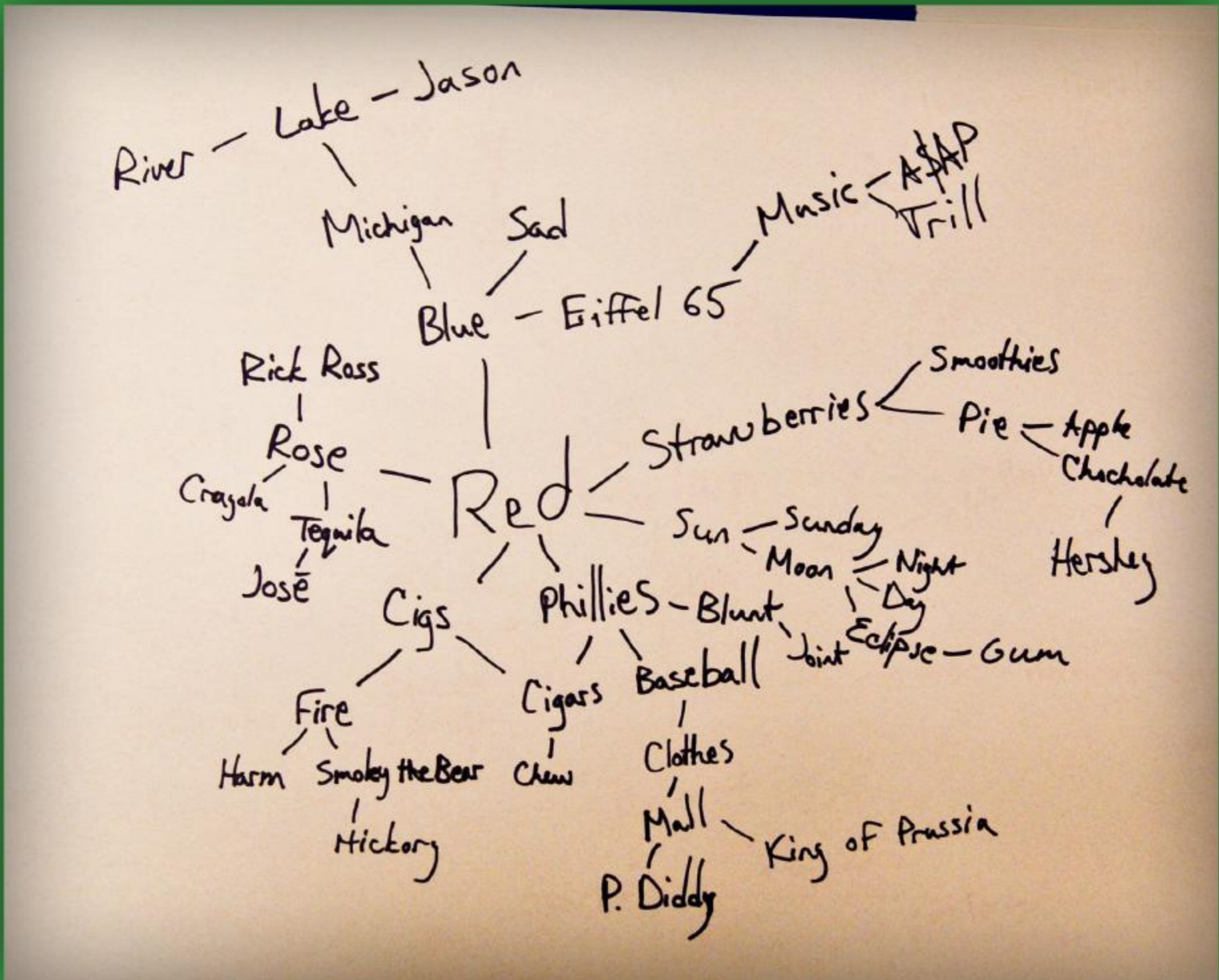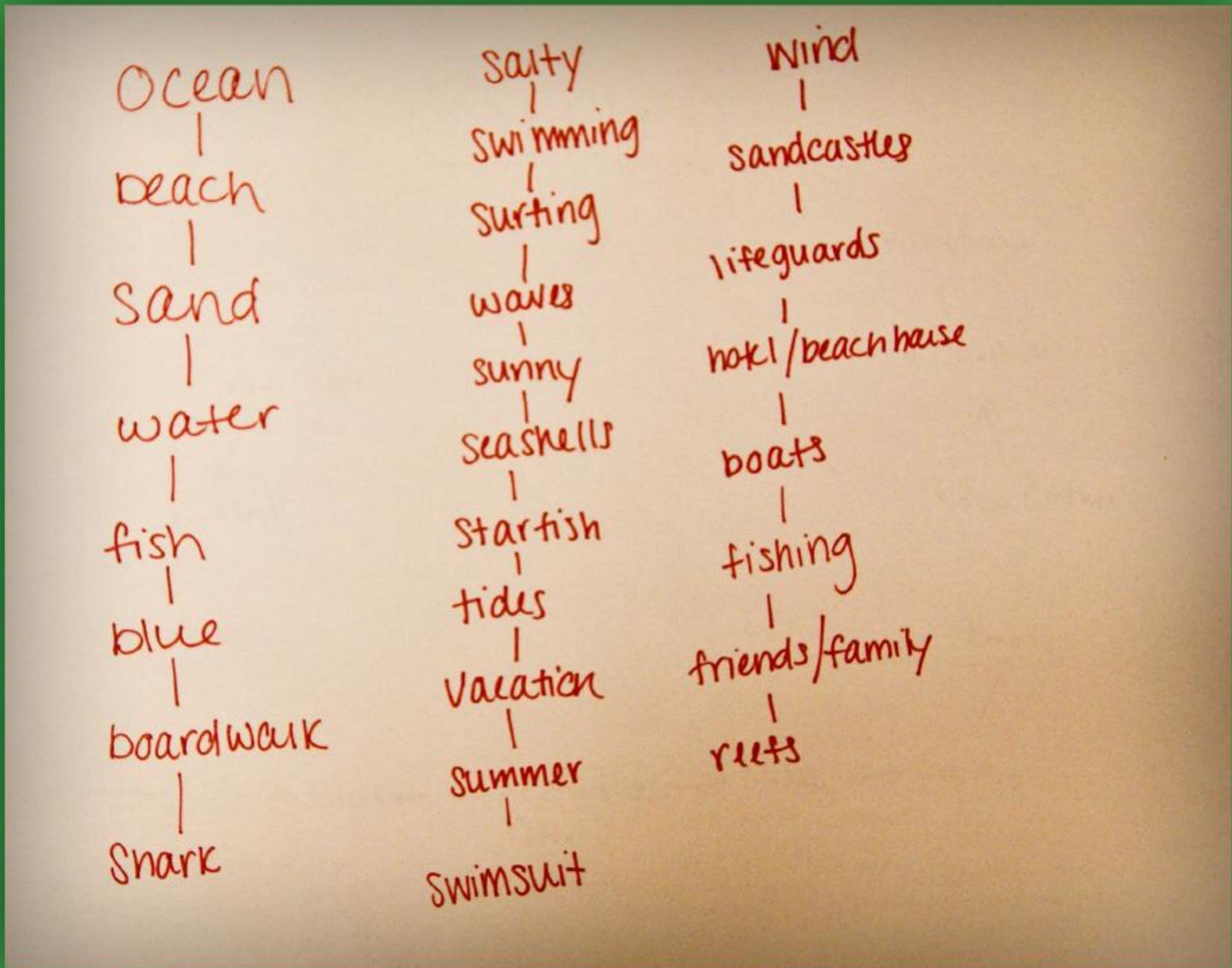
Here is a brainstorming map generated from the initial word, "RED".

See "RED" change; see "RED" become "STRAWBERRIES", then "MUSIC", then "BASEBALL", then "FIRE"...this is a good example because it illustrates the limitless progressive thinking patterns that can emerge from grouping people together and asking them to build upon a base idea. See how they need the room (found on a very large sheet of paper) to build these expansive creative connections. It is important to prompt the brainstorming group, asking, "What is the first thing that comes to your mind when you think of the color red, or whatever you embody as red, maybe a specific sound or phrase?" Once the group gets started you will surprise yourselves with your originality and dynamic thinking.
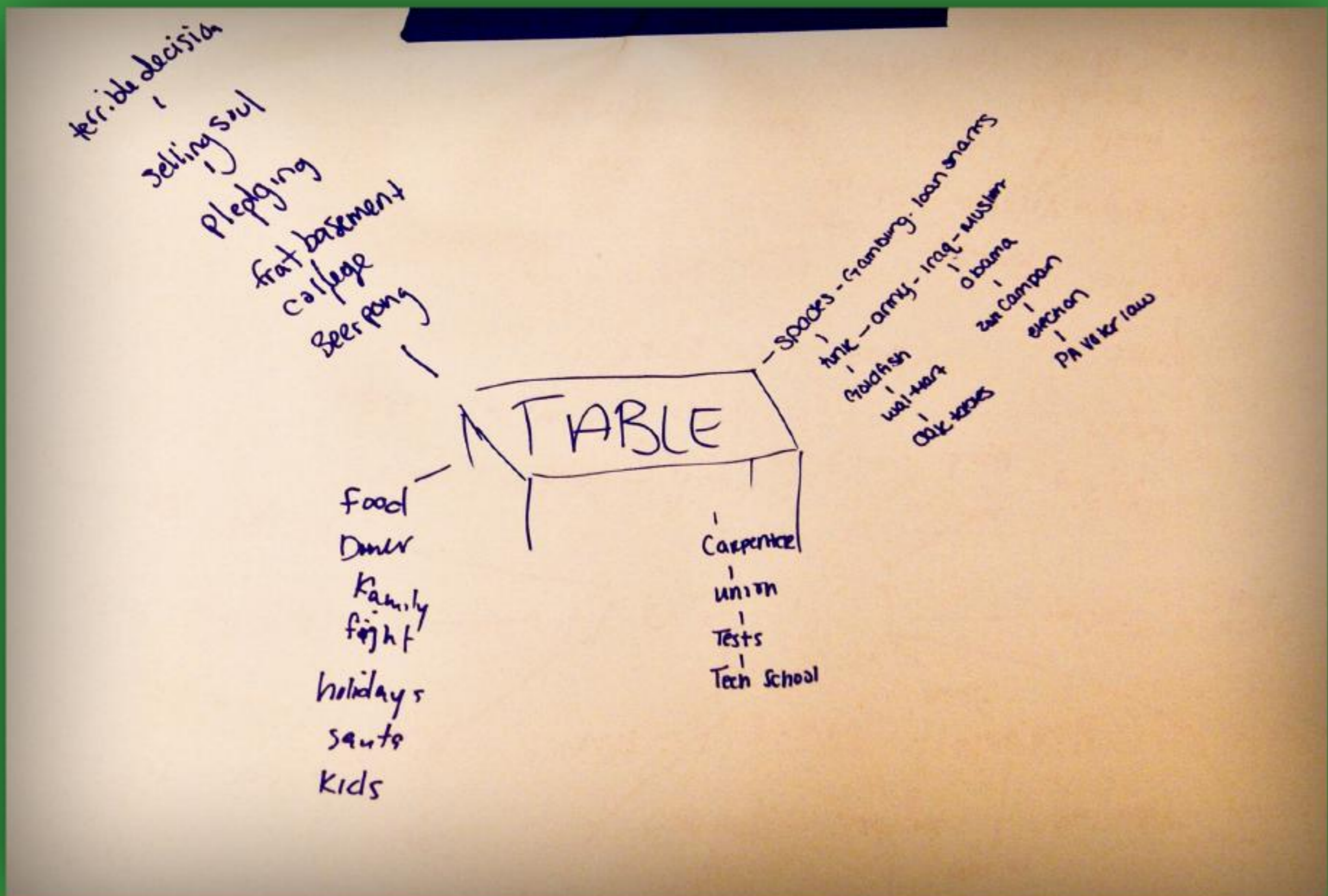
In this brainstorming exercise, an ordinary object started the workout, but then it meta-physically changed with the characteristics of dynamic brainstorming. This group of creative people provided a most unique example because they physically identified the table rather than making an ordinary chart with just words. Notice, however, that through dynamic thinking, the physical representation of table gave way to metaphysical concepts of school, decision making, and other intangible representations of table.

Ocean
|
beach
|
sand
|
water
|
fish
|
blue
|
boardwalk
|
shark

salty
|
swimming
|
surfing
|
waves
|
sunny
|
seashells
|
starfish
|
tides
|
vacation
|
summer
|
swimsuit

wind
|
sandcastles
|
lifeguards
|
hotel/beach house
|
boats
|
fishing
|
friends/family
|
reefs

"OCEAN"..."BOARDWALK"..."SWIMSUIT"..."FRIENDS AND FAMILY"..."REEFS"...This structured brainstorming example serves as a very efficient way to chart the brainstorming process. We can visualize each component more clearly because of the legibility of each different part. With this clearly labeled brainstorming chart, the respondents are more likely to add to its creative organic movement. Just remember to prompt one another to brainstorm more effectively and to have the most calligraphic writer tackle the challenge of documenting your brainstorming journey...legibility is key!

Conclusions we can draw from looking at these different examples:

⊠ You will need a large surface to brainstorm on (big sheet of paper, larger marker board, large chalkboard, computer or overhead projector, etc.)

⊠ You will need someone to write quickly and legibly, who exclusively documents the experience in an easy-to-comprehend format

⊠ You will need at least four people (at least three idea generators and one documentarian)

PRACTICE

Refer to the chart below. Using the base word "SPAGHETTI" fill in the 8 missing ideas, writing quickly and randomly to pool concepts together and provide a baseline for new idea growth. As indicated above, it is always a good idea to work with other creative individuals when brainstorming. However, in this practice exercise, we ask that you first complete the chart individually.
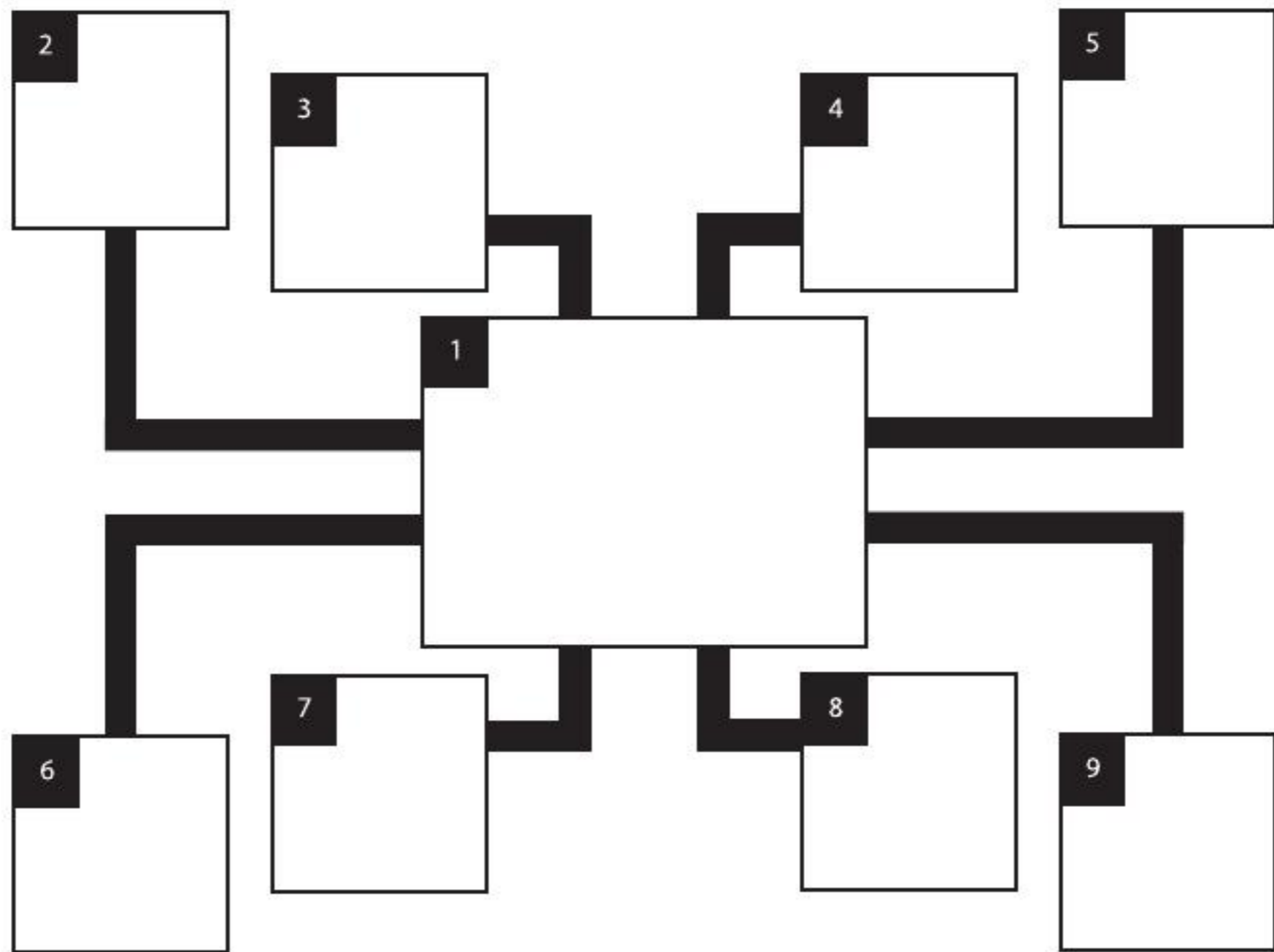
QUESTIONS

☒ Have you had a chance to observe brainstorming? What ideas/techniques/processes did you notice?

☒ Why is it helpful to think in a somewhat juvenile mindset? Can you identify at least one example from your personal experiences where you employed a juvenile mindset to brainstorming activities? How did it affect the process/ and your outcome?

☒ What are some other techniques that can facilitate brainstorming?

☒ Can you get stuck in an idea rut with these brainstorming tactics? If so, how would you overcome this?

☒ Do you think that a drawing of the object, along with its written label could change the nature of a brainstorming exercise in any way? Why or why not?

EXERCISE

Practice the brainstorming strategy:

☒ You will need a large surface to brainstorm on (big sheet of paper, large marker board, large chalk board, computer or overhead projector).

☒ You will need someone to document your thoughts.

☒ To get started, look around the room and name the first thing that comes to your mind, or select the first object you see.

☒ Come up with as many related words, objects, or ideas as possible in the given time frame. Be juvenile, and allow room for (almost) any answer.

☒ While brainstorming is occurring, have someone keep time or say out loud "Tick-Tick-Tick-Tick, next association please, Tick-Tick-Tick-Tick, next association please, etc."

☒ Discuss the different associations that you come up with, and the lessons learned from this brainstorming session.

REVIEW

What is brainstorming? Brainstorming is the process of generating thoughts quickly and randomly, and pooling concepts together to provide a baseline for new idea growth. Brainstorming can be done simply by gathering a small group of creative individuals and combining powers and resources to discover new concepts and develop great ideas.
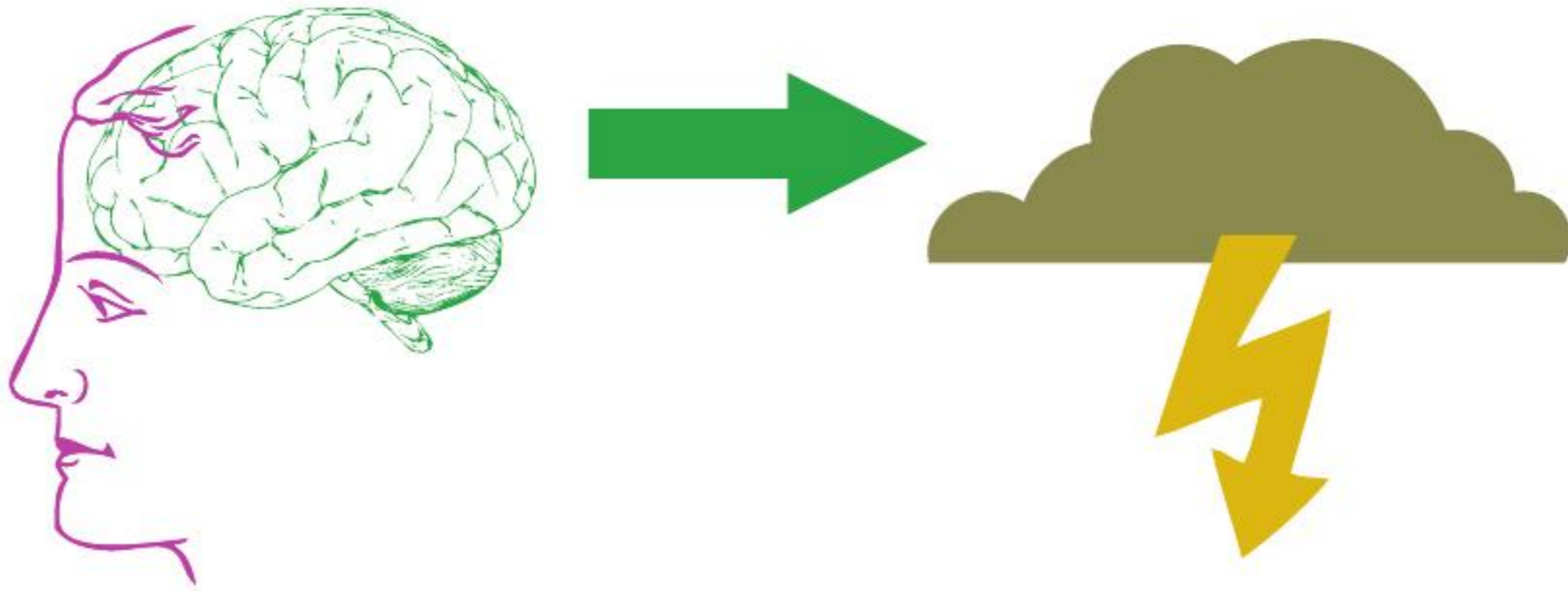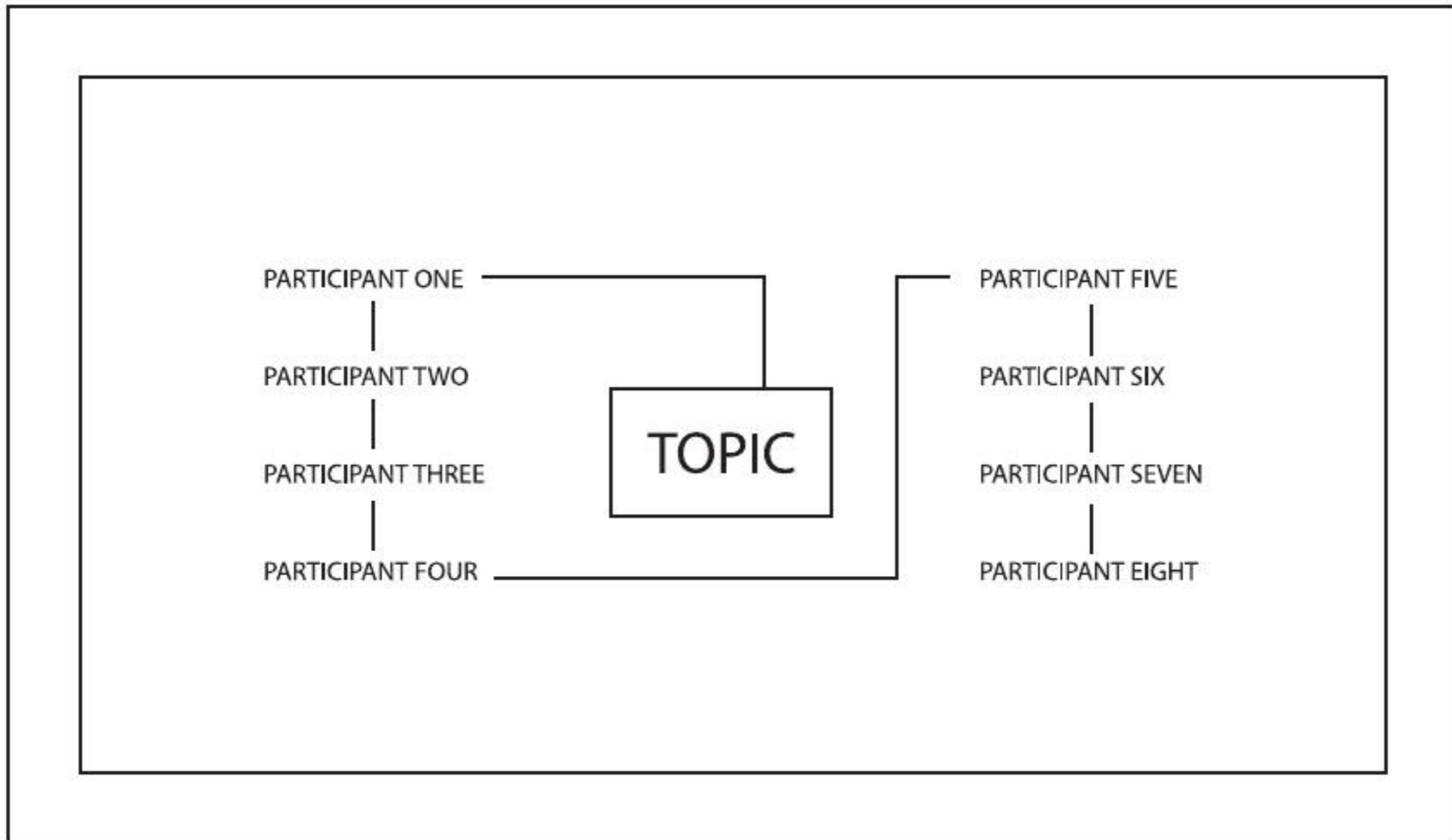
7

SOCIAL BRAINSTORMING

OBJECTIVES:

- Consider utilizing social media to form a brainstorming network; explore different social media platforms to find the best outlet for group brainstorming
- Understand best practices for creating an effective social media brainstorming infrastructure and tips for safe-guarding your social media ideas in an online environment
- Chart your "friendships" and online connections in social media circles to develop an effective brainstorming team

Like a glorious lake monster emerging out of the depths, social media has found its way into our society, swimming in opportunities for creative brainstorming. Social media can (and should) be used to provide a creative outlet where people can brainstorm ideas together, with different backgrounds and from different geographical locations (providing both curious insight and global interconnection).

Imagine connecting synchronously with other creative individuals from all over the world in one room – clearly social media brainstorming allows participants to do this. However, like any growing trend, social media brainstorming needs some definable structure. Establishing a healthy brainstorming environment needs to be constructed first with a set of standard, mutually-agreed rules that should be in place to guarantee professionalism. Therefore, we recommend a couple of key considerations to maximize your social media brainstorming success:

⌧ A private social media outlet exclusively for hand-picked brainstorming group members: a private blog, Facebook group, or other web resource that is only accessible to a select number of participants

⌧ Have participants present new ideas (perhaps a minimum of one new discussion topic or contribution) every time they log-in

⌧ Designate someone to act as a moderator to ensure that rules are followed and that the views expressed are in line with the goals of the social media brainstorming platform

⌧ Designate someone to act as a curator that places all of the information gathered from each brainstorming meeting onto one page (this person would couple the information together into a picture map format)

⌧ Lastly, make available for high-resolution printing each picture map generated by the group members

Example map listing each participant's response:

```
┌──────────────────────────────────────────────────────────────────────┐
│  ┌────────────────────────────────────────────────────────────────┐  │
│  │                                                                  │  │
│  │  PARTICIPANT ONE ─────────┐      ┌──── PARTICIPANT FIVE          │  │
│  │         │                 │      │          │                    │  │
│  │  PARTICIPANT TWO          │      │      PARTICIPANT SIX          │  │
│  │         │            ┌────┴──────┴───┐      │                    │  │
│  │                      │     TOPIC     │                           │  │
│  │  PARTICIPANT THREE   └────┬──────┬───┘  PARTICIPANT SEVEN        │  │
│  │         │                 │      │          │                    │  │
│  │  PARTICIPANT FOUR ────────┘      └──── PARTICIPANT EIGHT         │  │
│  │                                                                  │  │
│  └────────────────────────────────────────────────────────────────┘  │
└──────────────────────────────────────────────────────────────────────┘
```

What if you were required to play a much more participatory role in the culture? And every couple of months it would be mandatory to contribute new information and ideas into a growing database. Then, after the new information has been collected, it could be sorted into different categories from least to most plausible. The open-mindedness may seem laughable at first, but really, this gathering and sorting of information would be an invaluable resource to any society, and we believe that new growth would be foreseeable and attainable.

PRACTICE

In this exercise, list six of the most creative people from your social media circles (including yourself) and rank these individuals from most creative (1) to least creative (6).

1 _____
2 _____
3 _____
4 _____
5 _____
6 _____

challenges and opportunities that face you, with the prospect of starting a brainstorming group that meets once a week online to explore new, creative thinking patterns.

QUESTIONS

Answer these questions individually, and then consider posting them on your social media brainstorming group platform to gauge how other members are feeling:

☒ For you, does the idea of online brainstorming with social media remove the excitement of working face-to-face with other creative individuals?

☒ Do you think definable terms (clearly established language and group rules) are needed for social media brainstorming groups to ensure success? Why or why not?

☒ Do you think that a start-up company could emerge from a social media brainstorming group? Why or why not? What would be the challenges/limitations?

☒ Have you ever brainstormed asynchronously (not at the same time) with anyone before using a blog site or other social media platform? How is this format different from other brainstorming techniques?

EXERCISE

For this exercise, we want you to draft a chart using this sample mapping (found below) of the people you know and we would like you to list how each individual talent can be used to develop a brainstorming infrastructure.

1. Who would be good at notating or backing up the information gathered (group curator)?

NAME_____REASON YOU PICKED THIS INDIVIDUAL:

_____

2. Who would be a good coach, stepping in at times to ensure the brainstorming procedures are being conducted in an efficient manner?

NAME_____REASON YOU PICKED THIS INDIVIDUAL:

_____

3. Who would be good at promotions? Someone who is friendly and would be intrinsically motivated to find new friends online that could join the startup online brainstorming group?

NAME_____REASON YOU PICKED THIS INDIVIDUAL:

_____

REVIEW

Just think: with social media people can now connect from many places simultaneously to share ideas. This technology has transformed the concept of brainstorming, allowing for synchronous meetings with different people who have diverse experiences, skills and knowledge. This confluence of ideas generates many new possibilities and can help the individuals in your social media circles to think differently. To ensure success with this medium, we recommend the following guidelines:

☒ **Private brainstorming group member access to social media platform (private brainstorming account membership)**

☒ **Group requirements that are in place to maximize the potential of each brainstorming session**

☒ **Having a designated person to ensure that group objectives are met and goals are followed**

☒ **A curator who generates a map of each brainstorming session and provides high-resolution digital copies to each member**

8

SKETCHING
BY MISTAKE

CHAPTER OBJECTIVES:

- Review the basic concepts of drawing/sketching

- Observe how designs can emerge from moments of serendipity

- Learn how to take a coffee-stained piece of paper and turn it into a design

- Learn how to take a photograph and turn it into a symmetrical logo-form

A large part of developing ideas comes down to visualizing each component in the most comprehensive dimensions possible. When you start to visualize your thoughts, it helps to understand the basics of sketching. This chapter provides you with some of the so-called "nuts and bolts" of the sketching process.

To start, we want you to think back in your life to the very first time you went into a store by yourself and paid for something. Perhaps it was a candy bar, and you found yourself in the check-out line with that candy bar in hand for the first time in your life. How did you hold the product? What words (jargon) did you use to convey what you wanted to do? These may have been some of the thoughts that were filling your mind during this experience. Thinking back to this pivotal moment in your life, you probably didn't know the ropes, you didn't know who to talk to, or how the transaction would go (prior to this experience).

Well guess what? Drawing is no different from a scenario like this, because it takes some time to walk through the procedures. However, the more you practice visualizing your thoughts, the easier it becomes. In short, drawing is a good tool to have because it allows for some of the following:

☒ **It allows you to visualize the experiences in your life**

☒ **It is a form of visual communication to express and share these experiences**

☒ **It helps you share your feelings and ideas with others**

Let's take a quick look at some of the different types of drawings. First we have **hatching**, when you use repeated lines that move with the contour of what you are drawing.

Hatching is a nice effect because it:

☒ Can be used to develop a sense of depth and it's green, too! Hatching is used on the currency of the United States… for a detailed example just take out a dollar bill from your purse or wallet and start practicing this cool style of expression.

Another form of sketching is called **strippling**, when you use dots to make up the surface of your drawing.
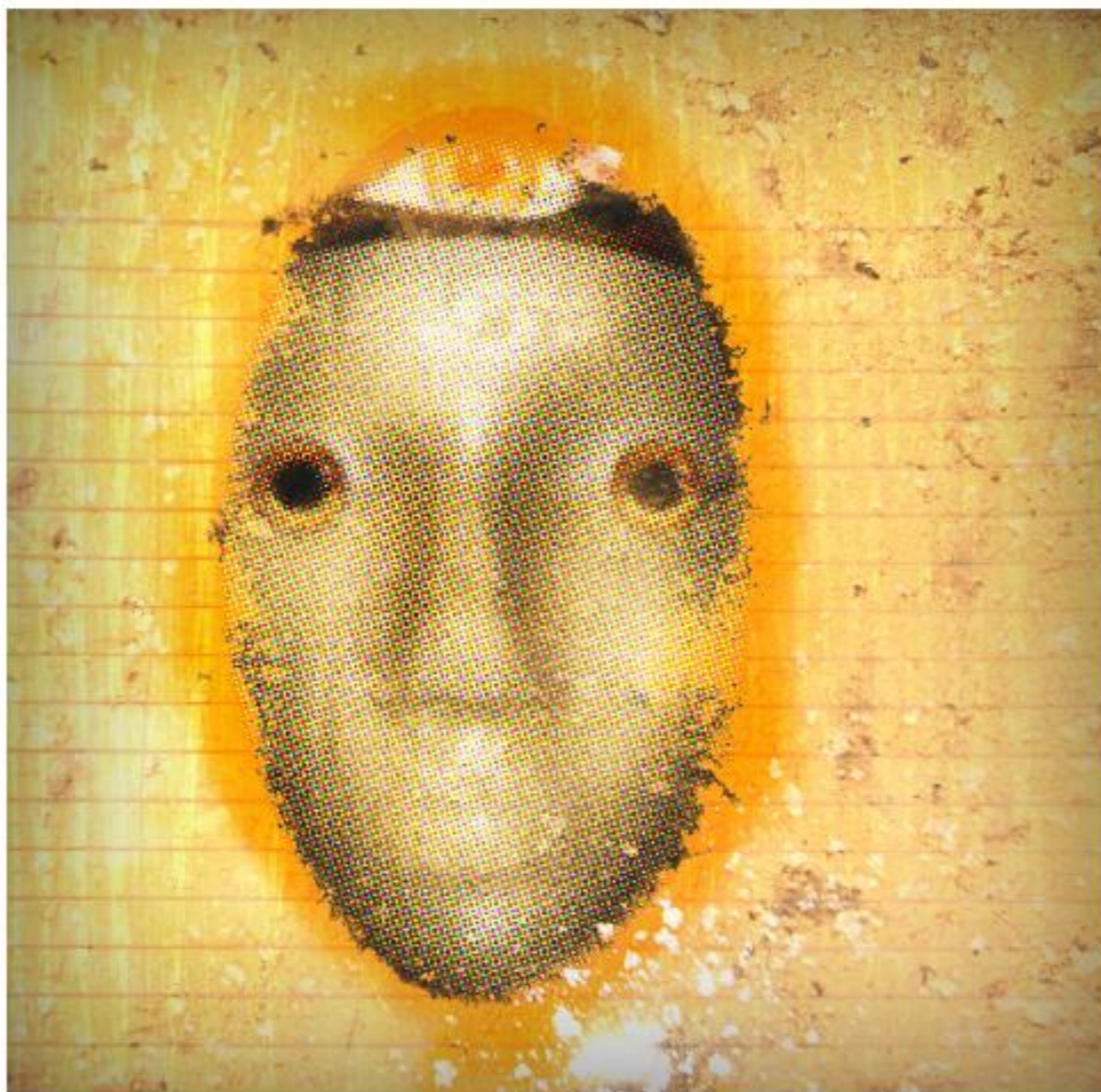
Look at the image found above (an example of strippling); it was made first with a camera and then a dot pattern was placed over the surface as a filter. Strippling is nice because it:

☒ Helps visual designers understand the process of screen-printing
☒ Helps visual designers practice developing a sense of eye-movement, because any series of dots forms a line that can direct the viewer's eyes.

Here is another way to represent your ideas. With something called **Contour Line Drawing. Contour Line Drawing** is using simple lines (and no depth) to make your images - it is probably the easiest way to visualize something:
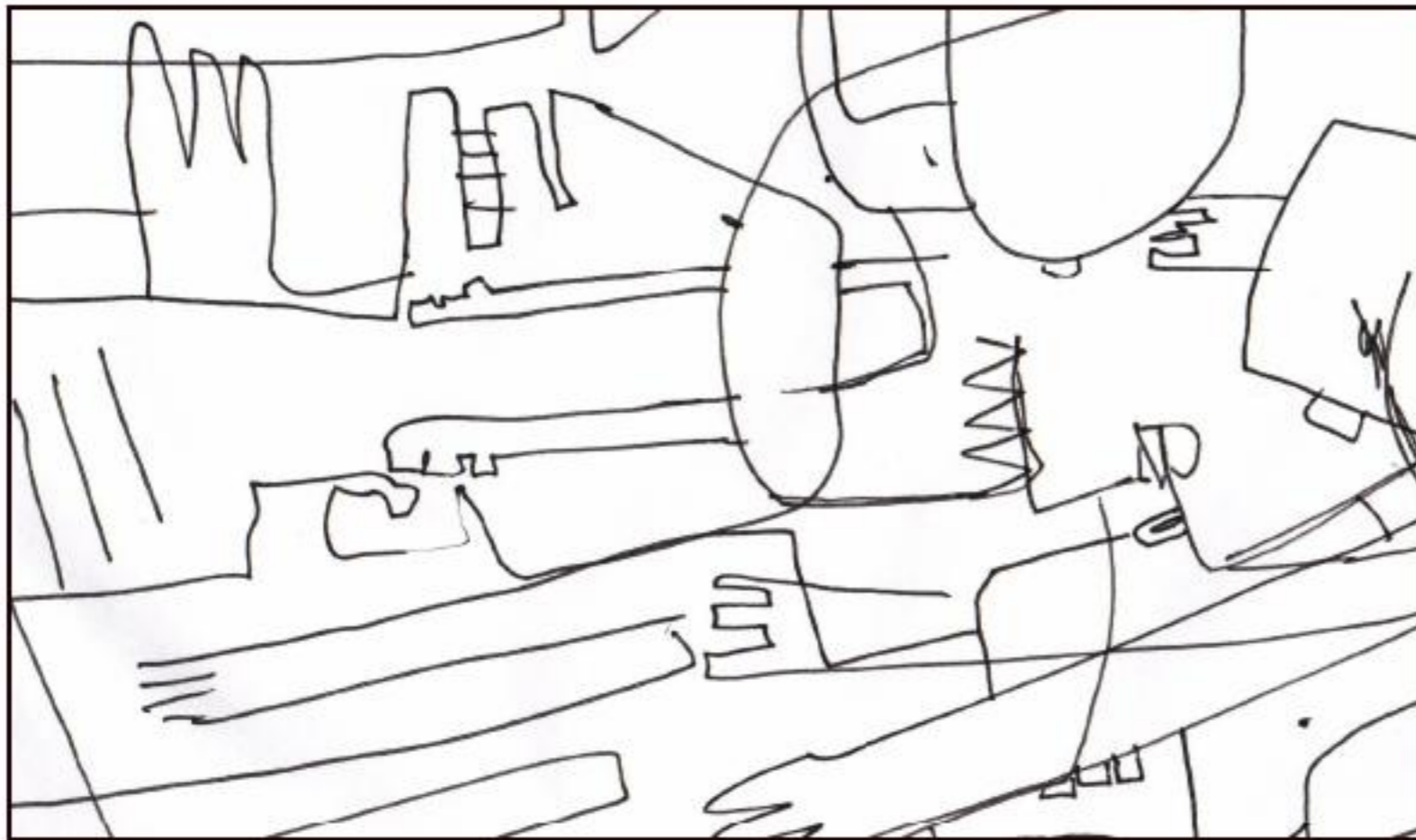
The last style of drawing that we'll discuss is **mixed media**, when you complete your sketch by gluing different materials to the surface of the paper.
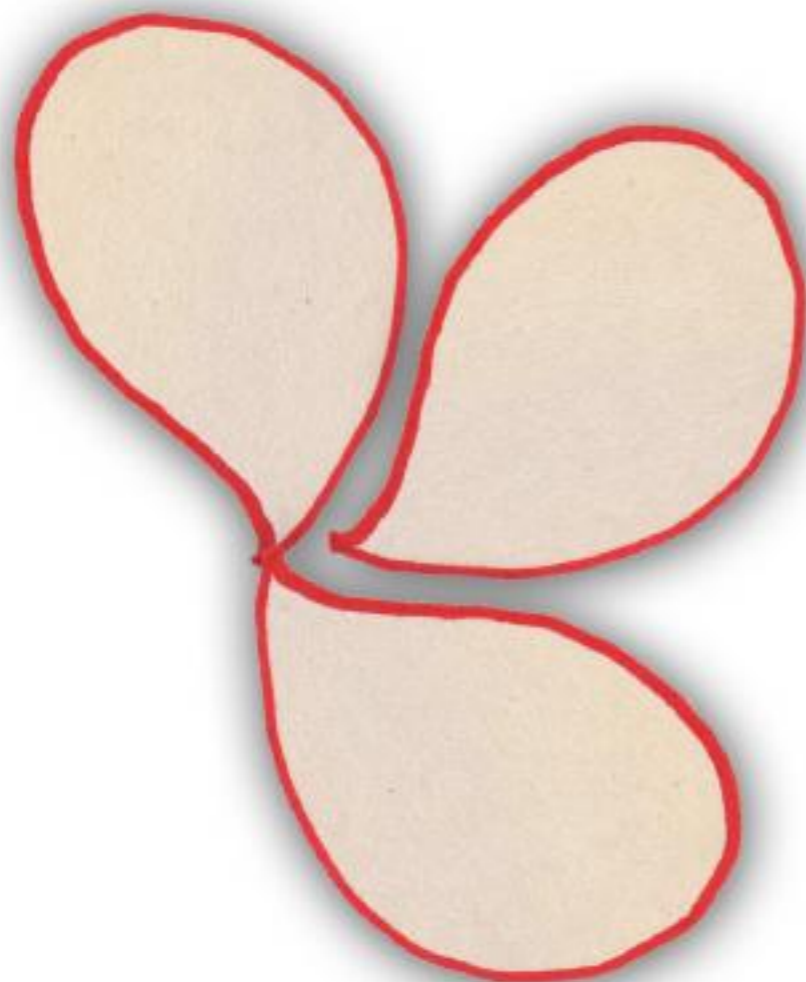
Mixed media is a very experimental, hands-on technique and can really help you visualize your design process. There are many interesting attributes to be found when working with mixed media sketches:

⊠ These cut-outs can be scanned or photographed easily, and traced in Adobe Illustrator (or
other visual design software) to make a solid, original and resizable vector image
⊠ Mixed media sketching helps you as a designer to really focus on utilizing interesting/unique shapes
⊠ Working with mixed media helps you generate a really modern look to your image visualizations while
maximizing your efficiency in completing a sketch

Now that we have discussed these interesting techniques for visualizing your ideas, let's explore ways you can start a drawing when you are not feeling particularly inspired. Most people like coffee, right? Or at least two out of three people like coffee (maybe). Anyhow, what we can probably all agree on about coffee is that it is an excellent way to get some inspiration for graphic design. In this chapter, we want you to brew some strong coffee (although please drink in moderation, and do not drink caffeinated beverages if you have heart complications or are pregnant). Be sure to have some scrap paper with you…in fact, we recommend dripping the coffee all around the paper, or even splattering it right on the paper! Either way (dripping or splattering the coffee), you are starting the process of making a new image, and that is what is so important about accidental inspiration. We recommend serendipitous coffee drawing because it will take you to a new place as an imagemaker. "Doodle freely" is our coffee-drawing motto, so drink it up because this mindset is needed for inspiration and creative pursuit. It's a conceptual method of drawing our ideas, but, it is also a process that unravels itself as we will demonstrate below! Let's take a look at an example of coffee drawing to see the process unfold:
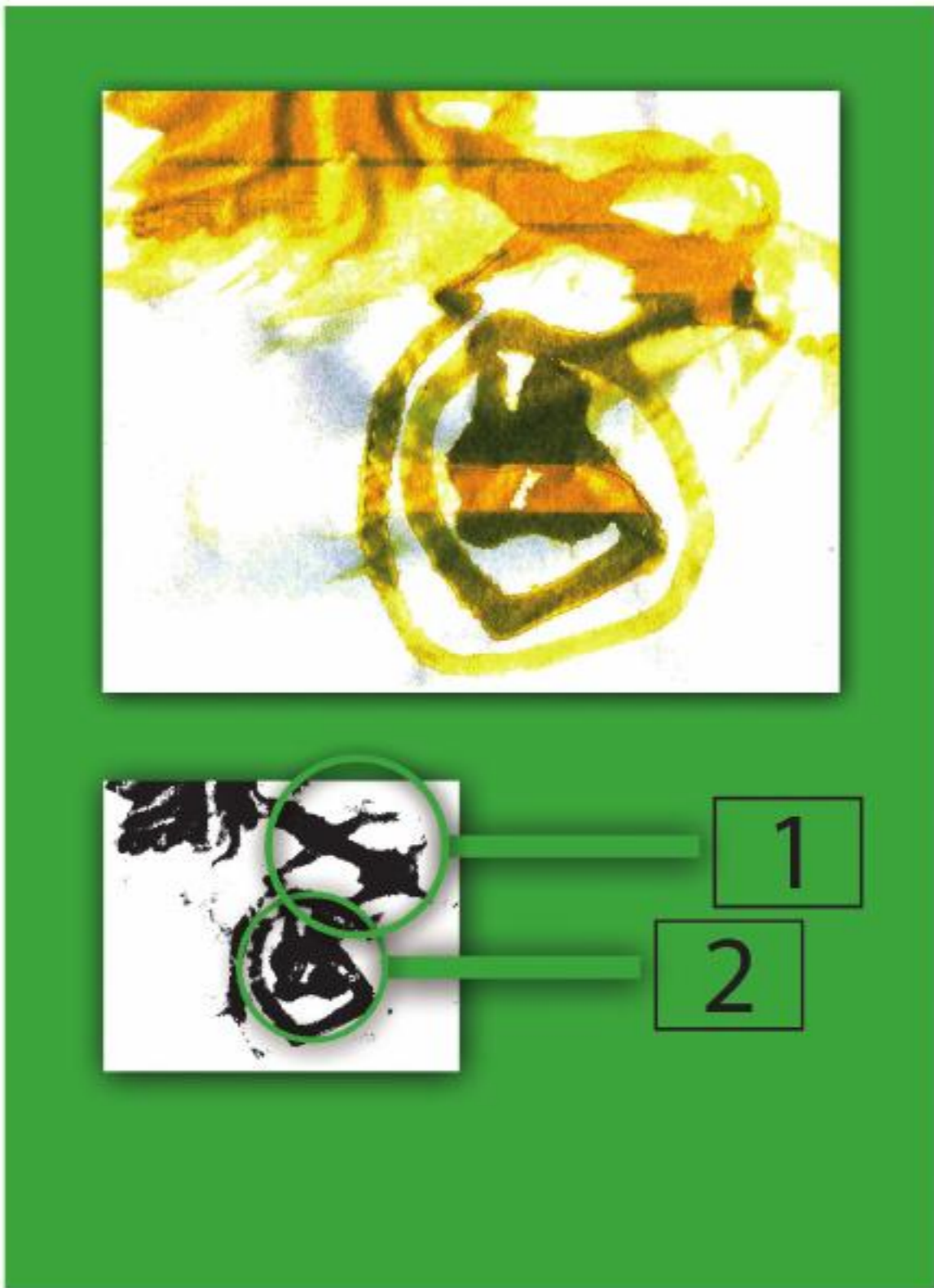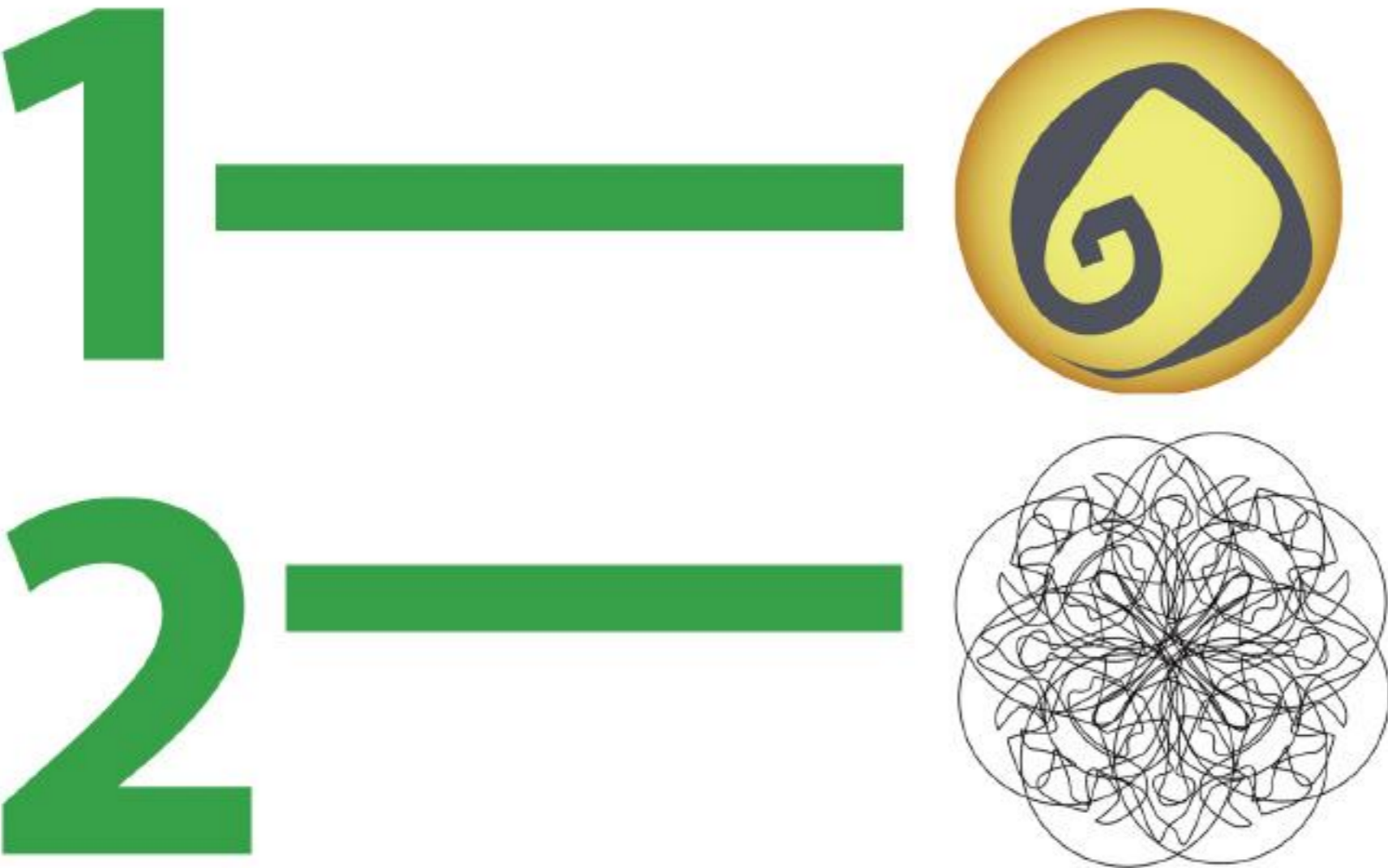
Let's take a look at these examples, in1 you can see naturalsymmetry-on the next page we will deconstruct this example. Coffee spills are no longer a problem. Here is an example of an on-purpose coffee spill. It is accidental or happy accident that will provide much needed visual opportunities to those of you stuck in a design rut.

Here is a negative image of the spill and we have identified 2 different outstanding visual opportunities. As you can see, once the image is made into a negative it is much easier to identify the many different visual directions available to you.

Let's take a look at these examples, in1 you can see naturalsymmetry-on the next page we will deconstruct this example.

Let's take a look at these two examples. In #1, you can see natural symmetry (on the next page will deconstruct this example even further). Example #1 brings together an organic pod-shaped logoform with warm colors and a recognizable (albeit unique) appearance. As you can see, some simple soft lighting will really make this image stand out. This method of gathering visual direction is a lot like looking at the clouds and describing what shapes and images you see, except, this brings the abstractness of that activity to your fingertips in tangible, recognizable ways. We can also deconstruct Example #2 to better explore the coffee drawing process. Let's go ahead and break down Example #2 into the four steps it took to develop it:

☒ First, trace the outline of the shape that was accidentally made with the spilled coffee.
☒ Then, convert into an outline, duplicate, and flip the shape in half (overlapping the middle)
☒ Add three circles to the outer edges of the symmetrical shape; and group these three circles together.
☒ Lastly, take this grouped shape and duplicate it once again. Take the repeated top-half of your design and flip this upside down. Now your accidental coffee spill is a completely original design! See, creativity is around us all the time; we just have to use our repertoire of design techniques to bring that creativity to the surface.

Now we are going to do something a bit different using the alchemistic power found in the processes of deconstruction and re-assembly. That is, we're going to look at an image and transform it into a logo-form. At first glance, it is hard to imagine this environmental photograph of a dismantled house roof as a logo, or even a creatively-inspiring resource. But again, ideas surround us everywhere at all times. So let's take a look at the steps we can take to make this logo-form.
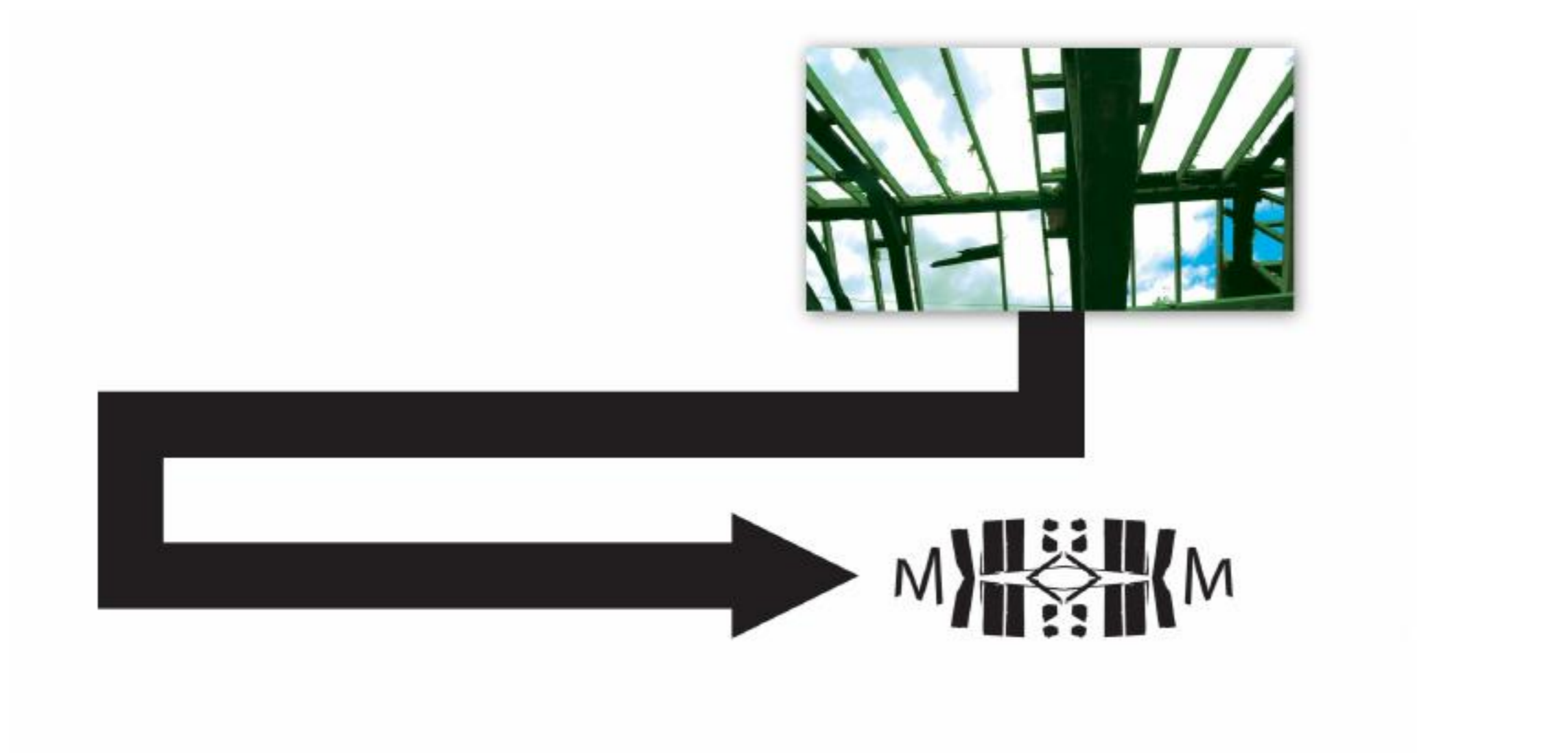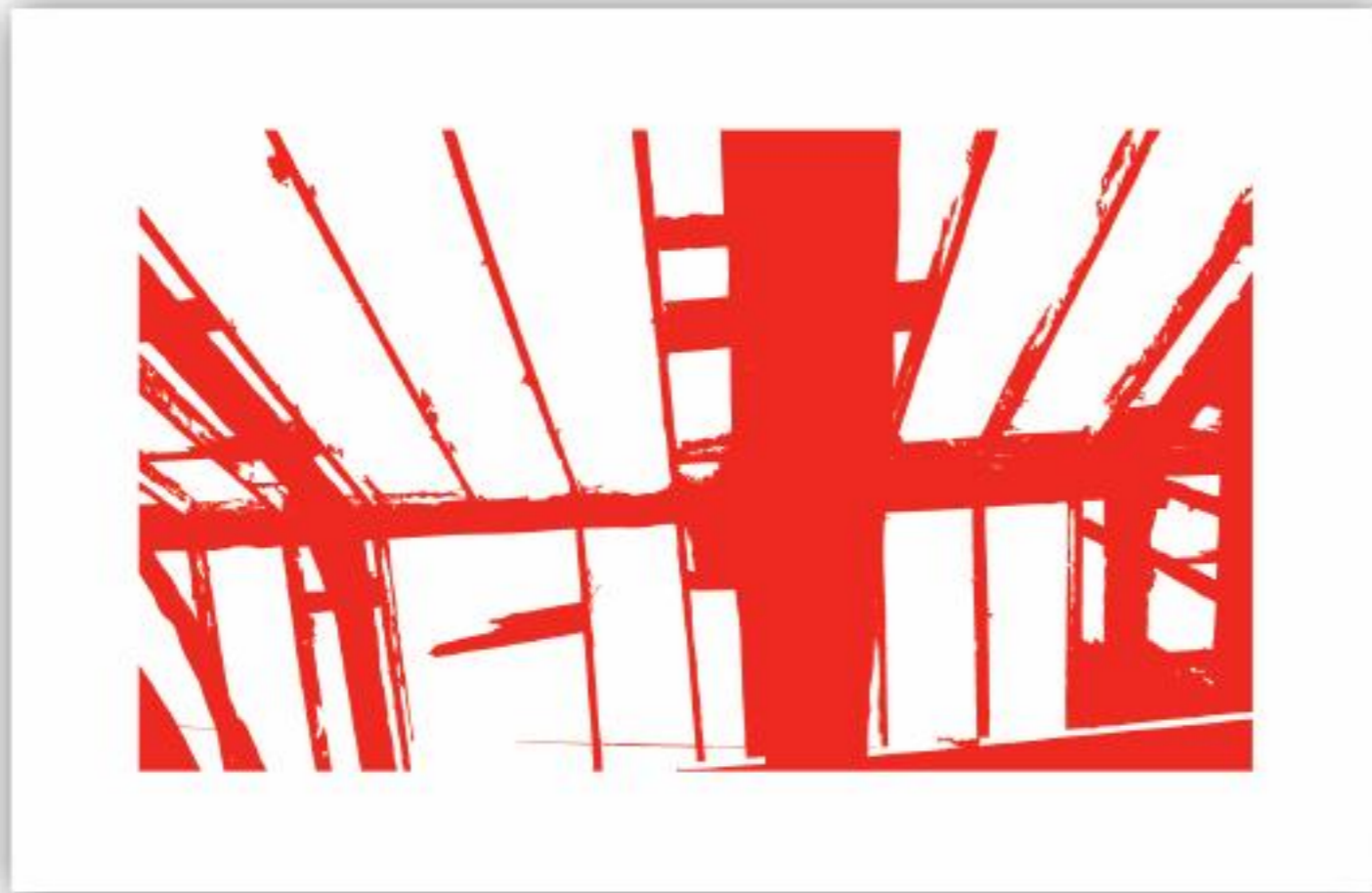
1. First begin by converting your picture into a negative image. Then delete the exterior information as much as possible and turn this image into a stamp, with a singular color.
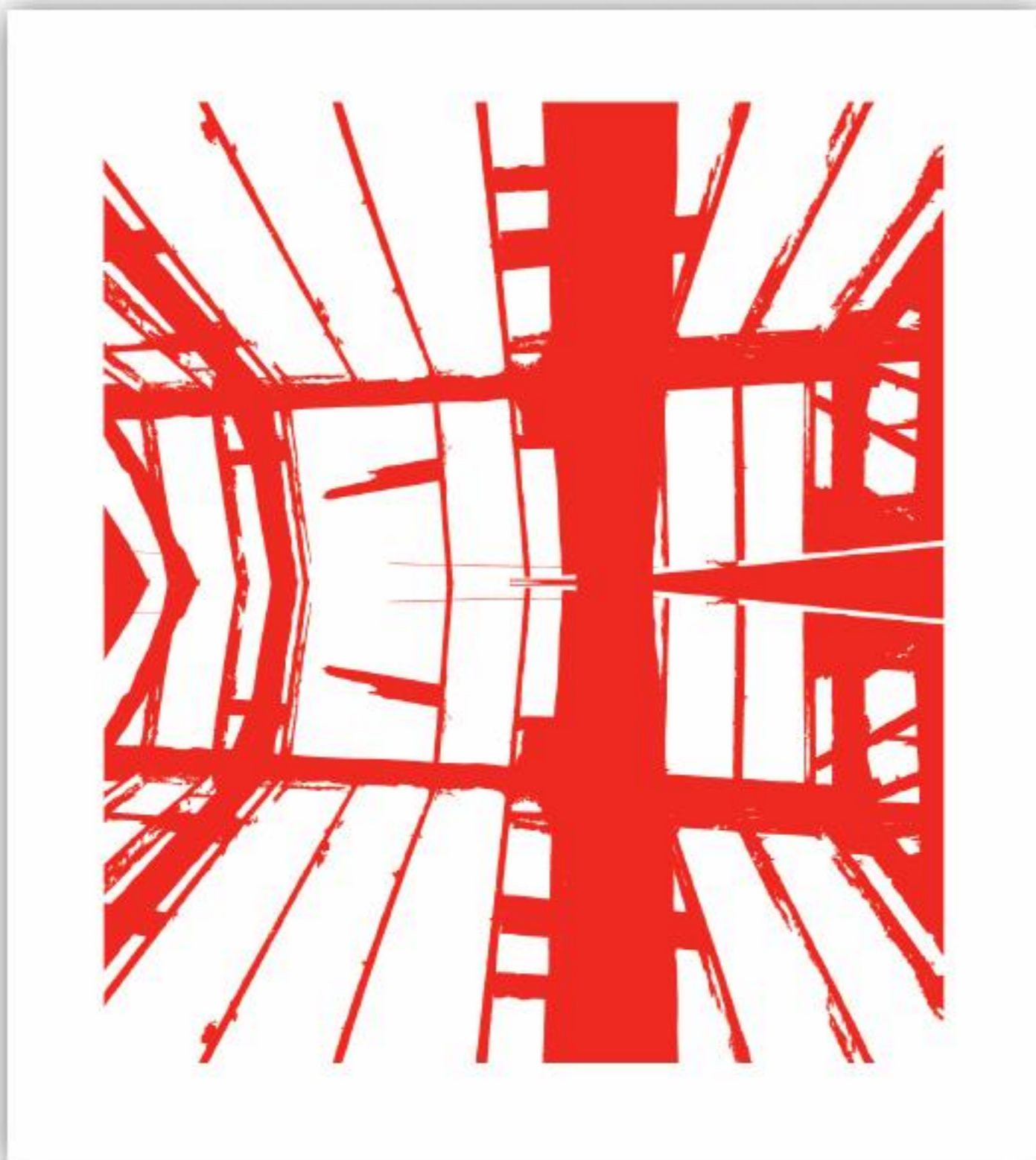
2. Next, mirror this image. In other words, you will need to flip this image (generally by flipping "horizontally") and overlap the images, ever so slightly so that the picture/negative begins to look like one ongoing mirrored picture.

3-Now your image is benning to look a lot like a colidascope. Very, 1970's/1960's music video. Cool, historic and ou standingly odd. But, we challange you to take this even further. Now in this step we take the one half and flip it again, using the flip horizontal features located in your design program.
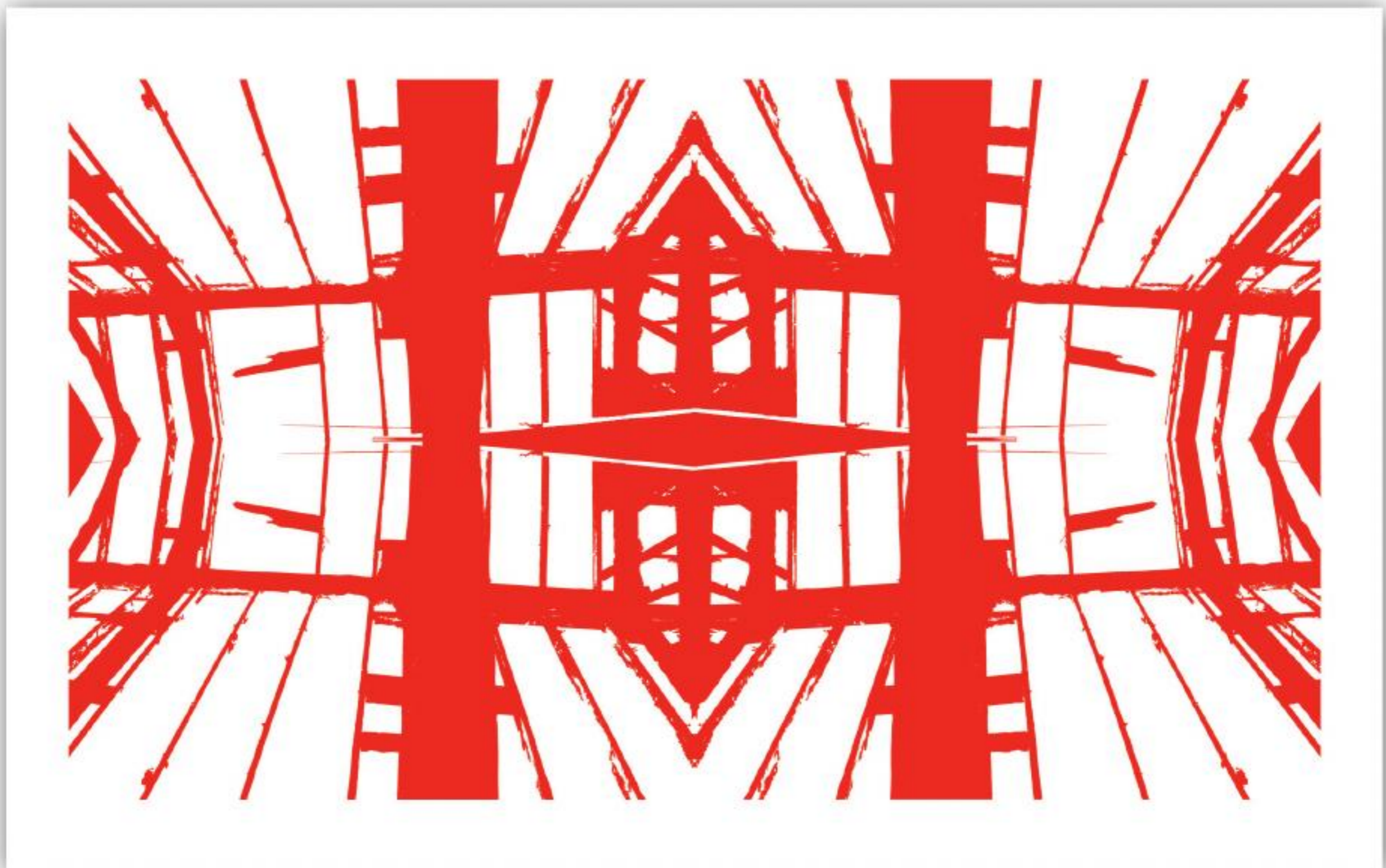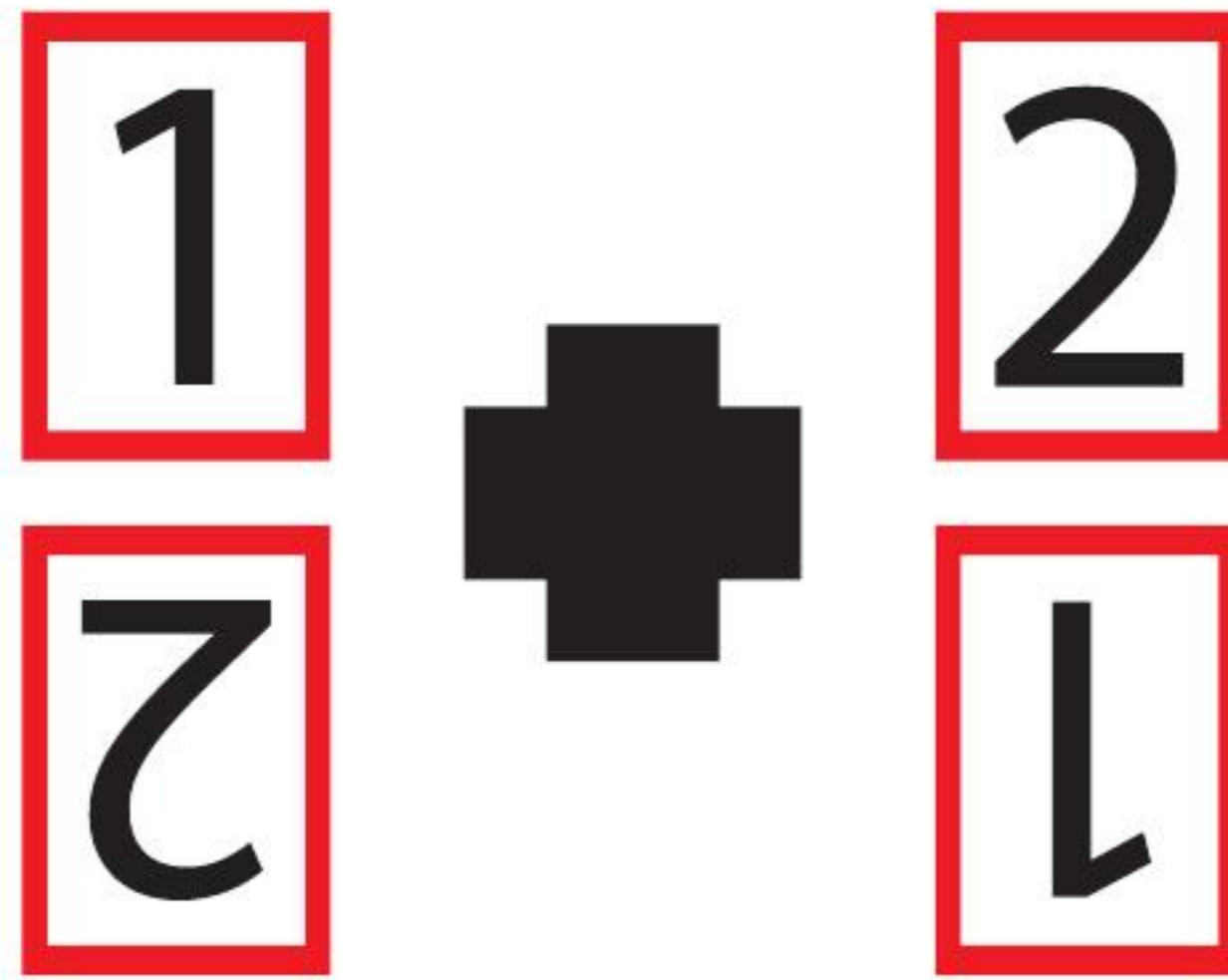
4. Lastly, simplify your design by focusing on the center of the image and cutting out almost all of the extra visual information from the surrounding environment. Your final logo-form should look something like the image below:

PRACTICE

Draw on top of these environmental photographs with a magic marker, and see if you can spot some interesting shapes that might make for a stylish logo. Next, re-draw three of the strongest examples you have identified in the space provided on the right-hand side. Notice that this debris is a great starting place to begin sketching new designs!


→ 1

→ 2

→ 3

QUESTIONS

☒ Do you have access to a camera and have you compiled a number of pictures before on a digital file?

☒ Have you ever worked with Photoshop or a related photo manipulation program before to enhance imagery or make a negative "stamp-like" image?

☒ What other ways can you compile textures in new and different ways?

☒ Would a digital scanner or a photocopy machine be an effective way to attain textures? Why or why not?

EXERCISE

Cloudy with a chance of new designs – with a camera, take 15 individual pictures of the clouds. Print these 15 pictures and grab a marker, and begin sketching on top of these pictures to discover new and alternative shapes. See below for a simple example, and then practice making your own unique designs!
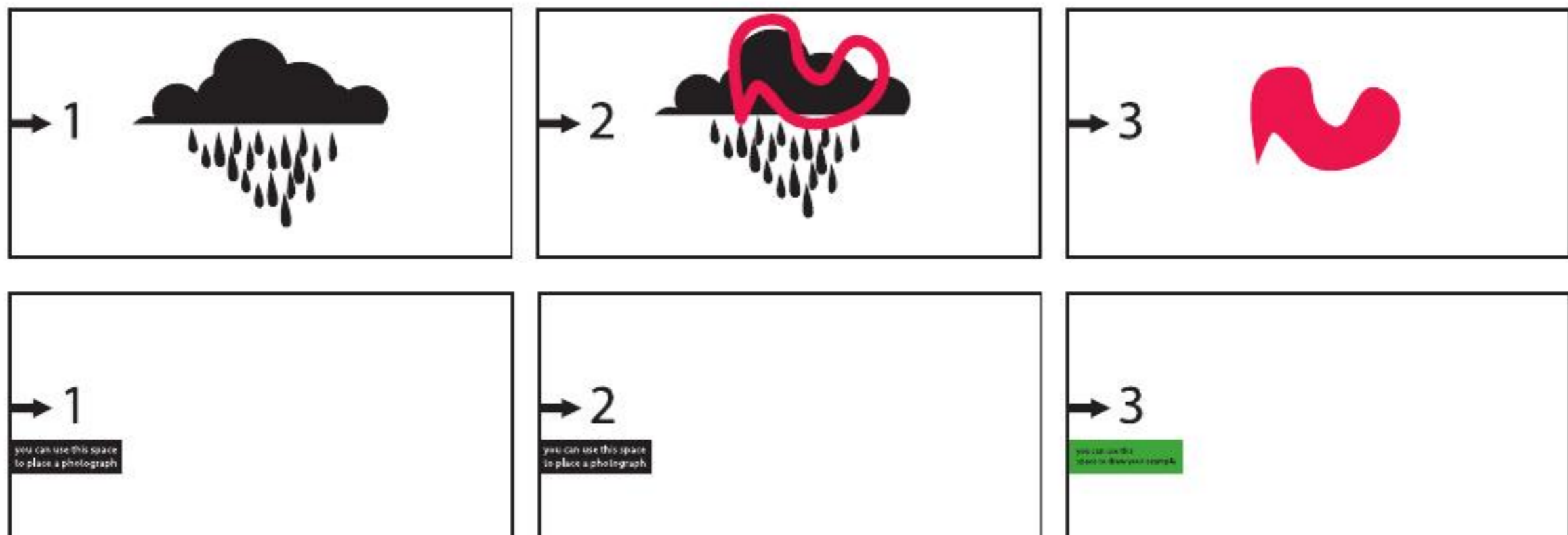
REVIEW

In this chapter we took an in-depth look at drawing, examining contemporary methods of drawing to help us unearth better ways of visualizing our thoughts. We discovered how serendipity and random chance can help us to cultivate new visual directions, even when we are not feeling very creative, through simple techniques like spilling coffee on paper. Also in this chapter, we deconstructed various examples of image-making to find new methods for drawing and brainstorming. Using an environmental photograph to generate a negative image, ultimately forming a symmetrical logo-form, we uncovered one of our favorite methods of serendipitous (accidental) design. Observing our surrounding environment plays a tremendous role in the development of new and interesting designs.
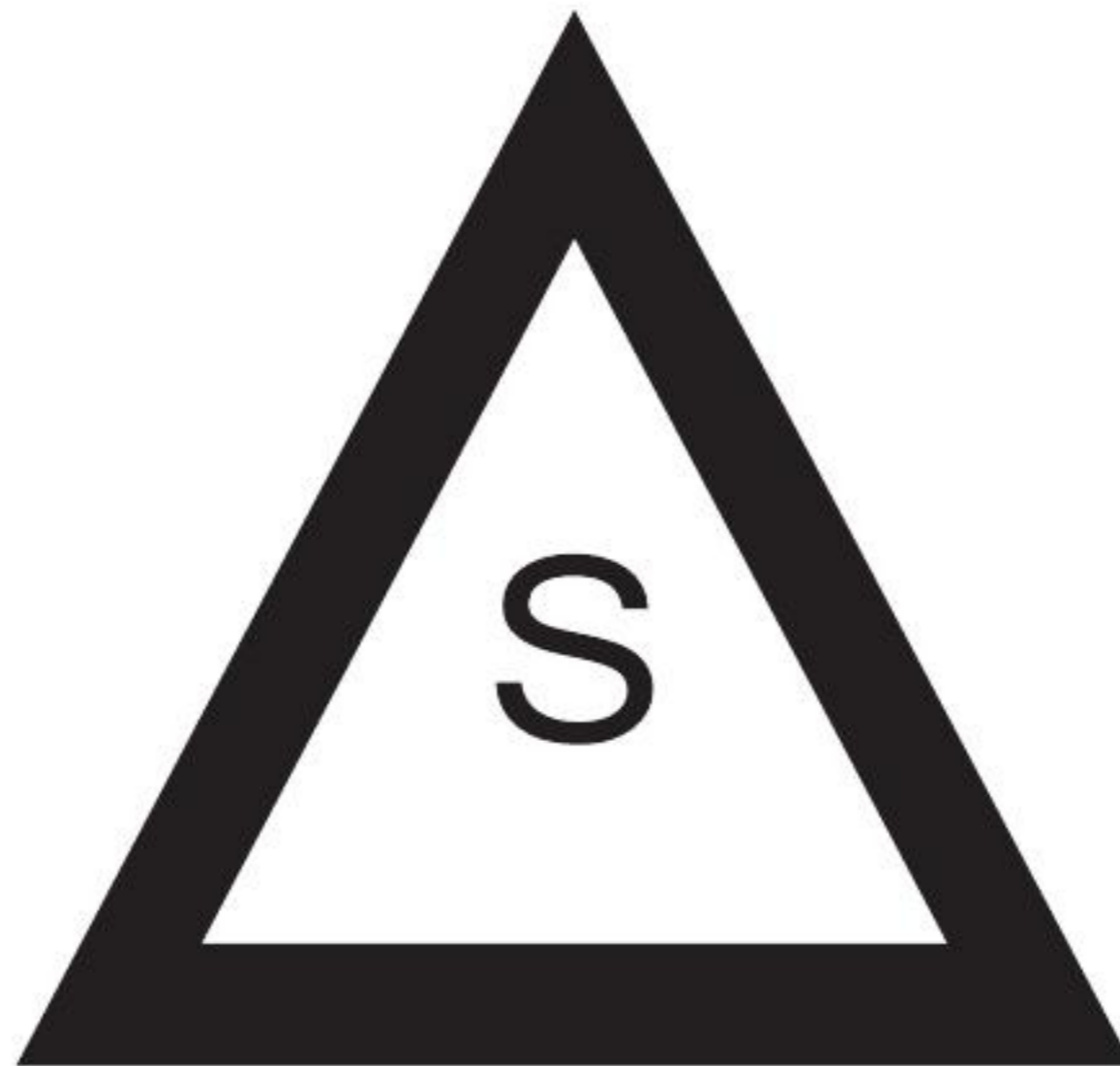
Lastly, simplify your design. In other words, reduce (cut out all of the extra visual information from the design).

9

THE EVERYWHERE COLORS

CHAPTER OBJECTIVES:

- Discuss the basic concepts of Color Theory

- Learn how to deconstruct your environment and observe "everywhere colors"

- Make your own "everywhere color" palate

- Learn to think of your sentimental items as unique and organic color options

Have you ever noticed the colors found in grandmas-hutch? This is an example of the interesting color found on an older piece of furniture. Have you ever really thought of using these materials (that you might ordinarily take for granted) as the very vibrant, vintage, or dull and faded colors as a new way of making a color palate for your designs? Once you start noticing these "Everywhere Colors" in every-day objects you encounter, you won't think about faded wall paper or stained glass or a family heirloom quilt the same way again!

Color is a highly researched topic, and it can make or break any design. People unconsciously connect with certain colors more readily than others. With this power, designers can influence people to purchase certain products. For the purpose of this manual, we will briefly discuss these topics of basic color theory, which include the analogous color palate, the triad color palate, the complimentary color palate, and the everywhere color palate.

Analogous Color Palate – refers to anytime you chose colors that are next to each other on the color wheel, to be used exclusively in your design work

Triad Color Palate – refers to anytime you combine three different colors from the color wheel and use them in a design

Complimentary Color Palate – refers to dual-color swatches that are among the most common in graphic design and artwork, and are generally comprised of the following colors: red and green, blue and orange, and yellow and violet

As you may already know, from observation or experience, color can make a design come alive or fall apart. Because of this challenge, it is very common for us at times to struggle with selecting the right color for the right project. That is why we want to introduce you to the many organic colors found in our world – we call these the "Everywhere Colors!"

Everywhere Colors are a combination of both the organic and man-made colors found in our environment. Thanks, in part, to the invention of photography, we can document the colors that surround us and utilize them to provide an abundant selection of interesting colors. Your palate is waiting for you: in the canopy of the leaves or the grass in a field; colors found in an old rough brick building or a metal structure that envelops the horizon; or perhaps a palate from the soft blue-grey colors found in the distant mountains.

We live in a colorful world filled with earthy clay-reds, blue opal rocks that sparkle, soft lavender lilies found in the hillsides, and deep ocean blues. For our urban friends, we find color in the world through skyscraper metal and glass, the red hues of an oxidized bridge, and sweeping landscapes full of steel and metallic greys. We live in a world surrounded by whimsical, wonderful colors that are literally everywhere! Wherever you are, whoever you are, get into the habit of documenting these color palates through photography. So how do you get started? Let's take a look at this useful Triad Everywhere Color swatch that was created from three distinct observations of the surrounding environment (captured in photographs):
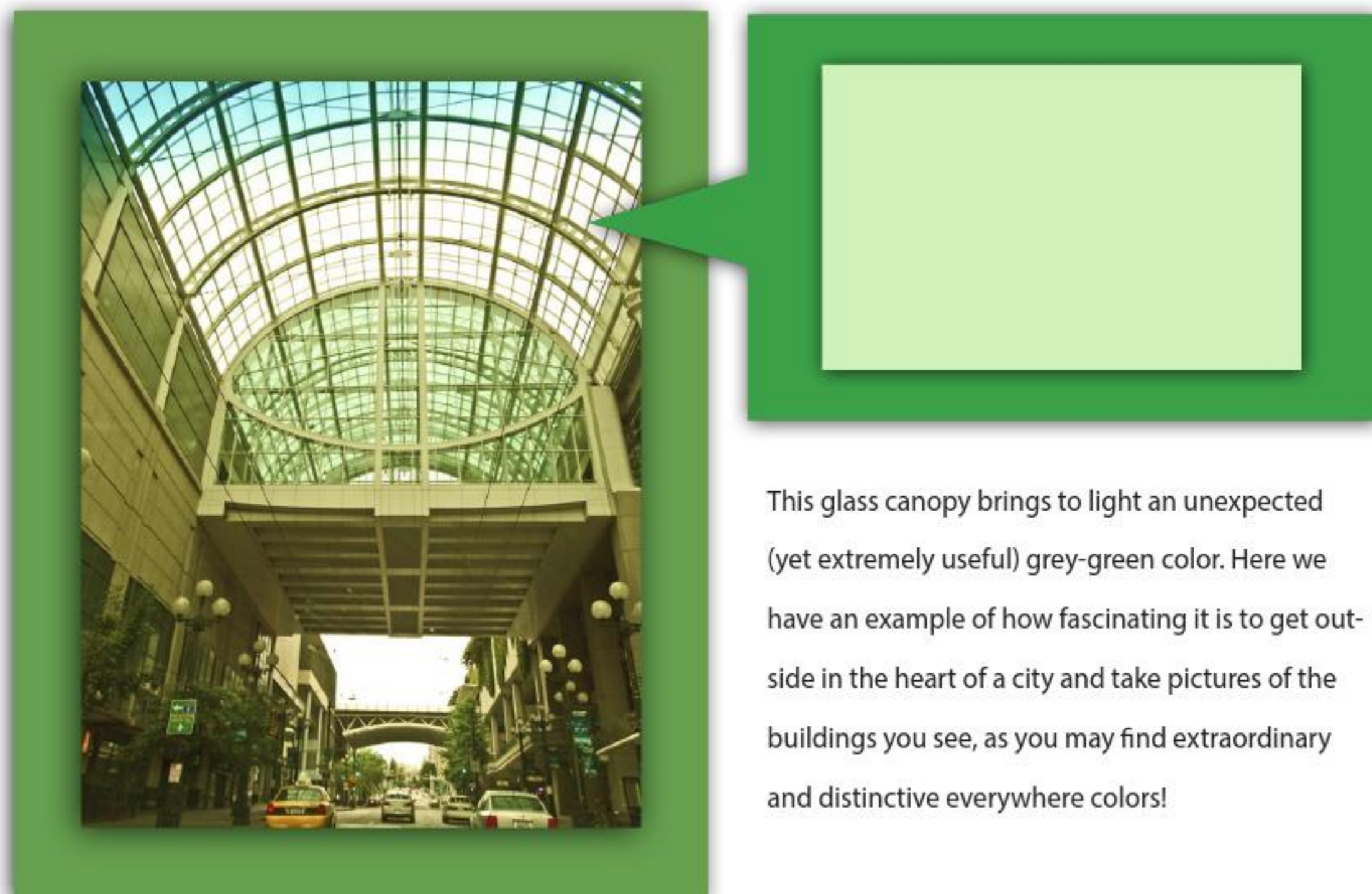
This glass canopy brings to light an unexpected (yet extremely useful) grey-green color. Here we have an example of how fascinating it is to get outside in the heart of a city and take pictures of the buildings you see, as you may find extraordinary and distinctive everywhere colors!

Bricks come in many different colors, and in this instance, a varied pink and salmon color palate. Also notice how the grout used to hold the bricks in place can provide additional colors you can use for an exceptionally pleasant, organic color palate.
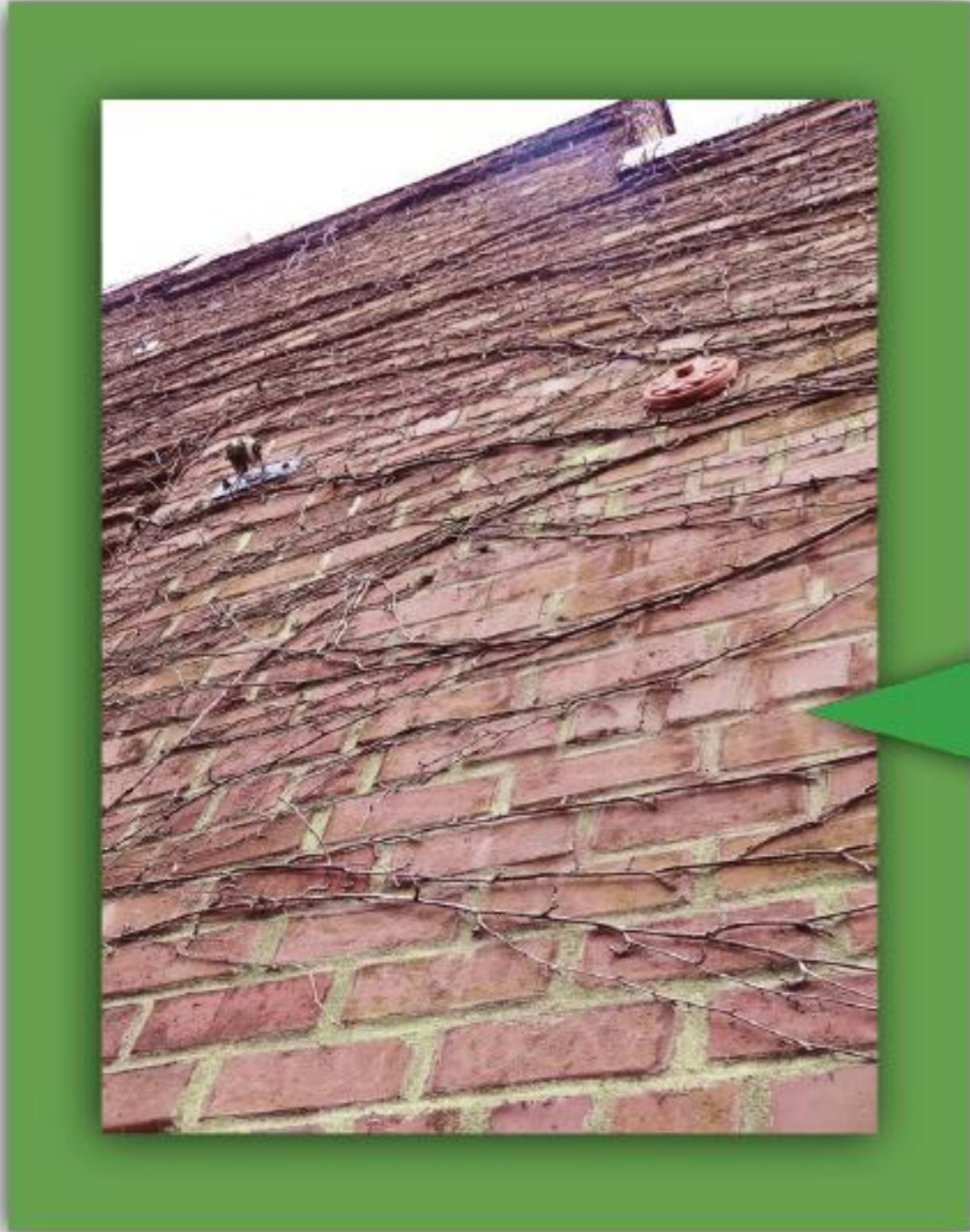
Aside from being placed in picturesque landscapes, highway signs provide interesting everywhere colors (that is, of course, unless you've been pulled over by a police officer for not following the posted speeds…then you should really take a look at your present surroundings!)
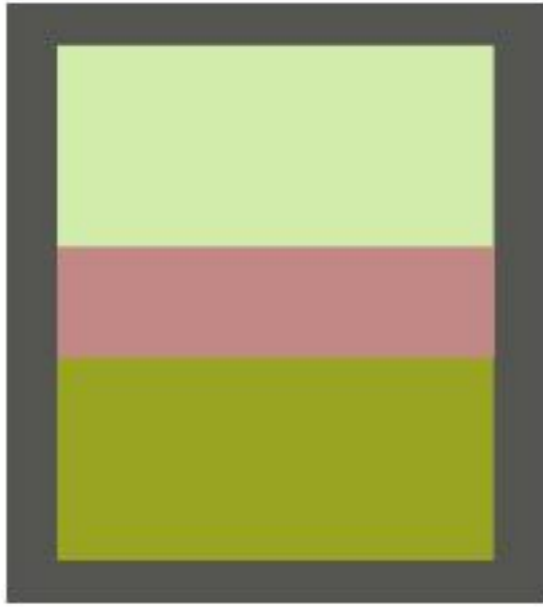
Let's place all three of these color swatches together and analyze them to form our very own unique Everywhere Color Palate:
The palate is bold, true urban, modern, and diverse. The enormous versatility of the everywhere color palate allows you to shift your focus and supplement colors with great ease.

Who doesn't like football? Well, even if you are a part of the small percentage of people who actually don't watch or enjoy this hard-hitting sport, you must admit that the gear and equipment they use are very eye-catching and modern. Football gear is a great place to discover interesting colors.

Sneakers make for great color ideas, too! Check out this pink tone that springs out of these seemingly "dull" shoes in the photograph below:
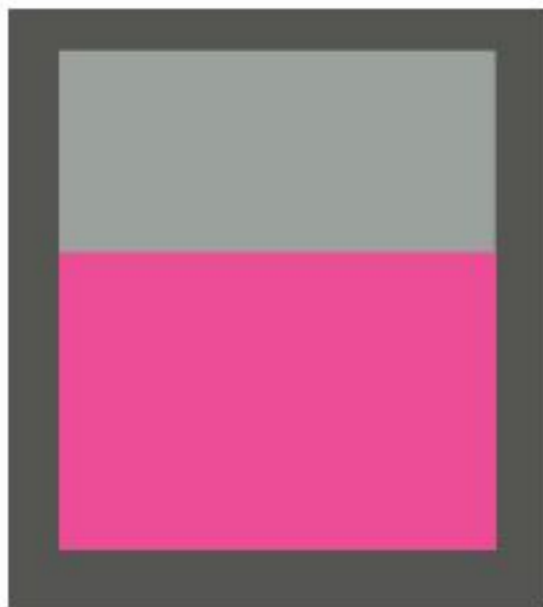
The example Everywhere Color Palate analysis: As you can see, this palate is a very modern selection of two high-contrast colors that can be found inside your own home. Think of the abundance of colors you live with every day but just haven't noticed in your daily routine.
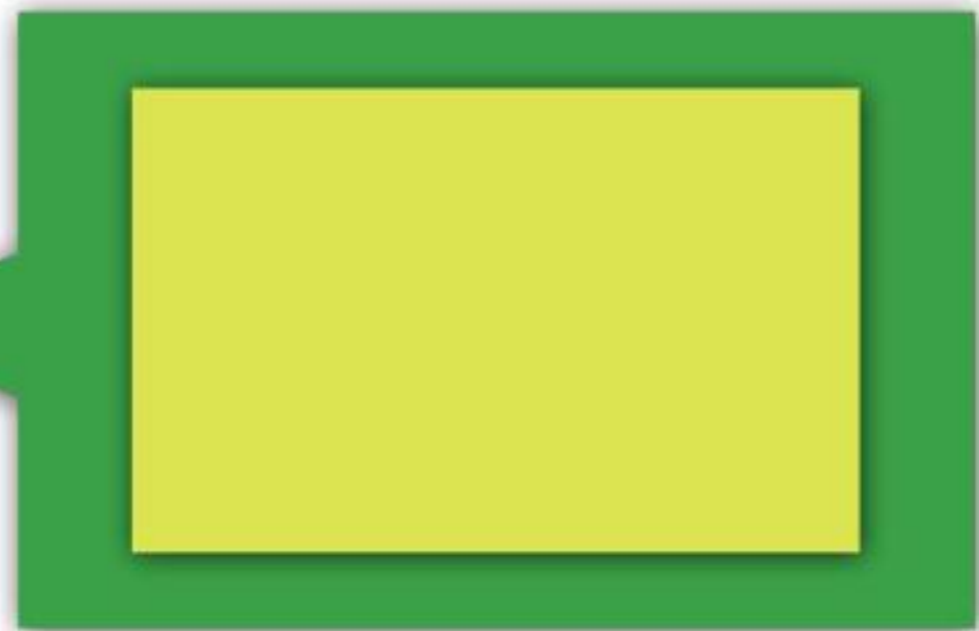
Warm summer colors are fantastic and varied. You will notice below the mustard truck and sky blue too. With colors like this around us, who can be not be fascinated by the splendor of our urban/ natural environment.
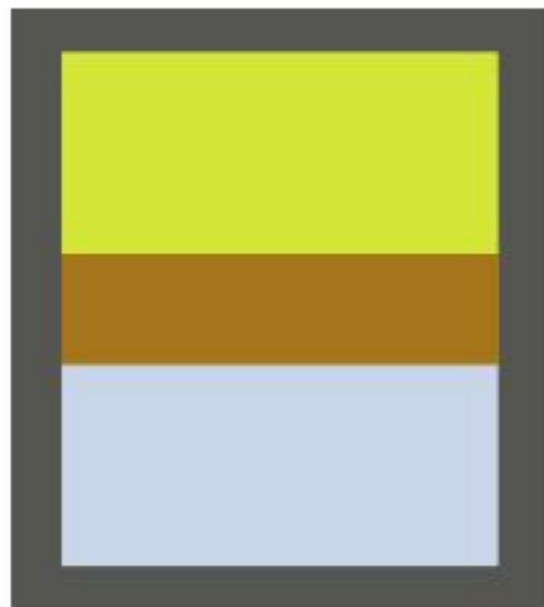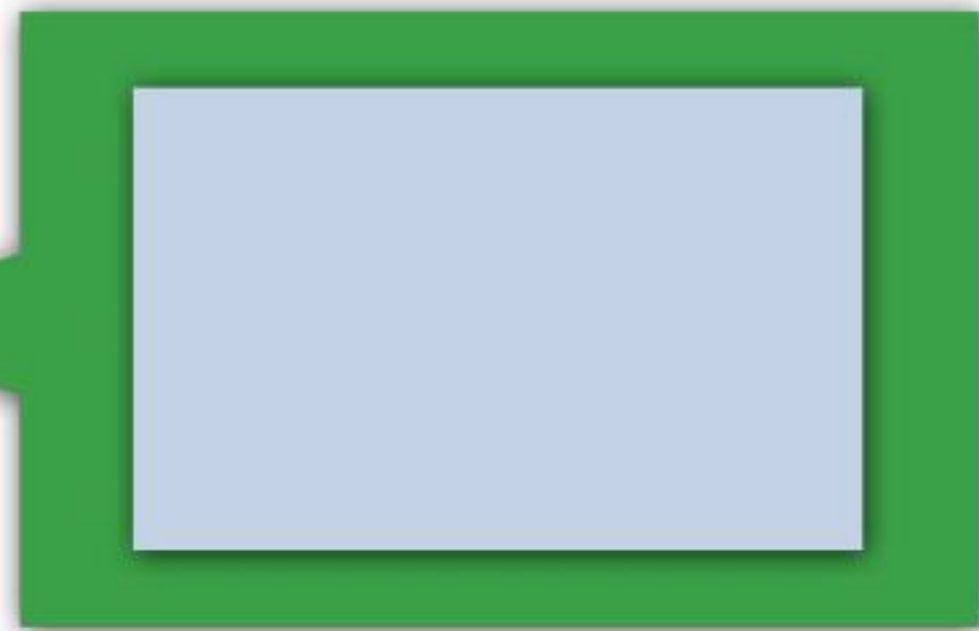
Our favorite palate, is this selection. Perhaps because it is the hint of summer, or maybe it is because of mustard yellow. With these colors everywhere we have to wonder, where can you find everywhere colors in your town, or place, or home or space?

PRACTICE

Interesting colors are everywhere, so be sure to make a habit out of documenting them. In the space provided below, name three places in your town, city, or other urban/rural area that offers really interesting color swatches. Indicate if the colors are seasonally-specific, and write down your recommendation for the best time of the year to view/document the colors found in these places.

➡1

➡2

➡3

QUESTIONS

Visualize your favorite recreational park: What are the colors of the vegetation there and would these colors make a good color palate? Why or why not?

☒ Out of the places you have been, in your life, where would you go to find a color palate that would be effective in designing an advertisement for a milkshake? Create a simple advertisement that uses this color palate.

☒ What type of design would you make out of your most sentimental item that you own?

☒ Why go into such an exhaustive search to find new color choices? Is there a more simplified way to find original colors? What are some new methods you can think of to find color choices, have you looked online?

☒ Let's say that you live in frigid climate such as the Northern United States and you don't see much of anything but snow, do you think that this muted outdoor color experience enhance your choices or limit your color choices? Why or why not?

EXERCISE

For this exercise you will need to be somewhat familiar with digital photo editing technology, like Adobe Photoshop. Go to a local restaurant and take pictures from both the interior and the exterior (printing off a copy of each example and cutting it down to size with scissors) and placing them in the space provided below. Then, name the colors that you generated from your examples to begin the process of having your very own Everywhere Color Palate

(exercise on next page).

3 interior color swatches

1 color swatch
goes here

name of
color _____

2 color swatch
goes here

name of
color _____

3 color swatch
goes here

name of
color _____

3 exterior color swatches

1 color swatch
goes here

name of
color _____

2 color swatch
goes here

name of
color _____

3 color swatch
goes here

name of
color _____

REVIEW

Colors are everywhere…we live in a beautiful world that is literally shining with amazing, distinctive colors! Whenever you feel stuck, and are unable to develop new directions with color in your design work, grab a camera and start photographing your environment. Then just start sampling the different "Everywhere Colors" found in these photos. Don't worry if the pictures are somewhat out of focus (because you are looking for color, and not so much concerned with lines or shapes, design or composition). You can use a digital color picking tool (in programs like Adobe Photoshop) to extract these new, exciting color choices that will organically brighten your design projects.
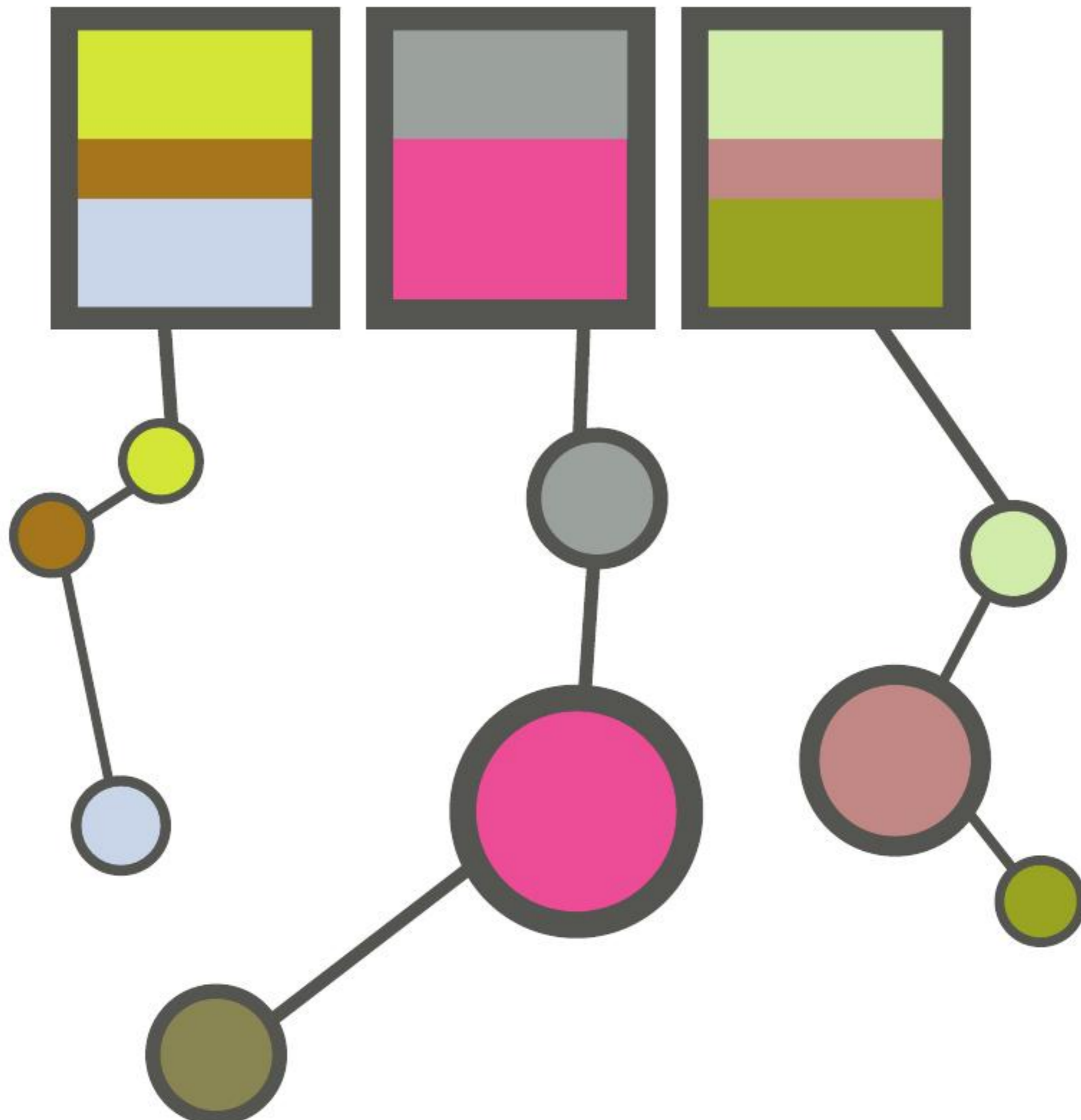
10

THE EASY TEXTURE BACKGROUND

CHAPTER OBJECTIVES:

- Recognize and observe different textures within your environment

- Learn how to successfully incorporate texture into your design process

- Practice making some of your own textures from refuse materials

It is hard to imagine a world without texture because it is seamlessly integrated into the fabric of our daily routines. We live in texture; it is found in everything from tree bark to pavement cracks, and even on old road signs. Textures literally surround us everywhere at all times!

Gritty, wrinkly, wood-grain, and organic textures (like leaves and rocks) – these are just a few of the common textures surrounding us at all times, and they all have a matching graphical purpose. Therefore, adding a purposeful texture to your designs adds an important detail to your work. Let's look at this in context. For a furry dog advertisement, it would be interesting to photograph a plushy pile of cotton balls and use this in the background of your imagery, perhaps with a tagline that reads, "Soft, cute and comfy." For a heavy metal rock band poster, you might want to find some nails or scratchy aluminum metal sheets to use in the background of your imagery, to incorporate a metallic and aggressive look to your design. Textures allow for memorable associations in advertising, promotions, and editorial design.

Everything in the background should be purposefully placed to re-emphasize your message. As you might have guessed, in this chapter we are going to discuss some very simple ways of enhancing your designs by incorporating texture. Texture is very simply defined as the perceived surface quality on a design. You will be surprised by how easy it is to utilize interesting textures in your design projects – in fact, it is as easy as taking a picture of a brick wall and then dragging and dropping this image into the background of your design! You might be thinking: why do you guys have such a strange enthusiasm for finding interesting texture?

This fascination began on a long adventure, where we found ourselves surrounded by trees on a long highway, seeing scratchy old signs or contrastingly bright neon lights. Those distinct images allowed us to observe the various textures that are latent in our natural and urban surroundings. You too can find textures (and inspiration) if you go outside and explore the larger world around you. In fact, taking an ad-

venture (and bringing a good camera) is one of the best ways to jump start this new texture-driven design process! Go outside and find your fascination, and hopefully you too will become inspired by both organic and non-organic textures.

Here are two of the most common types of texture you will encounter on your adventure:

☒ Organic Texture – anything outside of man-made habitation is organic. Some common examples include a pile of rocks, a red-eared slider turtle, live plants, dead plants, a little fish in a stream, or an animal on the highway

☒ Non-Organic Texture – these textures are found in urban decay and debris (found on the streets of a city or any place we as humans inhabit). These textures are becoming more and more readily accessible, so designers should take advantage of this aesthetic opportunity. If you can find an abandoned building, or stumble through an old ghost town, you may well have hit the jackpot of texture discovery opportunities Construction sites and places in decay make up some of the best texture finding resources around because these places are full of dramatic materials that you can have access to with your camera. And, once you start layering your imagery and softening the pictures by changing its opacity you can make this imagery match with a many different kinds design themes you may be working on.

Moreover, it graphic design it is important not to use any trademarked imagery logos or other definable visual images in your work, because these images have been trademarked but if you take pictures of generalized textures from unusual places you can ensure you have full rights to the imagery.

PRACTICE

Use Adobe Photoshop (or similar program that allows you to make images transparent) and overlap three different pictures. Try to use pictures that are rich with texture (such as wood grain, a brick wall, the side of a house that desperately needs a fresh coat of paint, etc.), and combine your pictures to create an image full of rich texture and color. We have provided an example for you on the next page:
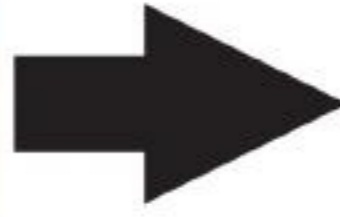
combine and overlap at least three different image
together making each image transparent and place inside this box.

QUESTIONS

☒ Do you have access to a camera? Have you compiled a number of pictures with distinct, easily recognizable textures?

☒ Have you ever tried overlapping pictures with Photoshop or a related photo manipulation program before? What were some challenges/issues you encountered?

☒ Now that you have worked on this exercise, can you spot "grunge" textures in the media, and in particular, various movie posters? What about other styles of texture? (i.e. classical, urban, rustic, tropical, etc.)

☒ Why are unusual places like abandoned buildings and ghost towns a good starting place for the background of your design work?

EXERCISE

For this exercise, incorporate each of the following textures into your design process, either by gathering or making each specific texture OR by documenting examples of each texture in existing design work:

☒ The Glue and Scan Texture – this texture is made anytime you scan or glue objects to a piece of paper. This could be grass clippings, clumps of hair, scrap paper, anything goes here. Just cut, paste and go!

☒ The Crinkle Paper Texture – this fairly standardized texture can easily be made by first crinkling a piece of paper. Then, simply unfold this paper and scan it with a digital camera (or take a picture of it). This is a ready-made paper texture, and a great starting place for your design work.

☒ Ye Olde Document Texture – to make this texture all you need to do is find an old document you have laying around and scan this image. This is another great starting place (this document does not have to be a finished product or anything confidential, just an old, worn piece of paper).

☒ The Fader Texture – this background takes about 3 weeks and one sunny windowsill (hint: get out of the basement and use an aboveground window for this). This is a good way to make an old-looking document that fits with a classic typewriter font.

☒ The Shoe Stamp Texture – this is a very easy texture to make. All you need to do is track down some old shoes, roll some acrylic paint over the bottom of one or both shoes, and stamp them onto a piece of paper. Presto! You have a shoe stamp texture that can really make your designs pop.

REVIEW

You might be questioning why all of these background textures are so important. Even though the background texture seems negligible, it's like a drummer in a rock band – without something forging a steady beat the whole composition would be lacking something…a texture that is!

You can find textures everywhere, and as a result, a background presence is needed for truly successful designs. Because textures are so prevalent they can be easily recognized and categorized in two simple ways – organic (found in nature) and non-organic (man-made). However, we recommend taking these textures a bit further. Don't just use something "off-of-the-shelf" when it comes to high-end design work. Blend different textures together and transform your projects with a process of image layering (described below).
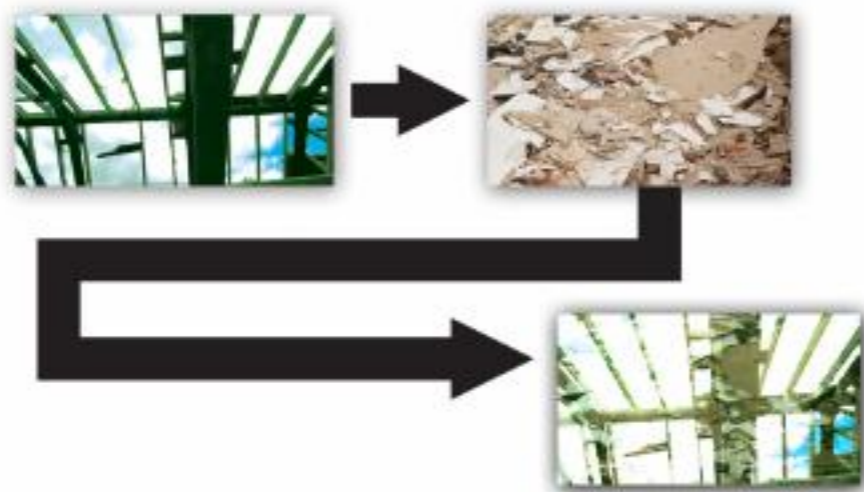
As you can see in the image to the left, this process of making a newfound texture is very simple.

1. Take photographs of the places around you that are rich with textures.
2. Use photo editing software or other computer programs to overlap these pictures and blend their transparencies.
3. Sort through the different blending filters on the computer until the overlapping photos become a new image and take on a new and unique look

11

THE EVERYWHERE LAYOUT

CHAPTER OBJECTIVES:

- Observe and test your compositional knowledge

- Learn how to overlapmagazine layouts to build your own newfound layout compositions

- Make some new friends and play our game Layout Mountain

Every designer, either consciously or unconsciously, incorporates layout into their overall work. Indeed, truly effective designs require careful consideration to the elements of effective layout, including the figure, the ground and the use of some negative space (a section of the composition where there is limited activity or visual stimulation). Good designers know the fundamentals of layout instinctively, and focus on the overall composition of their design work in addition to the individual pieces. In fact, if you gathered different print materials from various magazines, catalogs and tabloids, and placed these documents end to end, you would start to recognize patterns and similarities (and practical applications of Geographical Creativity). Common layout techniques employ heavy contrast (bold large lettering vs. small delicate lettering, bright colors vs. dull colors) and effectively use negative space (places on the design with limited visual action) to accentuate that contrast.

To help you get started seeing "Everywhere Layouts," imagine your window of vision like a television box that you hold up to your face (something like a view finder that only captures and records the image contained within its limited space). Guess what…this is your first "Everywhere Layout," a solid building block for your next design project.

Let's look into some more of the core components of a good layout. Like a window display strategically placed within a shopping mall, the composition you choose will help you sell information. The particular compositions we have selected have a long history of providing graphical impact, and they include:

⊠ Triangular composition

⊠ Horizontal composition

⊠ Symmetrical composition

⊠ Asymmetrical composition

Let's take a moment and go over these compositions in more detail:
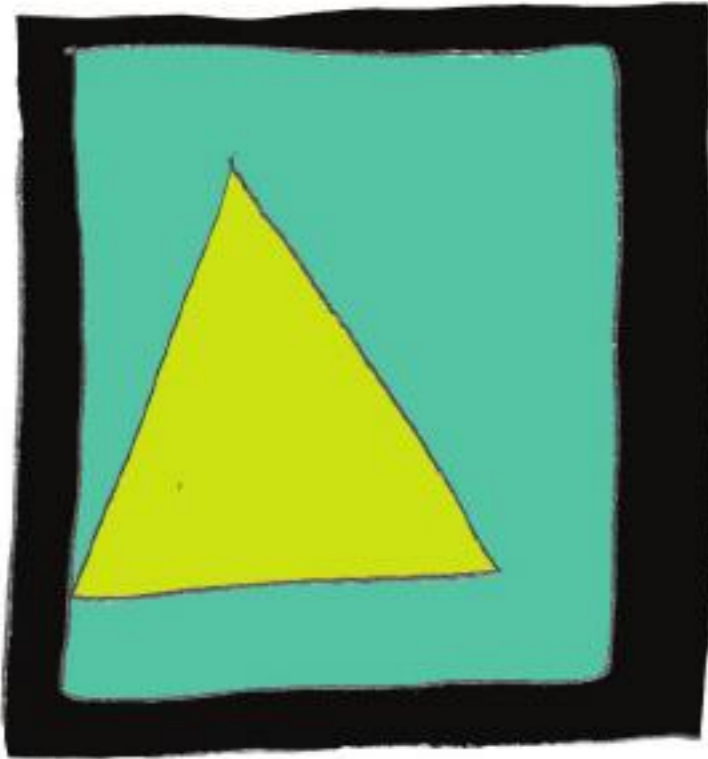
Triangular Composition

This is the best composition to use when emphasizing human emotion. Additionally, this composition has a long history and goes back to the Renaissance period.
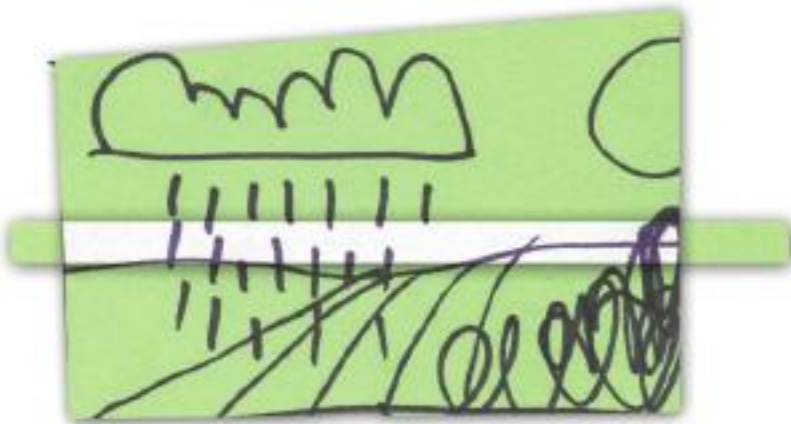
Horizontal Composition

A horizontal layout can be a great tool for emphasizing the infinite nature of landscapes (and our natural and urban surroundings). This compositional choice works best with environmental advertising in a rectangular format. "Save-The-Rainforest" advertising campaigns, for example, often juxtapose their textual messages on top of large-format photographs of real landscapes (emphasizing both the grandeur and tangibility of the natural environment).
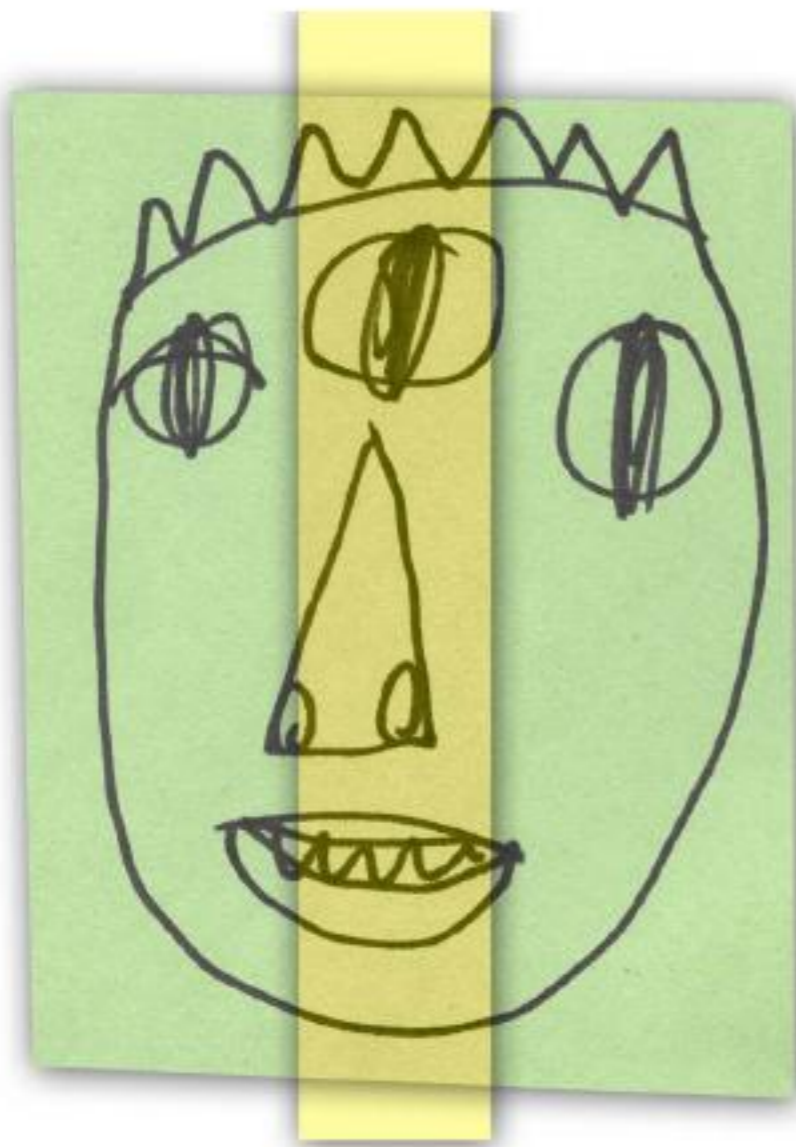
Symmetrical composition

These layout designs are most effective at displaying contemporary issues, geared towards young adults. A defining characteristic of this style of composition involves the use of pervasive bright colors (neon, pink and bright orange) along with excessive pattern use.
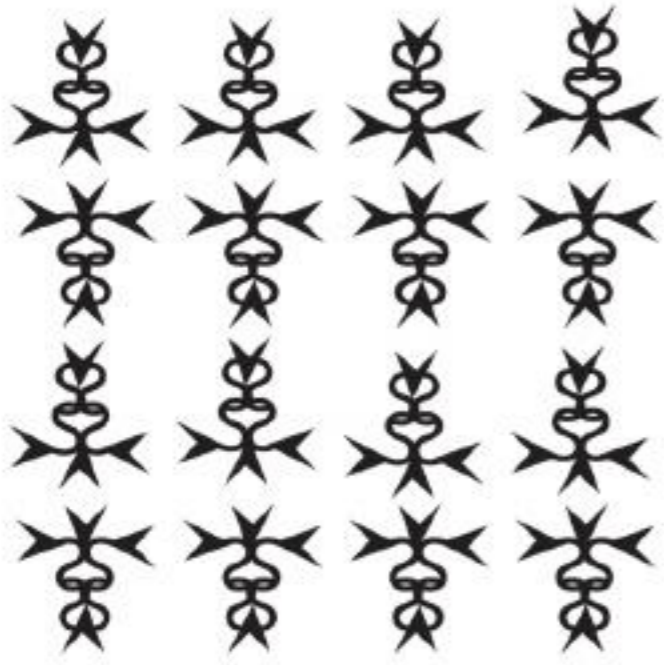
Symmetrical composition

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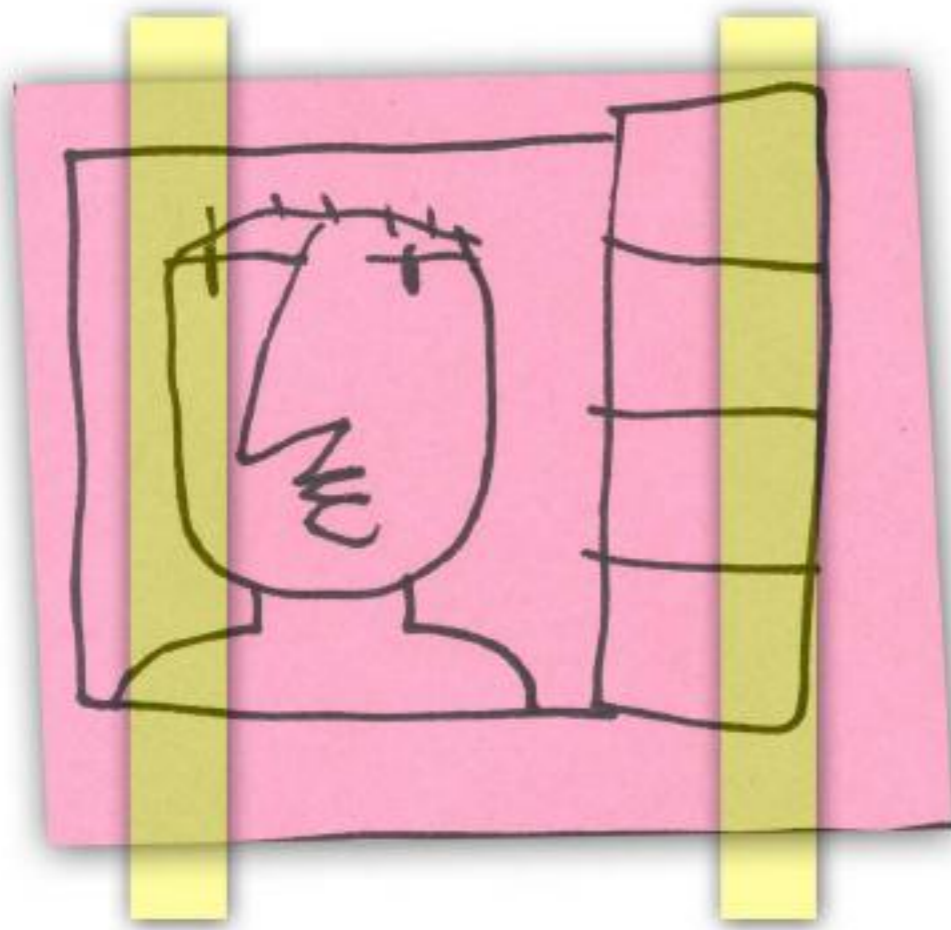
Asymmetrical composition

This style is used to juxtapose dichotomous, contrary ideas together. Think of print advertisements that use themes such as urban vs. rural, Democrat vs. Republican, etc. Aligning two different ideas together, in one simultaneous image, can effectively highlight important aspects of each idea and create a synergistic effect for the designer and the audience.

The parts of a generalized page layout composition

Up to this point, the previously mentioned compositions all have one thing in common – they speak through pictures, focusing on the visual layout (rather than text) to create meaning. What's more, these compositions provide great opportunities and resources for displaying textual messages in more meaningful ways. To use composition for text-heavy advertisements, it is important to identify common layout characteristics:
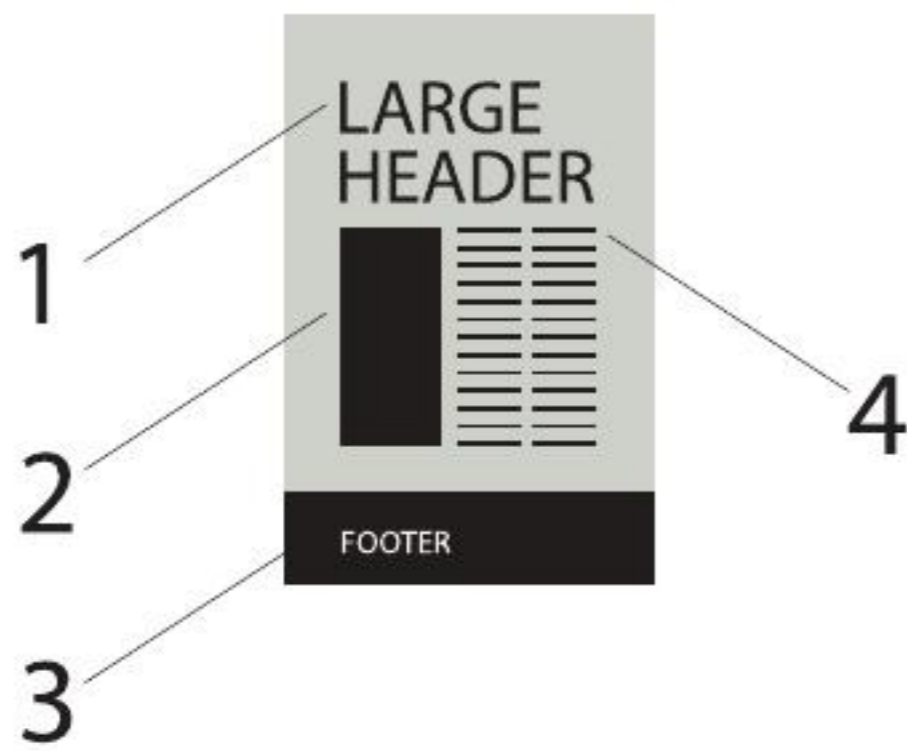
Predominately text-heavy compositions have four main components:

1. A header, using eye-catching large words to make strong visual contrast

2. Visual symbols, diagrams or illustrations that tie the written material together

3. The main text body of the layout, which should include at least two rows that are crossaligned (meaning that they are exactly the same size font and that the lines of text match up if you were to draw a line connecting these two rows).

4. A footer, which can function as a particular part of the overall design, additional space for textual information, or negative space that provides a sense of visual harmony (like a set of large steps leading up to a big building).

PRACTICE

Match the following advertisement descriptions with their appropriate composition style, and find at least one example of each style (either in a magazine, newspaper, or any other print/electronic media format).

QUESTIONS

Why are layouts so important for visual communication?

⬚ Does an effective layout always follow one of these compositional guidelines? Can you provide an example of a memorable advertisement that does not rely on these styles outlined in this chapter?

⬚ If you were asked to create a poster design for a political advertisement, which composition style(s) would you use, and why?

EXERCISE

What you need for GAME PLAY:

1. At least one other willing participant

2. At least fifteen minutes for game play

3. One dice*

4. Pencil / pen

5. One blank sheet of paper

You can use a regular 6-sided dice for this game; however, if you want an extra warm-up that'll get you in the creative mindset to conquer Layout Mountain, you can make your own dice! Just cut out a piece of paper and fold it on all of the lines seams, then glue it together on all of the small tabs (see the diagram on page 72 for more detail):
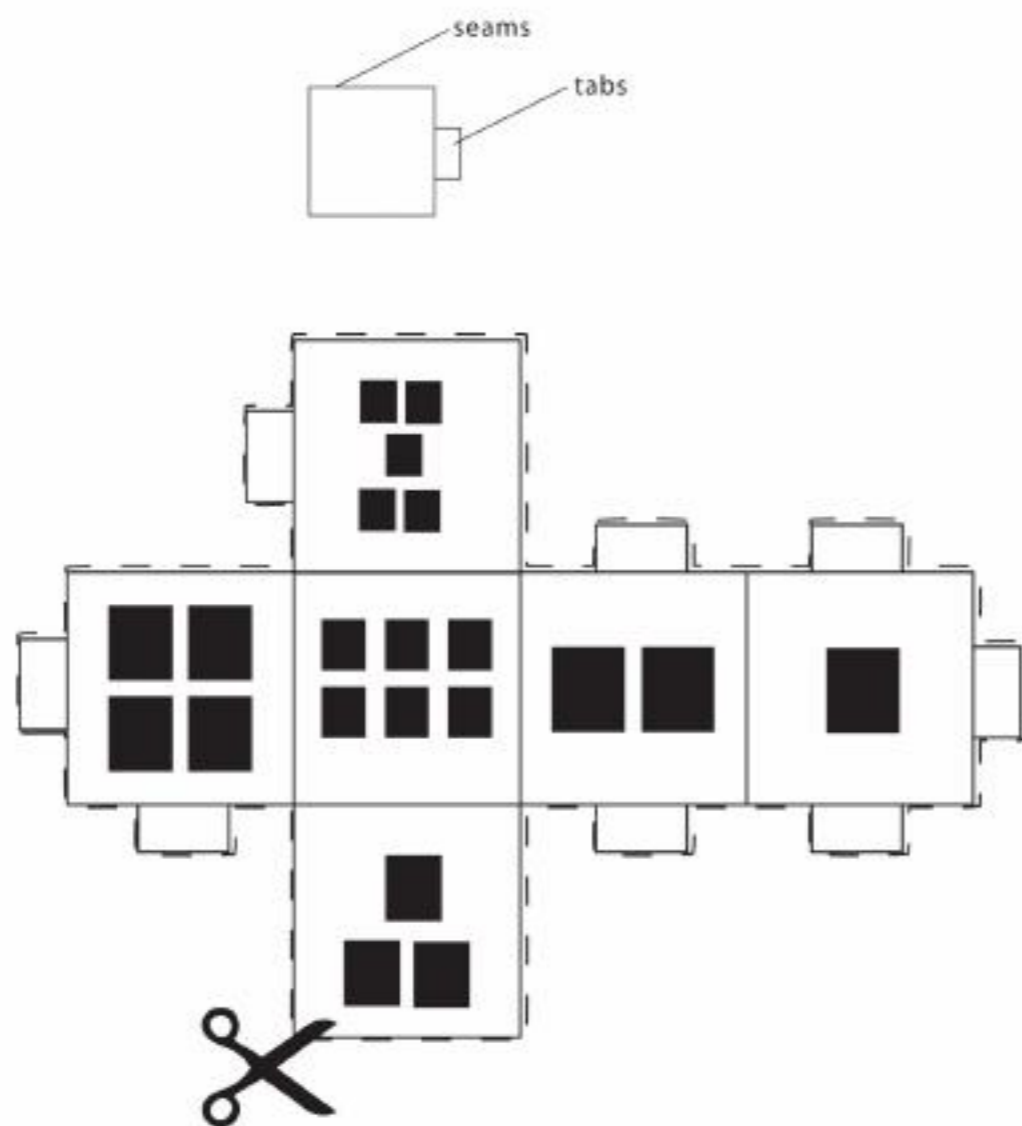
Players will need to pick a character from the following choices to use on the game board:

Rainbow Cloud (with a projecting Lightning Rod), an Axe or a Boot
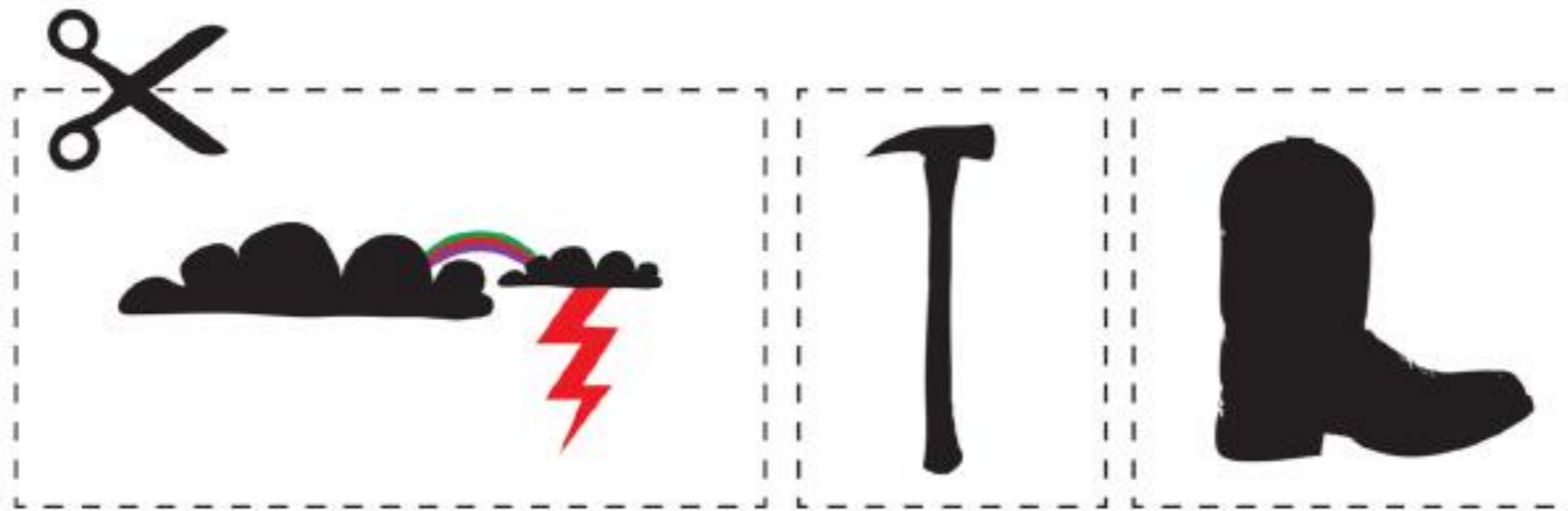
How to play the game:

a. Players will place their characters on the start circle

b. Set a blank sheet of paper next to the game and provide either a pencil or pen to draw with

c. Every player will roll the dice to select the order of the game play (the player with the highest number goes

first, second highest number goes next, etc.)

d. Once the order of game play has been established, each player will roll the dice and move his or her character

to the corresponding space on the game board (players will move their characters a number of spaces equal to

the number that they rolled).

e. Each time a player moves his or her character to a new space on the game board, refer to THE GAME BOARD

DIRECTIONS and follow the instructions/complete the given task for the corresponding number.

f. This will continue until a player has moved his or her character to the "Finish" circle.

THE GAME BOARDDIRECTIONS

1. Stay where you are on the game board; on the separate sheet of paper, draw either a horizontal or vertical line, anywhere on the paper – this will be the first component of the emerging layout

2. Stay where you are on the game board; on the sheet of paper, draw a 3-inch by 3-inch box, anywhere on the paper, and sketch in an X in the middle of the box – this will indicate where a photo or illustration will be placed

3. You become so inspired by the sights at the top of the mountain that you slide back down to the starting point. You must start over again at the beginning, but you may roll the dice again and move your character that many spaces

4. Stay where you are on the game board; on the sheet of paper, draw an aerial view of the room or space you are in currently; draw it with limited details, like the sample sketch below:
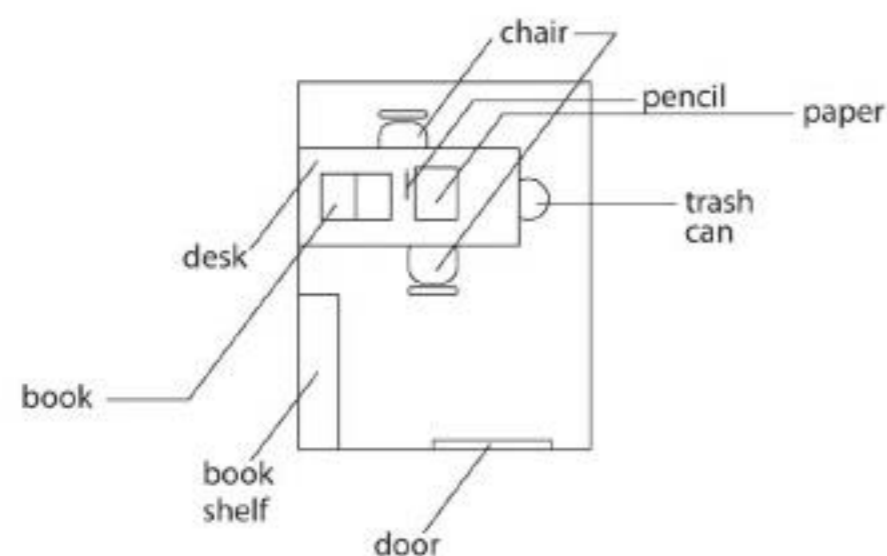
5. Move your character up two spaces on the game board; on the sheet of paper, draw a series of slashed lines to create a one-inch section on one of the corners of the composition like this: ///

6. Your lucky day – go ahead and skip forward three spaces on the game board

7. At the top of the second peak, you must again slide back down to the starting point and start over again at the beginning; you may roll the dice again and move your character that many spaces

8. Looks like someone is in an idea rut – move your character back three spaces on the game board

9. CHOOSE ONE: move ahead one space on the game board; OR draw seven overlapping circles on the sheet of paper

10. Roll the dice and follow the instructions for the corresponding number:

⊠ Roll a (1) – you get to move forward one space

⊠ Roll a (2) – you must go back two spaces

⊠ Roll a (3) – move forward three spaces

⊠ Roll a (4) – move your character back four spaces

⊠ Roll a (5) – advance your character forward five spaces

⊠ Roll a (6) – you must move your character backwards six spaces

11. Stay where you are on the game board; on the sheet of paper draw a brick-wall pattern on the right hand side of the paper (at least three rows wide, from the bottom to the top of the paper)

12. At the top of the third peak, you must once again slide back down to the starting point and start over again at the beginning; you may roll the dice again and move your character that many spaces

13. Stay where you are on the game board; on the sheet of paper, draw a small rectangle roughly 3-inches tall by 3-inches wide, anywhere you can fit it on the composition.

14. Stay where you are on the game board; on the sheet of paper, draw the silhouette of a women's high heel shoe inside any other shape that is already on the paper

15. You are out of luck – move backwards three places in you land on this spot!

16. YOU WON – if you land on this spot, go ahead and advance to the Winners circle

17. The top of the mountain is so beautiful that you don't want the journey to end! Slide back down to the starting point and start over again at the beginning; you may roll the dice again and move your character that many spaces

18. So close, but so far away…move your character back five spaces

LAYOUT MOUNTAIN

"THE CAN YOU MAKE A LAYOUT GAME"

S→

1 2 3 4 5 6 7 8 9 10 11 13 14 15 16 17 18 19

F←
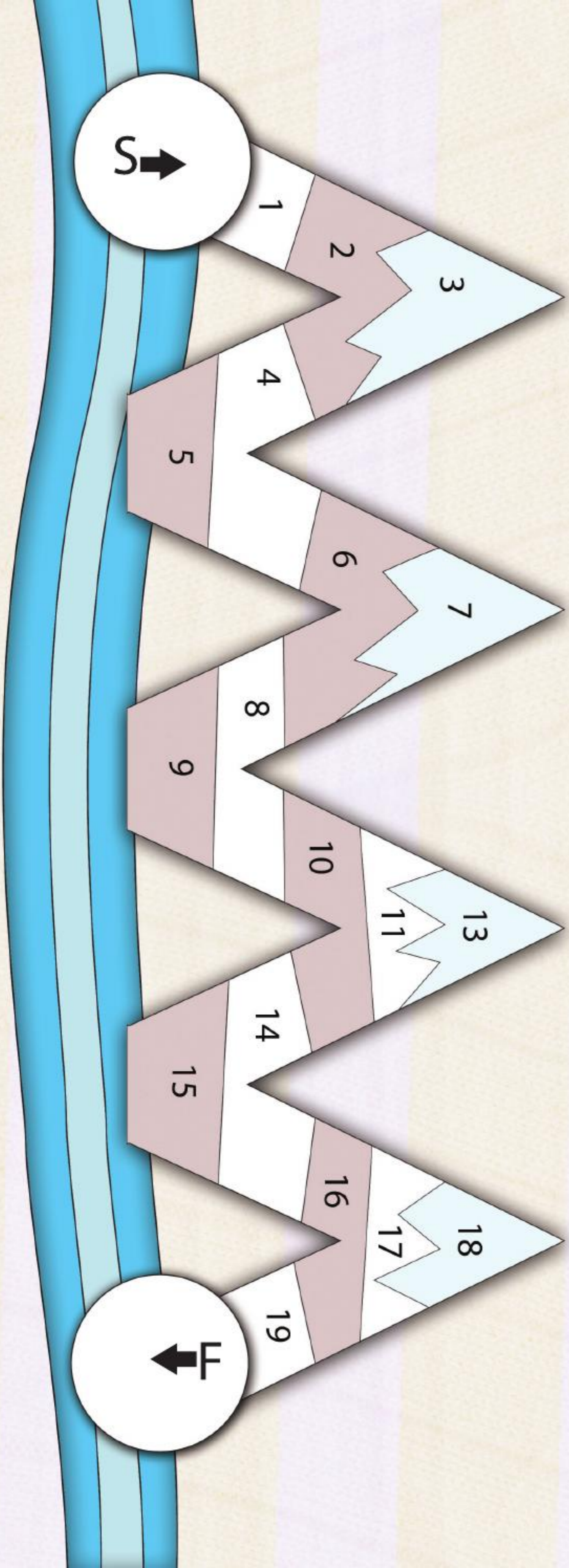
REVIEW

Understanding the importance of different compositional styles provides a strong foundation that every designer should use when constructing a strong message. Recognizing these (and other) compositions and layout techniques in magazine advertisements, political posters, and other examples will help you fortify your design foundation and create stronger, more effective messages. Commonly-used layout designs include the following categories:

☒ Triangular composition

☒ Horizontal composition

☒ Symmetrical composition

☒ Asymmetrical composition

In addition to selecting the most appropriate visual composition style to convey a specific message (or combination of multiple techniques), it is important to understand the key components that form the layout:

☒ A header

☒ Visual symbols, diagram or illustration that ties the written material together

☒ The main text body of the layout which should include at least two rows that are cross-aligned

☒ A footer

12
**THE
NEW DESIGN**

The winds of change are blowing through the field of communications media. This movement, called the "New Design", is a reflection of our changing culture, built upon a new philosophy that reflects a more realistic and non-censored version of our globalized world.

The concept of "New Design" identifies with the following characteristics:

⬚ "New Design" is not graceful

⬚ "New Design" is about cultivating greater impact by amplifying human emotion

⬚ "New Design" brings ideas to the viewer in more interactive ways

⬚ "New Design" is built upon the truths (customs? cultural interactions?) of our emerging globalized world

⬚ "New Design" does not follow a rating system, and often tends to "speak for itself."

Let's explore each of these characteristics to gain a deeper understanding of how "New Design" functions, and discover the practical implications in today's media-centric society.

ONE – The "New Design" is Not Graceful

Think of recent advertisements you've seen, and reflect on changes in design process and outcome of marketing efforts throughout the years. You may have noticed an "in-your-face" trend that incorporates noticeable crudity to strengthen the overall message. Political advertisements have historically blazed the trail for this movement, dipping our culture into new, edgier visual directions.

A great example is President Johnson's television campaign advertisement, Daisy (1964), heralded as a foundational (and provocative) use of persuasion in media communications. In the ad, a small child is picking the petals off of a flower while counting one-by-one, when suddenly her countdown transforms into a launch sequence countdown for a large rocket. With powerful slogans and taglines to match, the ad had

enormous influence on those for whom it was created. Now, perhaps more than ever, political advertisements and several other genres of media are taking edginess to a whole new level to endorse and bolster their respective causes.

Simultaneously connected with this new paradigm shift in the design field, the urban setting is now more commonly used as background texture (and as an inspirational resource). Urban imagery provides advertisers with a grittier, grungier, scratchier appearance in their designs, with unique opportunities to capture this stark contrast to the modern marvels and architectural gems that lurk within city landscapes. In a sense, "New Design" work is no longer a "pretty" process, but rather, it's a real environment that is growing and shifting with changes in our physical and cultural systems.

TWO – The "New Design" is About Cultivating Greater Impact by Amplifying Human Emotion
It seems advertisers are no longer holding back the collective wool over our eyes. Indeed, the "New Design" reinforces this by subjecting viewers to a total message "experience" as opposed to just one-dimensional advertising campaigns previously used in our culture. While it is true that print campaigns and other traditional forms of media are still being used today with a great deal of success, new methods of media-based communication are being introduced that better steer our emotions.

This shift in both design and production indicates that viewers prefer a more personal experience within the context of advertising, presenting new challenges and exciting opportunities for communication professionals. As we go through this chapter, think about specific examples you can visualize (from research or experience) that exemplify the "New Design" focus on how emotions are amplified in advertising.

THREE – The "New Design" Brings Ideas to the Viewer in More Interactive and Experimental Ways
The Occupy Wall-Street Movement is one of the strongest recent examples of this third characteristic of the "New Design." Though the movement's firestorm of publicity has lost some steam since it first burst onto the media scene, Occupy used a number of alternative (often guerrillaoriented) advertising tactics that really opened up a new doorway to expanded and collective action through democratized activism and rapid-response information sharing among members.

Innovative strategies included the use of urban architecture and city landscapes as channels for media communication, incorporating the physical environment into unique and thought-provoking advertisements, most prominently seen when OWS leaders projected large-scale visual messages and graphics onto large urban buildings to visually connect with a truly mass audience.

The utilization of the physical space as its own form of media conduit allowed for a deeper, more intimate connection between the group's messages and their mass audiences. OWS applied insightful cultural predictions to successfully test the hypothesis that viewers (members of increasingly individualized audiences) want to have greater input and inclusion in the expanding culture of advertising.

FOUR – The "New Design" is Built Upon the Truths of our Emerging Globalized World: (The Good, The Bad, and The Ugly)

As global interconnection and instantaneous communication methods are further developed and incorporated into our cultures, we continue to develop more effective ways to find bits of information in (literally) seconds. Internet technologies have revolutionized information-gathering (both consciously and subconsciously) by allowing for such immediate gratifications, which has made it increasingly more difficult to cover up important narratives of world hunger, hate crimes, and other socio-political topics (not to mention the worry associated with uncertainty of future events).

Instead of finding better ways to sweep these issues under the proverbial rug, the "New Design" tackles these challenges head-first, facilitating more psychologically-driven advertisements that will likely become more prolific over time. And, given the complexity of today's globally interconnected communication networks, the media is now saturated with the visual reality of our changing environment. News programs are flooded with widespread social problems such as crime and drug use; additional overflow has permeated other media products with this constant integration of cultural changes and the problems that arise therefrom. A clear example of this characteristic also serves to highlight the overall image of "New Design" as an edgier, more critically-oriented style that blends the lines between controversial and conversational. You can see in the graphic below a sample advertisement from the Montana Meth Project, a campaign fighting against the widespread use of (and addiction to) meth. Certainly noble in its objective to dissuade audiences (specifically teenagers and young adults) from using meth, the campaign uses very graphic pictures in an attempt to truly connect with viewers on a deeper, psychological level about the dangers of drug use.

FIVE – The "New Design" Does Not Follow a Rating System

It is the belief of the "New Design" innovators that, because this style does not follow a rating system, every message should be analyzed. Indeed, it is difficult to describe "New Design" works as "good" or "bad" because an additional focus on the overall narrative (the total message "experience") must be applied, within the context of an unpredictable and fluctuating (read: individualized) environment.

The Total Art Movement

In addition to these five characteristics of the "New Design" movement that is making its mark on the art world (and in the realm of advertising and graphic design), there is another revolution afoot, an experiment in personal expression. Often times, this desire to communicate ones inner feelings as a means of engaging public discourse about important social issues (by any means possible) makes for very interesting visual statements. Though certainly not a new art form, graffiti is becoming increasingly respected for its non-traditional (read: creative) canvasses and visual representations of bold, controversial statements. Graffiti is conducive and subversive at the same time, providing meaningful visual expression while putting the artists in greater conflict with authority. Artists like Bangsy, an influential graffiti artist from England, who must carefully walk a very fine line between producing culturally significant artwork that is important to society and the public writ large, and breaking the law.

Bangsy is a bandit – no doubt about that; however, his work is always recognizable and it is generally developed with painstaking craftsmanship, creativity and risk. Since this art is often conceptualized in unauthorized settings, Bangsy must practice his craft under constant societal constraints. In many ways, and among many other graffiti artists, these constraints drive an intense, personal desire to intellectually communicate cultural problems in visually meaningful ways. Some of the most creative, beautiful artwork is produced on abandoned buildings, public parks, and other features of the urban landscape.

Because there if a fine line between breaking the law and being a successful contributor to the Total Art Movement there are three conditions that must be in place:

1. Having a problem that you want to bring awareness to – be it the plight of children in impoverished countries, or a new disease that is killing people – something really powerful, an issue that is marginalized and needs to be addressed directly by the larger society.

2. The artwork must be properly installed without physically hurting anyone, yet it must be placed in a public setting, with considerable pre-planning and evaluation to ensure visual aesthetics are properly included while retaining a high level of craftsmanship.

3. The last component to being a successful Total Artist includes the clever reuse of a pre-existing, wellknown visual idea or statement found in a community and then ingeniously adapting these recognizable elements with unique personality to produce a wholly new picture (like a visual pun) with a new message that sticks with society in lasting, meaningful ways.

PRACTICE

For this activity we would like you to form a group of four people to ask the following questions:

☒ Think of a specific advertisement or poster that shocked you –describe this experience and reflect on your reactions to this specific design.

☒ If you needed to market a critical issue, do you think that vulgarity is appropriate to capture people's attention? Why or why not?

☒ Can you think of at least two examples of artwork or design projects that would belong in the "Total Art Movement"? If so, explain how or why they would fit.

☒ Do you think there should be a universal rating system for advertising and advertisements?

QUESTIONS

☒ Have you been personally insulted by the newfound direction of advertising? Describe the characteristics of a particular advertisement that insulted you, and discuss your reactions.

☒ Do you have a smartphone or other device that allows you to interact in new ways with corporations? If so, how has this changed your interactions with these corporations? If not, how do you think it would influence your methods of interacting with these corporations?

☒ Have you seen public art (or advertising in the form of posters or billboards) that has challenged you to see the world differently?

☒ Would you agree that there has been a profound shift in visual-marketing and graphic design? And, if you do agree, have you seen this transition in local commercials on television and newspapers? If not, what do you notice to be the dominant features in visualmarketing and graphic design?

☒ What types of unusual marketing materials have you seen and or collected over the years? Please explain.

EXERCISE

A. Use the platform of the New Design to promote a fictional print advertisement in a newspaper for a funeral home (The XYZ Funeral Home LLC.). Sketch your design in the space labeled (a). Note: you should employ a controversial and memorable standpoint to develop this ad. In other words, do not be conventional – be strange.

B. Next, take this sketch and refine your overall message to transform your advertisement into a finished product, in the space labeled (b). You may create your own professional name for the company (instead of The XYZ Funeral Home LLC.). You should finalize your slogan, and include your logo in the upper left hand corner (this is the space that people will see first because we read from top to bottom and left to right). Again, think in the mindset of "New Design" and push the boundaries of a traditional "advertisement." Create a realistic portrayal of what a mortuary professional does to help the dead find rest. Think about the shiny tools these professionals use on a daily basis, or the unsettling colors of embalming fluids and mortuary equipment. In short, be strange and push yourself into the "New Design."

A

B

REVIEW

The New Design is a total transformation in the way information is displayed to our society. This new direction is bold, in-your-face, and controversial. What's more, the "New Design" is here to stay. It doesn't matter if you are 9 years old or 99 years old – you are going to be presented with, and confronted by, information which contains vulgar (though often important) content and unsettling visual imagery. In today's complex, interconnected digital landscape, extreme interpretations of this "New Design" are almost unavoidable.

Aside from some of the pros and cons associated with this new advertising direction, information now has a newfound level of interactivity which has begun to bring out the Total Art Movement. The Total Art Movement is a contemporary public art initiative in which self-reflective artists are working towards generating interesting visual-statements that directly reflect their environment and respond to the issues that motivate them, while using skill and craftsmanship.

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THE IMPORTANCE OF PLAY

CHAPTER OBJECTIVES:

- Learn why "grown-ups" need to get out and play!

- Observe the characteristics of "play"

- Engage in conversations about the importance of "play"

Why is important for us to play? What makes our inner child demand attention at seemingly random times, and more importantly, why should we listen? "Play" is freedom; it provides an escape from the ordinary and is deeply interconnected with creativity. In fact, "play" is quintessential to your performance as a creative professional, and a necessary component in the manufacturing of innovation.

Playing can help you see the world differently, enabling you to discover new "Everywhere Ideas" that you simply wouldn't have thought to discover otherwise. Let's take a moment and glance into the inner workings of playful thinking with a simple cloud-watching exercise (this will also help you expand and refine your definition of "play"). Scan the skies, watching for clouds to find shapes in them. When you find a particular cloud, don't just stop and admire its unique or somehow appealing shape. Instead, imagine arrows raining down from each cloud, landing everywhere and dotting the landscape like javelins falling from the sky above. How would you navigate through this adventure game, without getting struck by falling arrows?!

Indeed, this would be a difficult game for any inner child (or grown-up for that matter), but it illustrates the importance of developing ideas through brainstorming and imagination. Self-play supplies your mind with opportunities to run wild, and these cognitive and visual games can help transform that imaginative spark into new creative ideas.

Developing a working definition may help to explore the concept of "play" in less abstract ways. Put simply, "play" is anytime you allow yourself to participate in any unstructured activity and give your mind the time it needs to drift away from the "grown-up" tasks at hand (aka personal

responsibilities). It may seem almost childish in simplicity, but understanding that elementary characteristic has profound connections to developing creativity and design. You play in a world without rules (or in a world filled with your own rules). Exercising your imagination allows you to develop ideas for individual and group activities that, to a large extent, are free from the constraints of physical, socio-political, economic, and other systematic factors. You can (and should) push the boundaries in your mind to unleash your imaginative power.

There are no dumb ideas when it comes to self-play. Indeed, self-defeating reflections such as "That idea is stupid" or "My idea is useless" can stifle your creativity and undermine the benefit of play. Note: be mindful of how others may interpret these ideas for "playing" or you will end up the villain in your own game! We emphasize positive thinking patterns during play to free yourself and maximize your endless creative potential, and to pave the way for future adventures.

PRACTICE

Play helps you to stay open-minded, yet in the process it can create a sense of vulnerability which, for some of us, can be awkward and uncomfortable at first. It is important that you continue on, particularly if you feel that "playing" is silly. Somewhere along the road to adulthood we have forgotten the pure and simple joy of play, and it is natural to feel embarrassed as you first begin to experience "play" as an adult. Don't worry – the more you play, the more you'll want to play, and the easier (and more rewarding) it becomes!

Therefore, in this practice exercise, we would like you to find something that you enjoy doing (something that you do just for fun, something that is non-competitive and doesn't require you to keep score). Take about 20 minutes and just play! Again, this activity can be something that you do with others or just by yourself, but it can't have rules and it needs to be something you would not ordinary do.

What types of activities do you consider "play"? Provide at least three examples, and describe how they can facilitate creative development.

How can an adult be more playful? What are some specific techniques that you would use to get yourself in a more "playful" mindset?

Set aside at least 20 minutes and "play" – did you notice any newfound creative ideas when you spent this time playing?

EXERCISE

Play is a component of this book because play is about disassociating oneself from convention and freeing your mind's capacity to experience something new. The excitement found in play functions as a launching pad to fuel your creative momentum. Therefore, to assist you in developing a mindset conducive to playfulness, use these cartoon parts (provided below) and then create a silly story about them in the space provided.

REVIEW

Play is freedom – an intentional process of setting personal time aside to pursue unstructured thoughts and activities. There are so many objects, concepts, and visual messages that are vying for our time at any given moment, and we lose sight of the value in doing something rather unstructured – like play. Just remember that play loosens us up to ignore our natural tendencies to abandon our (potentially) most brilliant ideas before they are explored. Get out and play in an unstructured setting, with yourself or others, and give yourself plenty of time to think about expansive new ideas. Your creativity (and your inner child) will thank you!

TAKE SOME TIME TO PLAY EVERYDAY

THE IMPORTANCE OF
PLAY

To manufacture creativity, you must be playful. I.E. you will need to be willing to be lost in a game of finding shapes in the clouds, and or putting on glasses over your eyes that allows you to see rain drops differently. Like these thoughts here, think in your mind about raindrops. Now instead of raindrops, begin to see arrows darting to the ground, sticking everywhere and getting stuck in things, rain pipes, drains, umbrellas, look out for darting arrows. A part of the playfulness-osity will allow you to then see signs that and or encompass rain or raindrops differently, from then on.

Remember, that these "Everywhere ideas" are about capitalizing on seeing things differently, about how you have ownership of the way that you see things in a way that is uniquely your own way, whatever way that is!

14

THE EXIT STRATEGY: ART AS ESCAPE

CHAPTER OBJECTIVES:

- Review topics covered in the book

- Examine your everywhere possibilities

- Overview of the Faders vs. the Invaders

Creativity is found everywhere (often best encapsulated through interesting bumper sticker), and exists in a state of constant reformation as the value of creative development begins to emerge in many new places (like nanotechnology and public policy). Therefore, creativity needs to be organized into different sub-categories to access its full potential more readily. Even though creativity is so common and definable, people still need a refresher course every so often to maximize their personal creative growth.

To be pushed to the next level, we need to become inspired. Quite often, however, inspiration can be hard to find. As such, we all experience "Idea Ruts" from time-to-time that can lead us to feel quite uninspired (and pretty unoriginal). When this happens, simply stop what you're doing and look around you to find "Everywhere Ideas," which help to define many inspirational sources that are inherent in your surroundings, including: Community Ideas, Universal Ideas, Ergomatic Ideas, Cosmopolitan Ideas, and Unconventional Ideas. These are the sources of inspiration in our towns, cities and neighborhoods.

Even though there is so much inspiration (and personal creative talent) nearby and existing with in each of us, surely we have all overheard people saying that they are not very creative. And, this is always disappointing because even though you might not dress like coffee shop person, touting a moustaches or an unusual way of wearing your clothes, creativity (and more importantly creative output) is not definable by how we dress or how we wear our facial hair. But instead, being creative is an extension of who we are. So don't short change yourself – we all have creative potential.

However, there are ways to bolster your creative output. To do this, we recommend placing a frame around your process, which means, start your design process by challenging yourself making up rules such as "I will only use a certain number of colors, or lines, or elements, ect." And, we also recommend another method to enhance your creative output by working first on the more tedious components of your process. If you follow these guidelines you will be using creative energy first prescribed by Michelangelo (the renaissance master) and Dr. Seuss (Theodor Seuss Geisel, the children's book author).

That being said, to become truly well rounded as a creative visual designer, you will need to begin looking at your environment, synthesizing this information, paying attention these details which can be described as the overall patterns that surround you. This environmental inspiration can be used to generate your graphic design process. This can be done by the simple act of looking at textures, spaces, colors, and patterns. You will begin to organically see visual ideas and then you can connect these sources together and you will see an emerging unique design. As you look deeper into organic materials (including both man-made and found in nature) you will see some visual themes emerge. So let's take a moment to look into these noticeable parts.

First, you will see an overwhelming amount of texture (which is the perceived surface quality) on materials found in the environment. Remember, texture is an important part of design (and we are not saying that is needed for every project) but it is important to have surface materials ready in case it would deepen the viewer's experience. Next, you will notice everywhere patterns and colors, designs and palates. From this cornucopia of source material for your designs you can start working graphically more quickly, because with this material there are no blank canvases only unseen environments, colors and textures. So we recommend having a good camera and getting out into the world finding ideas and shooting pictures – documenting your would and being inspired by all of these, Everywhere Ideas.

PRACTICE

Please write in the space provided some different areas in your local community where you can find ideas for interesting textures like a demolished building, a nearby rainforest, an abandoned steelmill, a long wooden fence, a log cabin or even a grove of aspen trees.

QUESTION

?

HOW IS ART AN ESCAPE
FROM THE ORDINARY/ EVERYDAY?

EXERCISE

For this exercise you will need some friends to help you brainstorm, access to the nearby environment, construction paper and a good camera. Okay, let's take some of the processes found in the book and maneuver them into a culminating activity that should take you about ½ an hour to complete:

1. Brainstorm with a small group about the word "NIGHTFALL" and deconstruct this topic making numerous creative pathways

2. Next, go outside with the intended purpose of gathering your very own everywhere color palate finding at least five different original colors found from the environment that you are currently nearby, then place these color swatches in the five boxes at the bottom of the page also writing a unique corresponding name for each new color in the space provided (then use these colors in your finished design)

3. Then, take some photographs of textures and use your strongest example in the background of this "NIGHTFALL" design (you might need to use Photoshop or another related program to maneuver symmetrically, asymmetrically, or overlap these interesting photographs)

4. We would also like you to infuse an element of the New Design by including in this project an unsettling element, which is again, something shocking that is otherwise not "PG-13"

5. Lastly, we would like you to illustrate "NIGHTFALL" with the 3 parts of a picture (atmosphere /negative space, figure and ground) with construction paper on this design

6. Finalize your project and attach in the space provided below

1 color swatch goes here

name of color _____

2 color swatch goes here

name of color _____

3 color swatch goes here

name of color _____

generate your project
and place inside this box.

REVIEW

Many artists would say that making visual imagery and graphic examples, builds off of their every-day experiences, but in a unique and surreal way. This derived experience provides a new hybrid understanding of life that is something out of the ordinary that many artists strive for. And, this escape is relatively easy to achieve. Quite simply, when you become lost in the experience of making something, in some ways you escape reality because when you display this imagery illustrating your experience, others might not readily understand its original reference perhaps saying that it is too far abstracted. We believe that this lack of connection and de-association can be a powerful tool that you can use as budding artists/ image maker, to play and relax.

THE EVERYWHERE VOCABULARY

The Parts of Creativity and the Brainstorming process:

Personal Creativity - Doing something personal that you have never done before examples could include: drive a car, wear a tie or attach a nose ring to yourself

Completely New Creativity - Never before has this form of originality been documented examples could include: inventing a liquefying tool that can vaporize flowers, attaching legs to a car and walking it a parade, or harnessing the power of solar winds to sail throughout the universe

Geographical Creativity - Simply defined by re-making something that closely mirrors another processor design in a different geographical location

Creativity - Is many things which can include (but is not limited to):theuse of new ideas or inventions that make life easier or more interesting; also, Creativity can be categorized in three ways which include: Personal Creativity Completely New Creativity and Geographical Creativity

Brainstorming – Pooling together information quickly from either a group or from an isolated person with an inter-meshing of regional colloquialisms and one's inner feelings, using some discretionbut also acting juvenile

Social brainstorming – The use of social media or a blog site to conduct brainstorming activities and also incorporating designated site rules and a curator who develops a map-like overview of each brainstorming event and makes this media available to all members in a high-resolution format

Types of Compositions and general art definitions:

Triangular Composition - Elements in the design work together to form a triangle – largely this manor of composition works well to emphasize human emotion

Horizontal Composition - Generally rectangular in format and can be used in environmental advertising to emphasize the broadness and infinite scope of thelandscape

Symmetrical Composition - Very contemporary right now, and it is geared towards marketing targeted at young adults, with this form of composition elements are placed in the middle of the picture and overlap

Asymmetrical Composition - With this compositional positioning two dichotomous ideas can be displayed simultaneously it is largely used in political advertising to display the pros and cons of political rivals

Composition – The particular way that you organize the visual information (pictures, illustrations, drawings, paintings, 3-d renderings, collage) and the typography (font used/ the words) in a drawing, painting, print campaign, web site, brochure, pamphlet, yard sign, etc. It is important to mention that this word is interchangeable with the word layout

Analogous Color Palate – This is anytime that you chose colors that are next to each other on the color wheel to be used exclusively in your design work

Triad Color Palate - When you choose three colors from the color wheel and use them in a design

Primary Color Plate - These are very well known and they are comprised of the following colors: red and green, blue and orange and yellow and violet

Everywhere Colors - Both the organic and man-made colors found in our environment that can be used to make more interesting color palates in the visual design process

The 3 Parts of a Picture:

Atmosphere and Negative Space - A place in the composition generally existing in the uppermost region of thepicture that is limited in activity providing a place of rest for viewers

Figure - The main figure in a composition (we recommend that this important part of the picture does not have to be a human figure and should not be centered in the picture)

Ground - Part of the picture (on the bottom of the image) that hold visual weight and literally grounds the picture, if you use a real image it should be something that is heavy (not a pile of feathers)

3 Parts of a Text Heavy Composition:

Header - This should generally be relatively large to capture the attention of your viewers and this information should be placed in the upper most region of the document

Main illustration – This can be either a picture, illustration or visual symbol that ties material together

The main text area - Consisting of at least two paragraphs of type arranged side-by-side which is in alignment (called cross-alignment)

The Footer - This is the bottom most area of the design it adds weight by grounding the material

Ways you can draw ideas:

Hatching – Repeated lines that give volume or direction to a shape or just make the form more interesting

Contour line Drawing - Side-by-side lines that give volume to a drawing

Drawing with Mixed Media - Anytime that outside elements are glued or attached to your drawing

Sketching by mistake – when you have a "happy accident" and you spill something like coffee or tar on a piece of paper and it leaves newfound design behind that you can use to generate a logo or other usable shape

Spin-wheel – A makeshift cardboard tool that you can use to increase your creative capacity

Everywhere Ideas:

Community Ideas – Are all of the floating, unsolved issues/ ideas inside a particular and small community, school, neighborhood, tri-county-district, etc.

Observable Community Ideas - are ideas that you see over and over again in your "hometown", city or wherever you currently live

Universal Ideas - Are the big, challenging things that affect us all

Ergomatic Ideas - Are ideas that fix something particular, in your life

Cosmopolitan Ideas - Have an application in metropolitan areas

Unconventional Ideas – When someone plugstogether new and extremely abstract elements to accomplish amazing things, like the advent the light bulb

Play – The use of short-term, unstructured activities occurring in a group or in isolation that allow adults to relax and develop creative thoughts

Idea Rut - A time in the creative process when one cannot generate new ideas

Everywhere textures:

The Glue and Scan Texture – A texture that can be developed from attaching solid objects to a piece of paper some example materials that you could use include: grass clippings, clumps of hair or anything that you can easily glue and scan texture - just cut, paste and go

The Crinkle-Texture - Atexture that can be easily made by first crinkling a piece of paper and then scanning or taking a photograph of this resource and using it in the background of your designs

Ye old document Texture - Can be made by re-using an old document (junk mail, pages from an old magazine) really any sort of aged paper document that you have laying around and scan this image or photograph it (however, it is important to note, you probably do not want to use anything with confidential information on it)

The Fader Texture - This background takes about 3 weeks and one sunny windowsill - as you will need to lay a sheet of paper in direct sunlight let the paper fade and then scanning or taking a photograph of this resource and using it in the background of your designs

The Shoe Stamp Texture - Take a shoe and roll acrylic paint over the bottom of it, next, stamp the shoe on a piece of paper. Then wait until the paper is dry and scan this texture to use in the background of your designs

Resources:

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