

Design in the real world

October 18, 2017

Today

Housekeeping

Good / Bad Design Examples

Discussion of readings

Design Thinking Pyramid

Break

Design Project

Housekeeping

Mapping an Emotional Experience Due Today

Next Project: Design and Intro to Design Thinking, due 11/15

Words!

**Words are, of course, the most powerful
drug used by mankind — Rudyard Kipling**

Words!

Did you know that there was a word for...

A wide-angle landscape photograph capturing a dramatic sky over a vast, arid plain. A massive, dark, cumulonimbus cloud dominates the upper left, its base casting a deep shadow over the terrain. To its right, a layer of smaller, white and grey clouds is illuminated by the setting or rising sun, giving them a golden glow. The horizon line is flat and stretches across the middle of the frame, with distant, low mountains visible under the cloudy sky. In the foreground, the dry, brown earth of the plain is visible, with a few small, isolated structures and a simple fence line on the left side.

The smell of rain on dry soil

A wide-angle photograph of a desert landscape under a vast sky. A massive, dark, cumulonimbus cloud dominates the upper half of the frame, its base touching the horizon. Below it, the sky is filled with lighter, wispy clouds. The foreground is a dry, brown, and yellowish expanse of scrubland and dirt roads. In the far distance, low mountains are visible. A small, dark rectangular box is positioned in the upper right corner of the image, containing the text.

The smell of rain on dry soil

Petrichor

Food that you spit out (like an orange seed)



Food that you spit out (like an orange seed)



Chanking



Cardboard sleeve for your coffee cup

A white paper coffee cup with a brown cardboard sleeve is shown from a slightly elevated angle. The cup is positioned on the left side of the frame, and the sleeve is visible around its middle. The background is plain white.

Cardboard sleeve for your coffee cup

A close-up view of the brown cardboard sleeve, showing its texture and how it fits onto the cup. It is positioned in the center-right area of the image.

Zarf

But...

**There are also words that SHOULD exist,
but don't...**

Profanitype:

Symbols used by cartoonists to replace swear words

Aquadextrous:
**Possessing the ability to turn the
bathroom faucet with the toes**

Carpident:

**The depression left in carpet after a
piece of furniture has sat there for a
while**

Cell Shock:

**The feeling you get when you drop
and shatter your smart phone**

Marp:
**The impossible-to-find beginning of
a roll of cellphone tape**

Let's make some...

**Words that don't exist but should...
(as a group)***

* Extra credit: The words and definitions have to do with education / design

Next Week:

- Reading: Wicked Problems (switch)
- First Half: Present to Cindy Ballantyne
- Second Half: Michelle Jordan--Wicked Problems

Design Examples





Readings

Week 8 (10/18): Aesthetics, Emotion, and Design

1. Norman, D. (2002). Emotion & design: Attractive things work better. *Interactions*.
2. Csikszentmihalyi, M., & Robinson, R. E. (1990). *The art of seeing: An interpretation of the aesthetic encounter.* Los Angeles: J. Paul Getty Museum and Getty Education Institute for the Arts. Chapter 2: The Major Dimensions of the Aesthetic Experience

Questions/Comments

The colorful TV example illustrated in Norman's article reminded me of my water cup that I have promoted to everyone I have encountered with. It is a cup no different from any other water cups, whose main function is to hold water. If I have to mention an advantage in its usability, it is lighter than many other cups, especially glass bottles. But it is actually a little bit heavier compared to a plastic bottle in terms of weight. However, what makes me like it so much is that it is made from wheat straw, and the color is pure natural-wheat yellow. It also looks very cute in shape. Being a crazy fan of sustainability, I see this cup as "beautiful to the core". Here, I regard it as a good design as it is pleasant for ME to use. Having a value that resonate with the users (here being environmentally friendly) can create an appreciation by the users of the beauty of the product, thus making it more functional for the users, thus making it a better design. This could be a lesson for designers.

This just came to my mind: people appreciate beauty very differently. Even a design product that is truly not functional, can be a great design for some people. Say, an art piece from Van Gogh?



My biggest take away from this chapter was the idea of design as a conversation. We've read this notion before in other pieces, but in reading it through the lens of a conversation with art, I understand it differently. Art seems ripe for romanticizing in this way, whereas designed objects feel like scales and arpeggios to the artists' symphonies...This point brings me back to Norman – what is the balance of aesthetic and utility, and are both really necessary? If the objects in your home are designed primarily for utility, how much life are you missing?

As Norman points out, a design that elicits anxiety is good for going deep, whereas a design that elicits pleasure is good for going broad. I find this idea to be particularly salient for the kinds of 21st century learning spoken to by so many school districts, reformers, and politicians.

I also find myself reflecting on this piece through the lens of videogames. Much play in videogames is designed to be pleasurable, facilitating the kind of wide open, broad experimentation we think of that fosters creative thinking. But, videogames also do quite a good job of producing acute levels of anxiety. In 'boss battles,' for example, the stakes are raised such that players are focused intently on the task at hand, unlikely to be distracted.

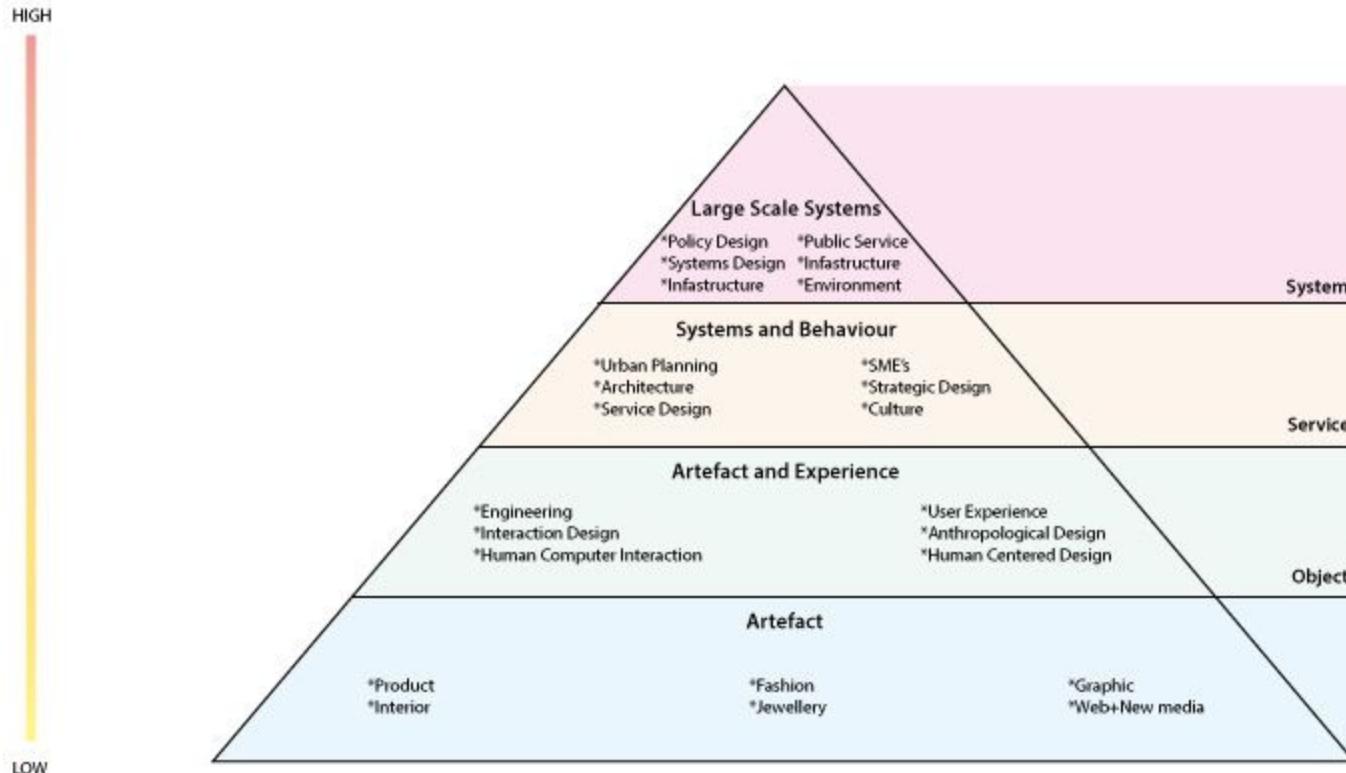
What if we designed curriculum-wide learning experiences in this way, focusing on fostering creativity and experimentation during formative learning and assessment, but ramped up the anxiety during summative learning and assessment experiences? I wonder what this would do for learning as well as learners' perceptions of their learning and learning environment.

I liked the juxtaposition of two pieces this week because basically the Norman piece over-simplified "attractive" and Csikzentmihaly probably over-complicated it. Both pieces make their rhetorical moves for a reason, though.

So, I guess my main thought behind this week's readings is: Aesthetics are important, but probably too complex to predict beforehand. We, as designers, may want to borrow from Csikzentmihaly's methodology of qualitative research, by first designing something (in his case, taking something that was already designed), then evaluating the range of aesthetic perceptions. Perhaps, it's best to just get a user-designed prototype out there (as Norman would recommend), then start making changes based on user satisfaction and aesthetic perception.

Level of Complexity

STRATIFICATION OF DESIGN THINKING



STUDIO **680**

Teachers' Academy

v.3

Coming up (CHANGE!)

Week 9 (10/25): Wicked Problems

1. Jordan, M. E., Kleinsasser, R. C., & Roe, M. F. (2014). [Wicked problems: Inescapable wickedity](#). *Journal of Education for Social Work*, 40(4), 415–430.
2. Buchanan, R. (1992). [Wicked problems in design thinking](#). *Design Issues*, 8(2), 5–21.
3. **[Optional]** Rittel, H., & Webber, M. M. (1973). [Dilemmas in a general theory of planning](#). *Policy Sciences*, 4, 155–169.

Remember

- Share your google doc notes with Melissa and me