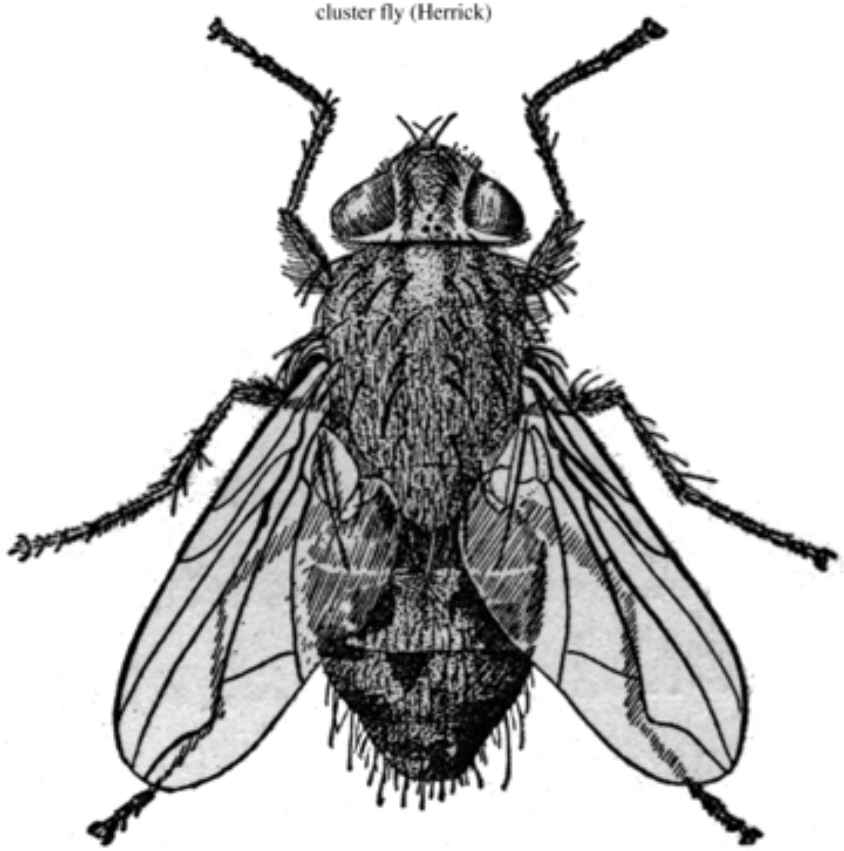


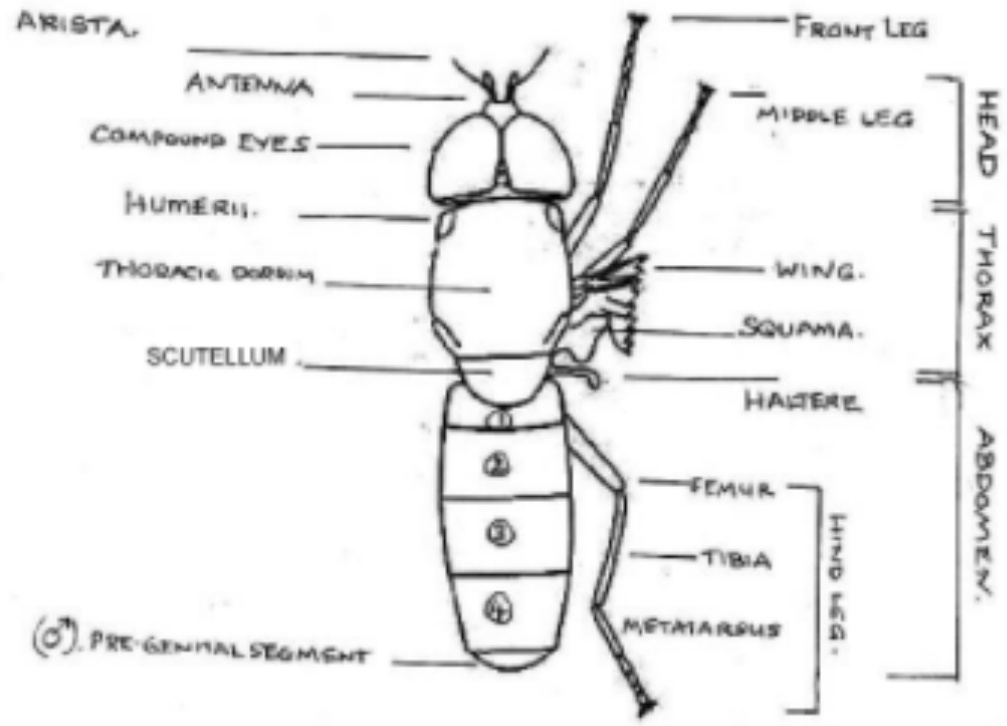
Ways of Observing

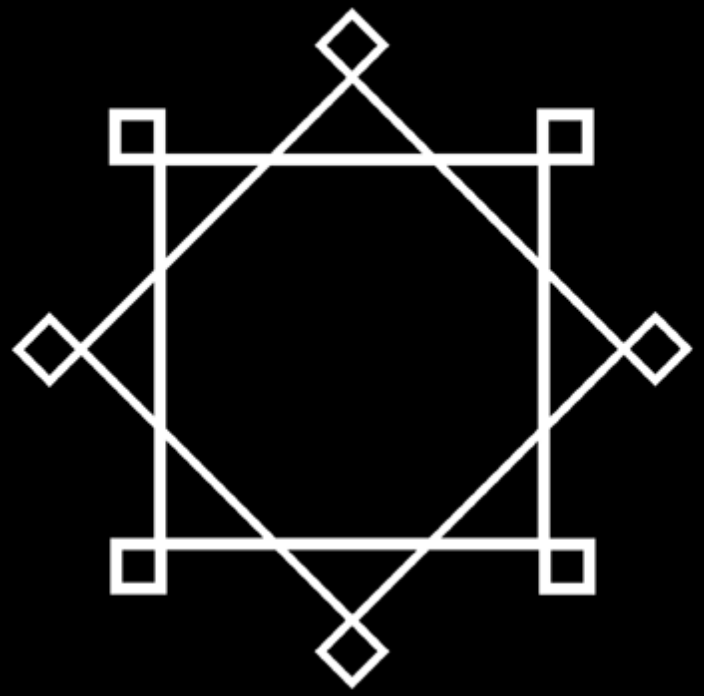
Dr Julia Lockheart

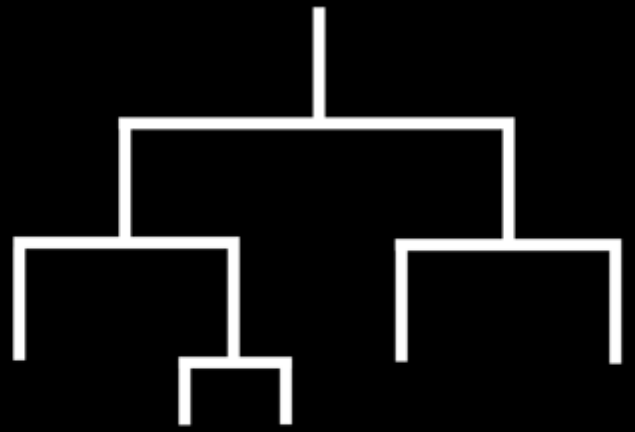
Week 3

cluster fly (Herrick)









Narrative

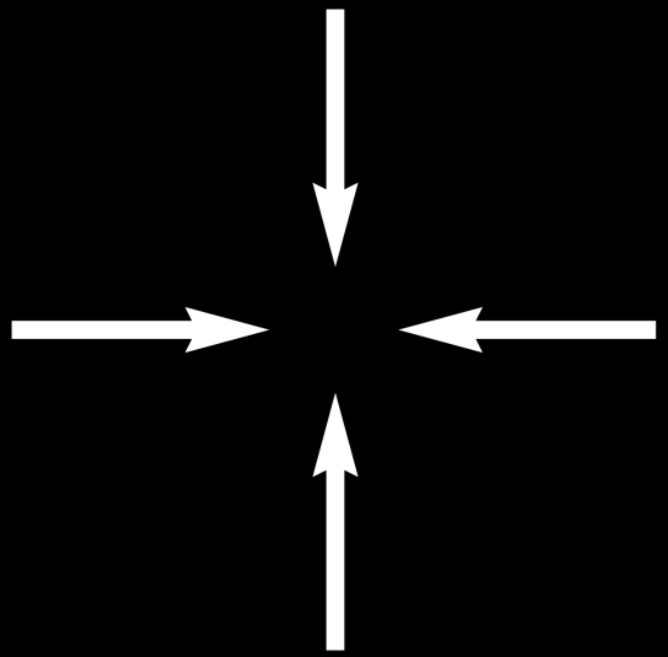
~ narrative within narratives

~ relatedness

Conventions

~ taxonomy

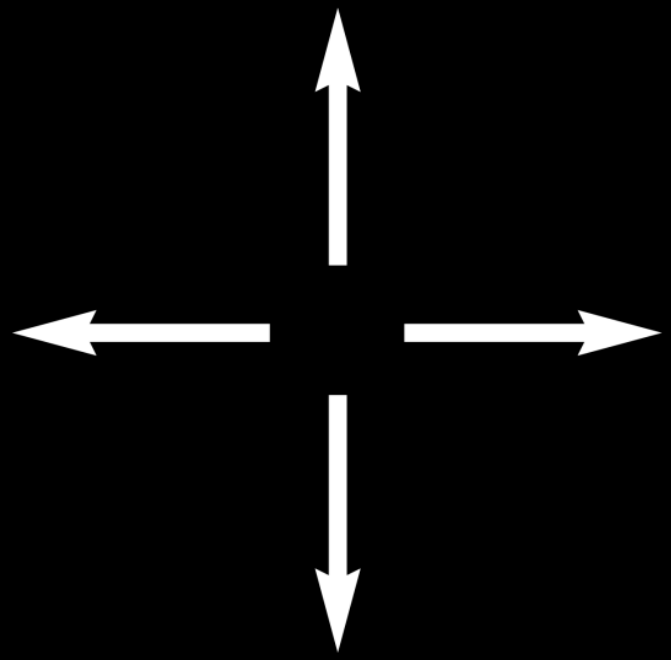
~ fragmentation



Centripetal

~ holistic relationships

~ Islamic designs



Centrifugal

~ analytical differences

~ filing cabinet

Metaphoric	Centrifugal
~ jumps categories	~puts into silos
~ stored according to relationships	~ stored according to attributes
~ affected by other connections	~ independent of other connections
~ group according to attention of observer	~ group according to inherent qualities
~ whole through parts	~ whole = total of parts

Sensemaking



Clip from ‘Vivian Maier', Accessed from: https://www.nowness.com/story/the-8mm-films-of-vivian-maier?utm_source=FB&utm_medium=SM&utm_campaign=FB120717 (Accessed 11 Aug 2017)

Sensemaking

a motivated, continuous effort to understand connections (which can be among people, places, and events) in order to anticipate their trajectories and act effectively.

(Klein, 2002)

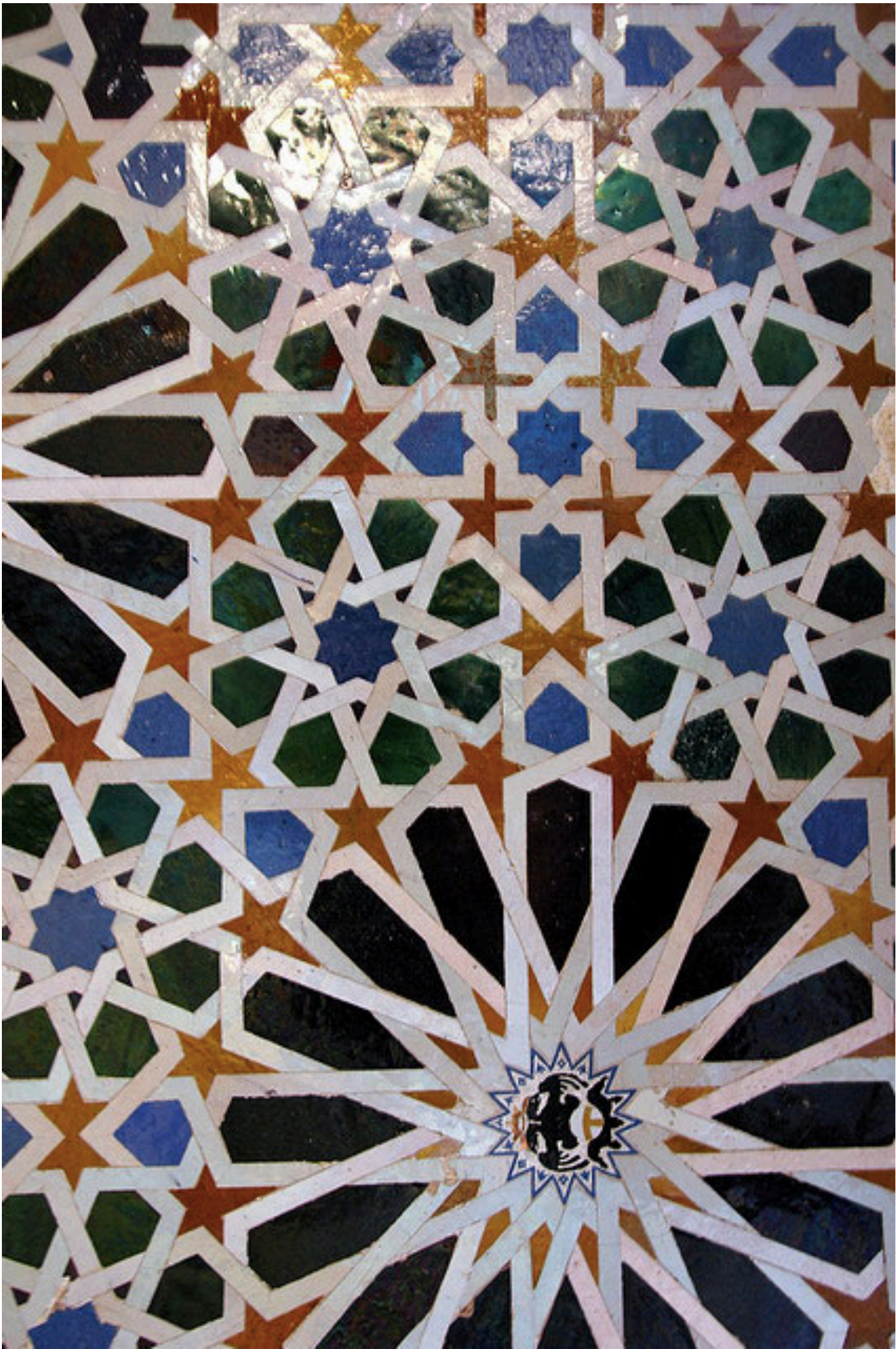


Research: “The designer will ask questions of each user about their jobs and record details of their responses. The designer might also take screen shots or photographs of the tools being used, and probe for details about each item. The designer will then return to the design studio. In the privacy of his or her natural work place, the designer will attempt to make sense of what he or she has learned. The goal is to find relationships or themes in the research data, and to uncover hidden meaning in the behavior that is observed and that is applicable to the design task at hand.”

Jon Kolko (2006)

Synthesis

= the combination of components or elements to form a connected whole.



“Good designers can create normalcy out of chaos”

Jeff Veen (2000)

“Design is always about synthesis – synthesis of market needs, technology trends and business needs”

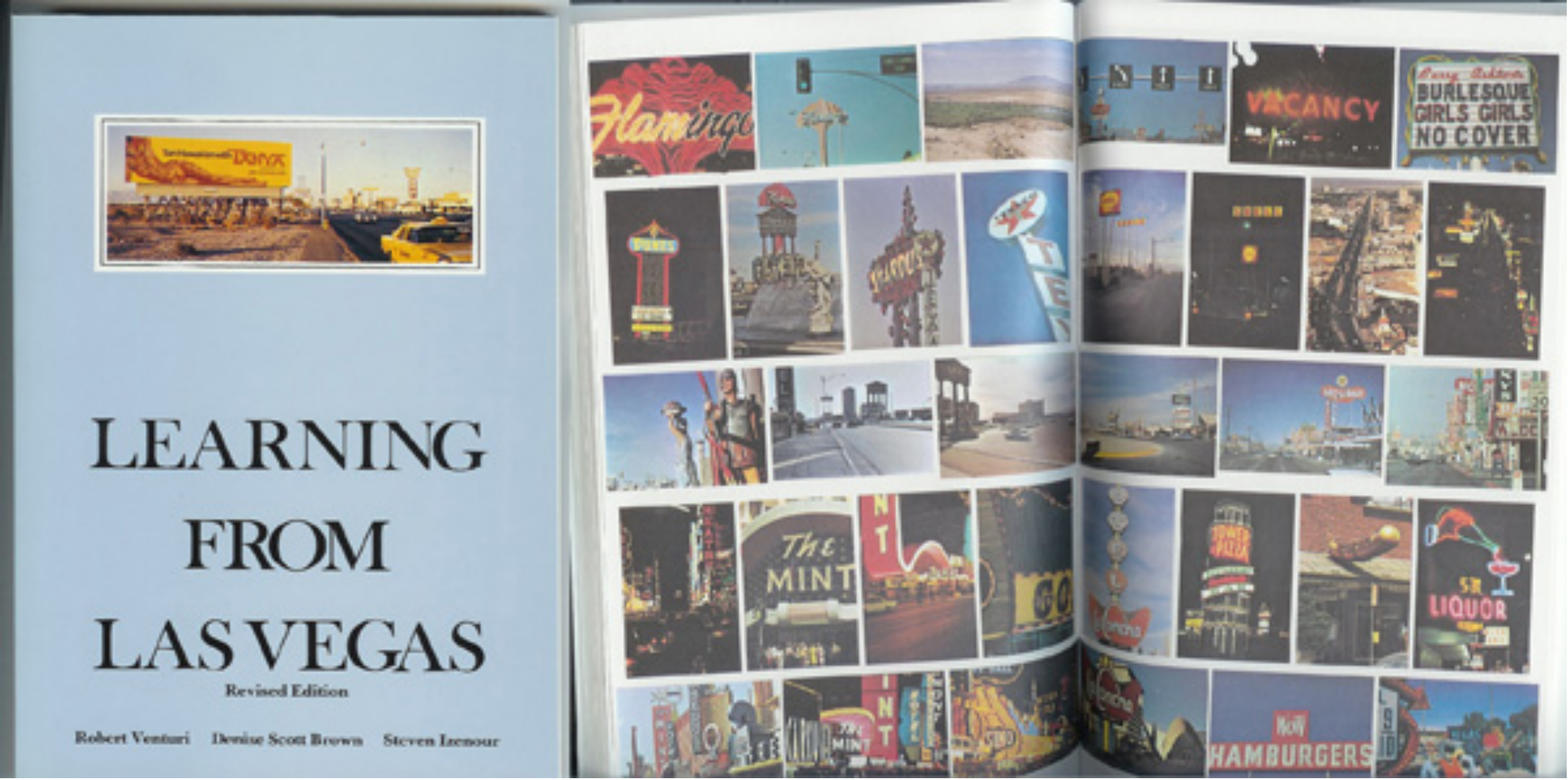
Jim Wicks (2006)

“Synthesis reveals a cohesion and sense of continuity; synthesis indicates a push towards organisation, reduction and clarity ”

Jon Kolko (2006)

“Designers may follow a user-centered discovery process to immerse themselves in a particular subject or discipline, and then go "incubate" that material. After a period of reflection, they will produce a tangible artifact as a visual representation of the reflection. When synthesis is conducted as a private exercise, there is no visible connection between the input and the output; often, even the designers themselves are unable to articulate exactly why their design insights are valuable.”

Jon Kolko (2006)



Robert Venturi, Denise Scott Brown, Steven Izenour
Learning from Las Vegas, 1972


lasvegas-entertainment-guide.com
Stratosphere
Downtown
Trump International
Circus Circus
E Sahara Av
SLS
Palms Place
Palms
Rio
Treasure Island
Encore
Wynn
Westegate
The Mirage
The Palazzo
E Desert Inn Rd
Caesars Palace
Casino Royale
The Venetian
Harrah's
Bellagio
The LINQ
The Cromwell
Flamingo
Vdara
Cosmopolitan
Paris
Aria
Planet Hollywood
Bally's
The Platinum
E Flamingo Road
Hilton Grand Vacations
The Orleans
Monte Carlo
Mandarin Oriental
Marriott's Grand Chateau
Hard Rock Hotel
New York New York
Signature at MGM
Polo Towers
Travelodge
Wyndham Grand Desert
Excalibur
Alexis Park
Luxor
MGM Grand
Hooters
The Strip
Delano
Mandalay Bay
Tropicana
E Tropicna Ave
"non-city"
Outgrowth of a "strip"
McCarran Airport



DUCK



VS



DECORATED SHED

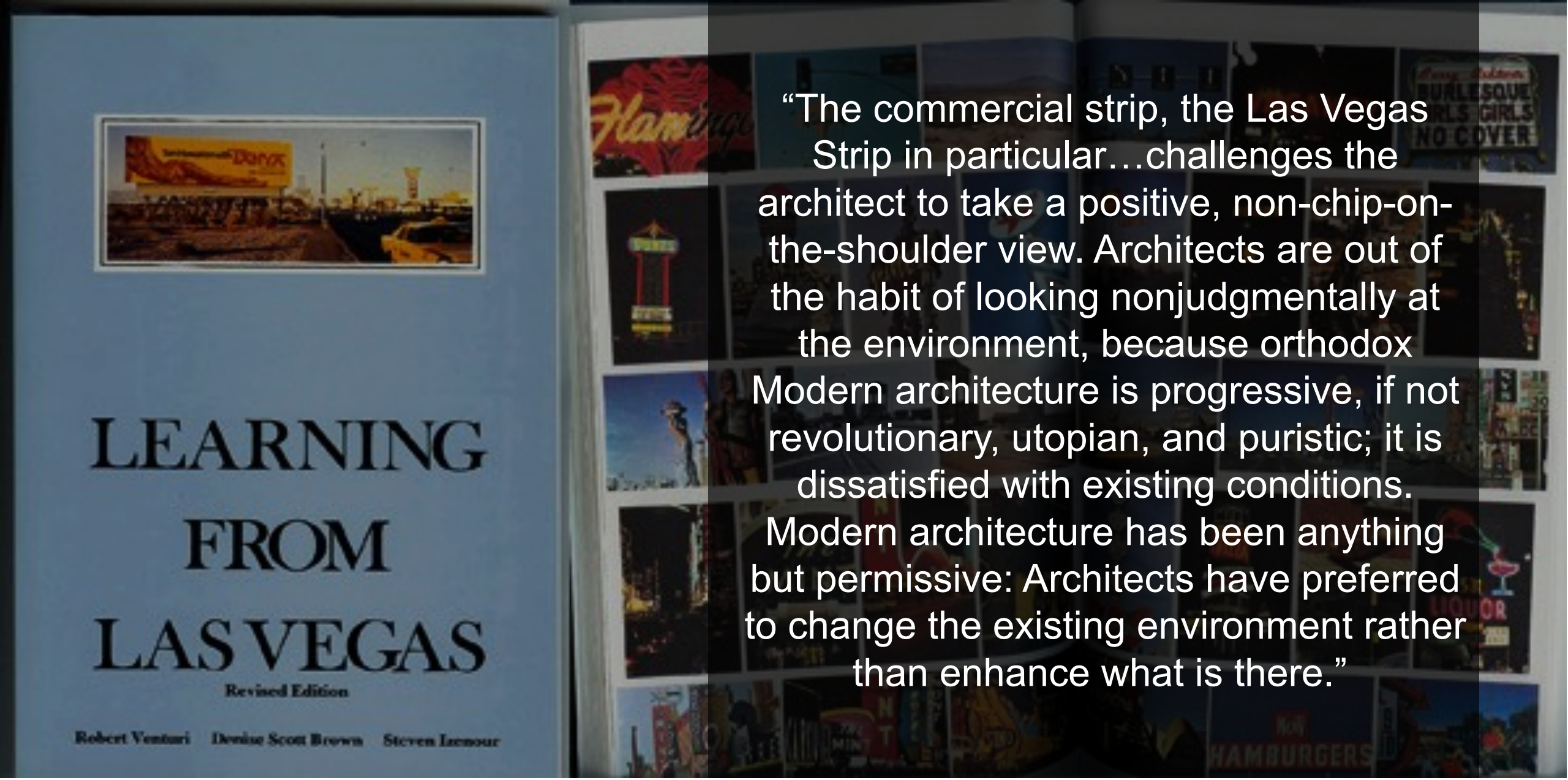


Robert Venturi, Denise Scott Brown, Steven Izenour

"The Duck and the Decorated shed"

Denise Scott Brown in Las Vegas, 1968





"The commercial strip, the Las Vegas Strip in particular…challenges the architect to take a positive, non-chip-on-the-shoulder view. Architects are out of the habit of looking nonjudgmentally at the environment, because orthodox Modern architecture is progressive, if not revolutionary, utopian, and puristic; it is dissatisfied with existing conditions. Modern architecture has been anything but permissive: Architects have preferred to change the existing environment rather than enhance what is there."

Typology

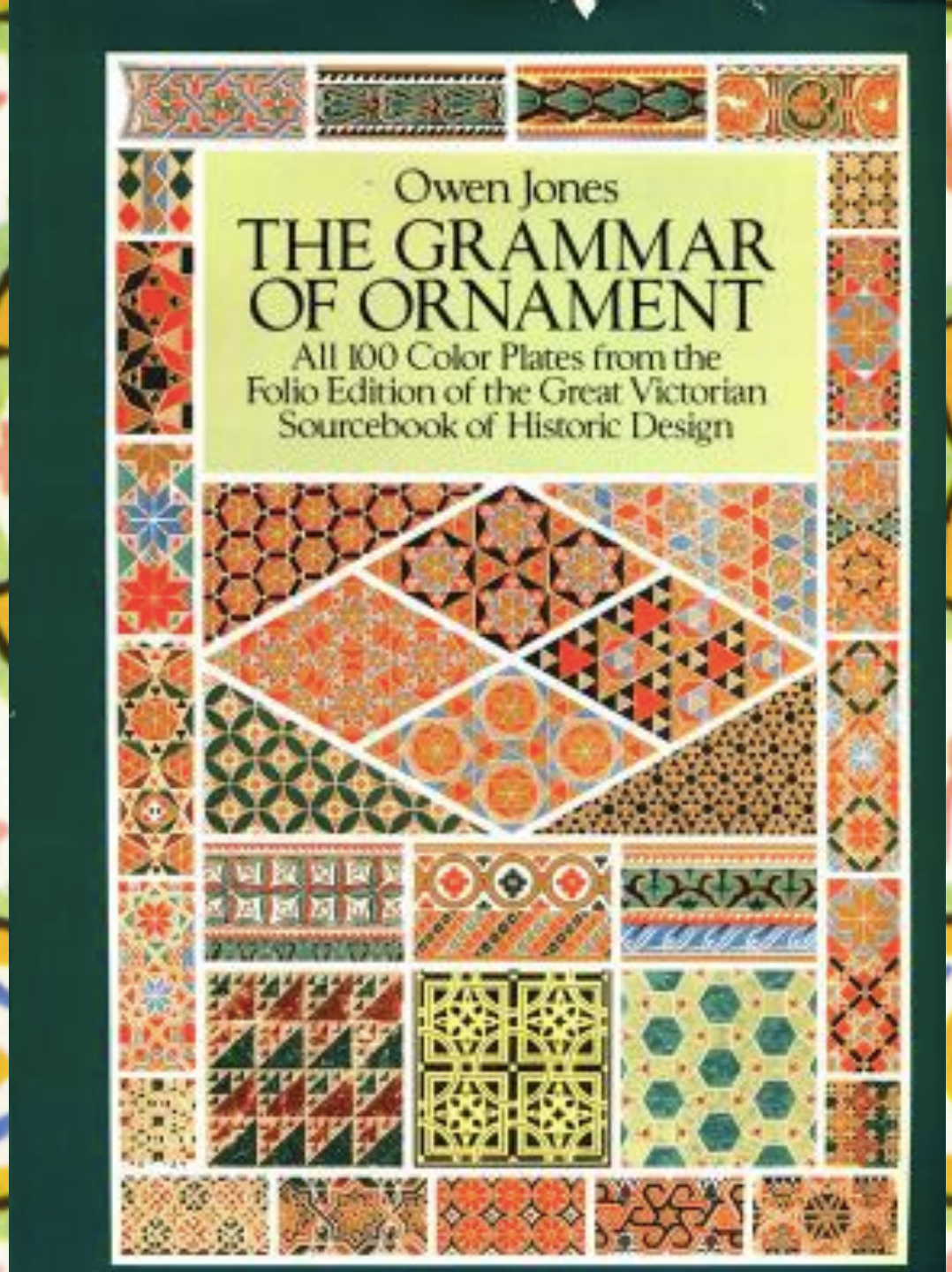
- *noun*
- a classification according to general type, especially in archaeology, psychology, or the social sciences.
- "a typology of Saxon cremation vessels"



A Typology of Design

“Pattern Books”

The Grammar of Ornament
Owen Jones
1856



37 Propositions or general principles for the creation of good decorative design.



4. True beauty results from that repose which the mind feels when the eye the intellect and the affections are satisfied from the absence of any want



26. Colours on white grounds appear darker, on black grounds lighter

Proposition 13.

On the conventionality of natural forms.

Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate. *Universally obeyed in the best periods of Art, equally violated when Art declines.*



Don't just put a bird on it!

37 Propositions or general principles for the creation of good decorative design.

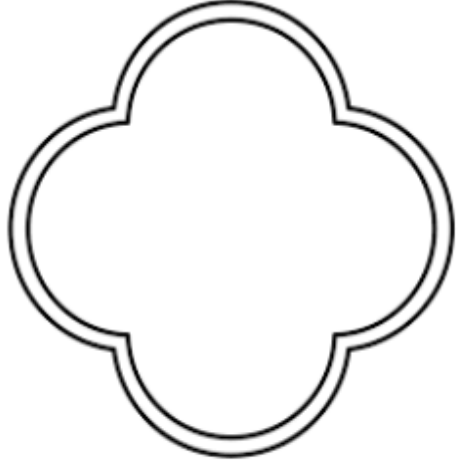
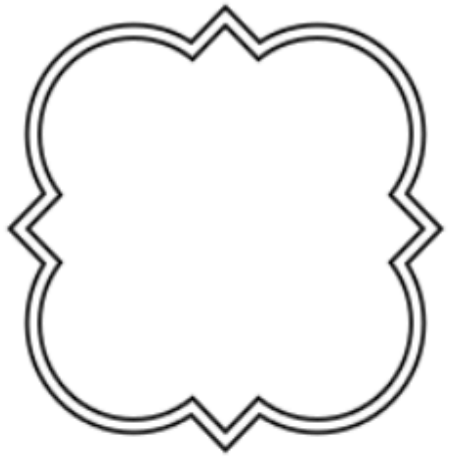
8. All ornament should be based upon geometrical construction.

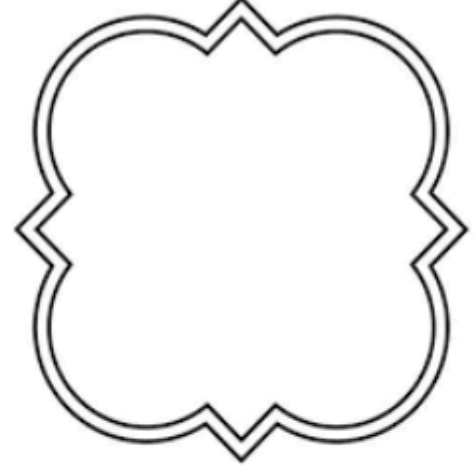
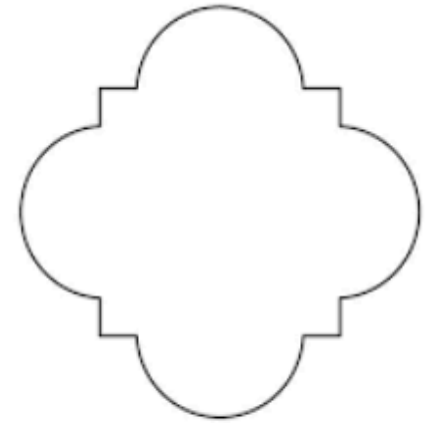


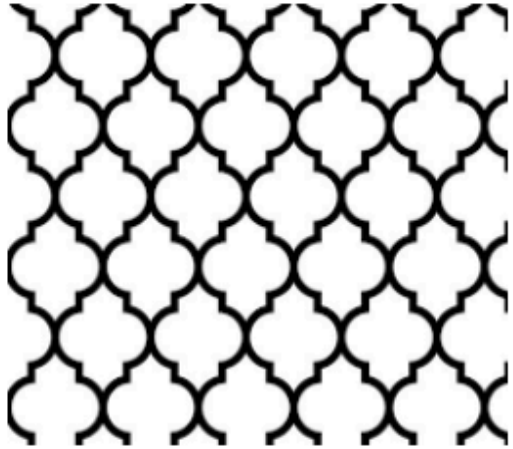
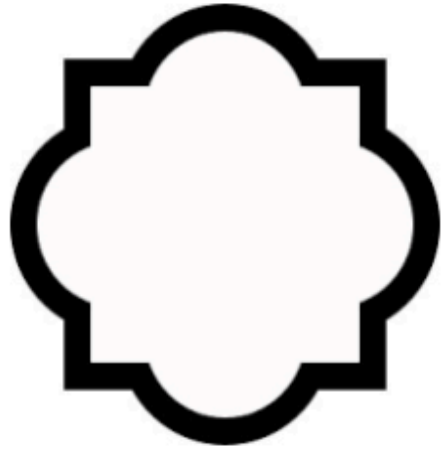
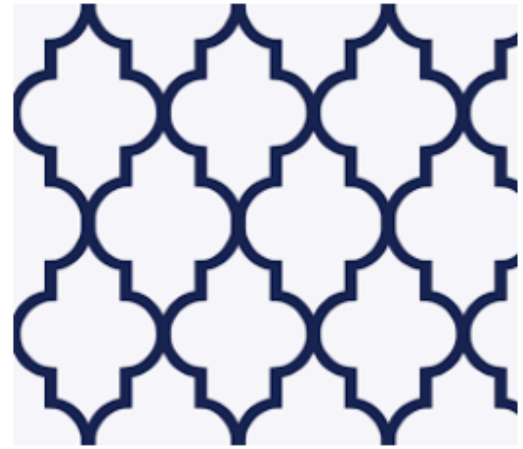


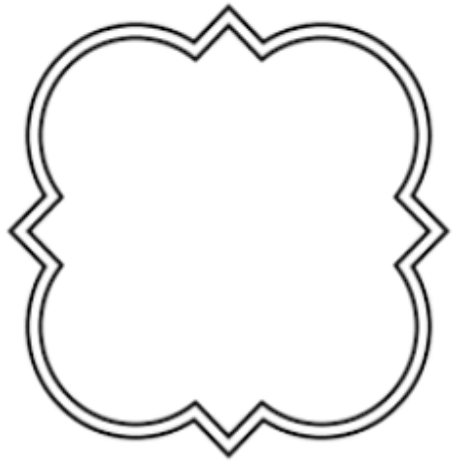
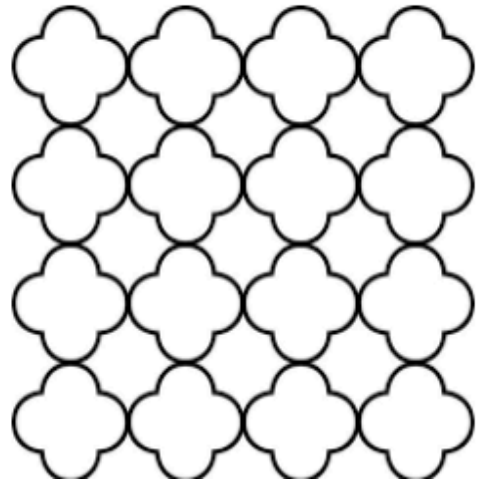




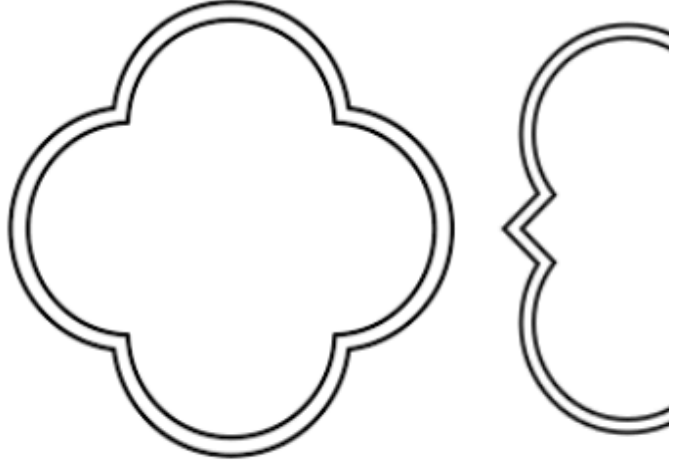



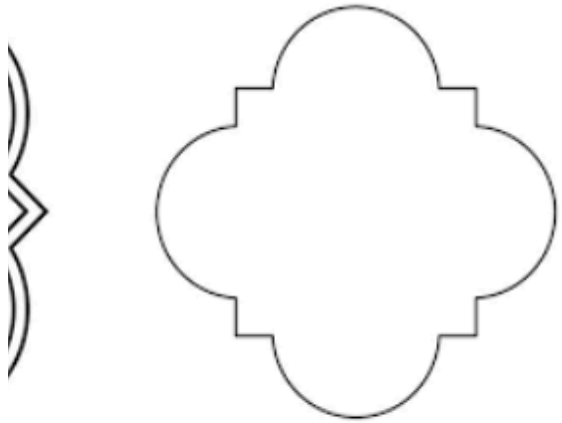




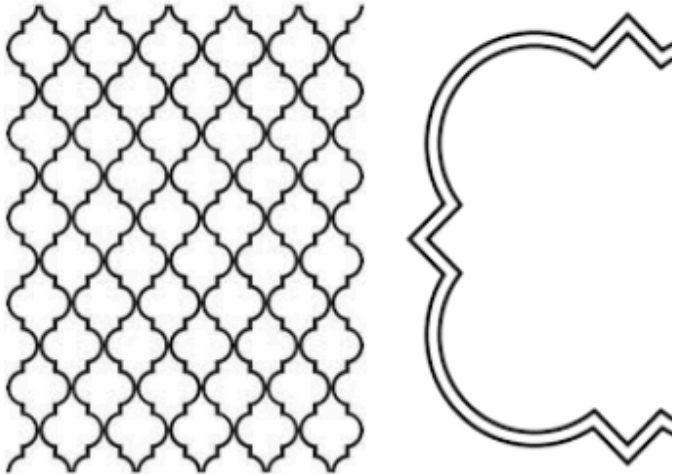




Quatrefoil



The shape is also like the cross











The **tetragrammaton**

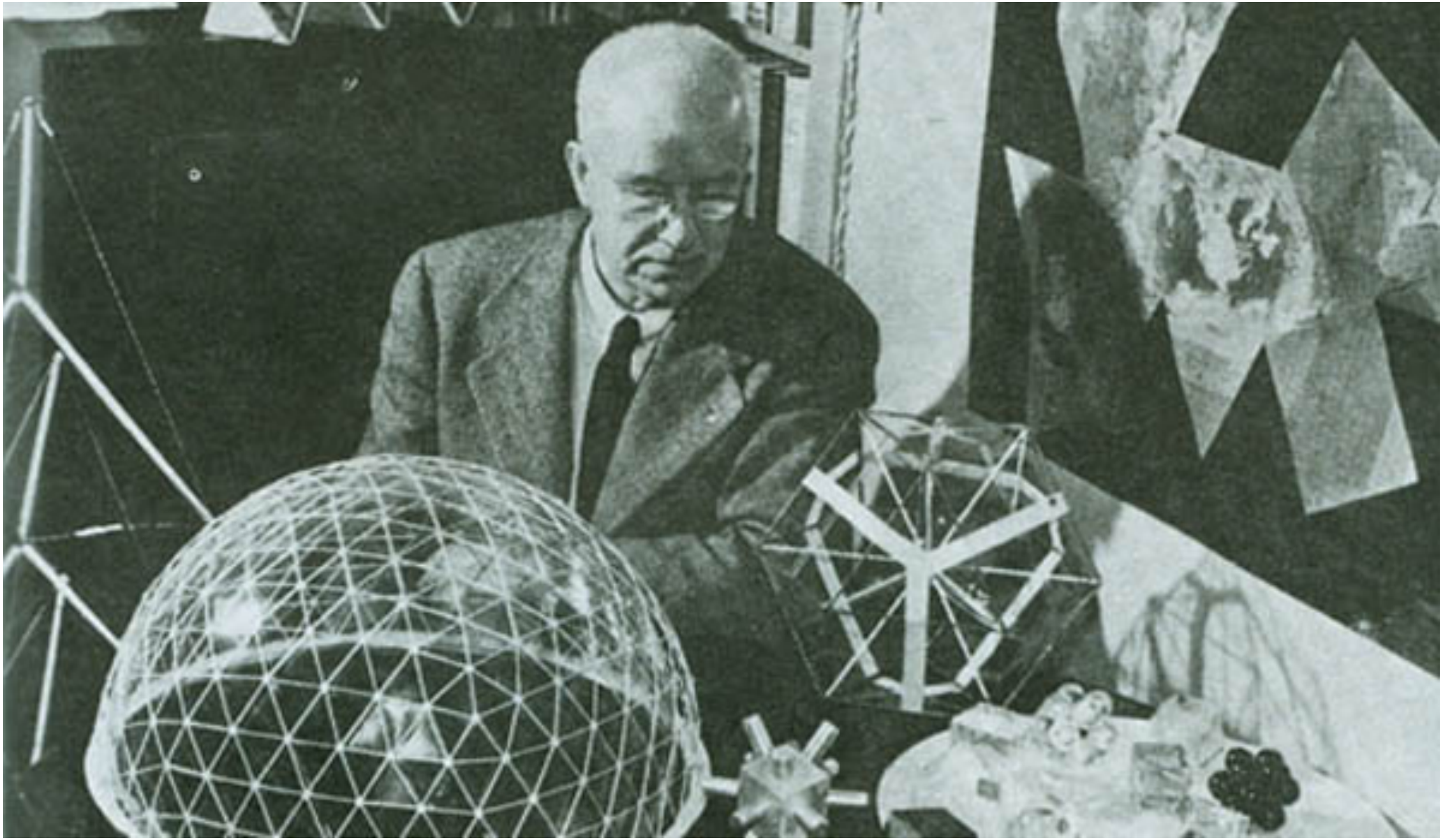
(from Greek **Τετραγράμματον**, meaning "[consisting of] four letters"),

יהוה in Hebrew and **YHWH** in Latin script, is the four-letter Biblical name of the God of Israel.

“Cartoonists often draw thoughts as clouds or balloons or even light bulbs, with a curving line to the thinker's skull. But for Fuller, the thinking process is not a matter of putting anything into the brain or taking anything out; he defines thinking as the dismissal of irrelevancies, as the definition of relationships -- relationships that are inevitably geometrical, and just as inevitably tetrahedral."

Tetrahedron
Buckminster Fuller

https://www.bfi.org/about-fuller/big-ideas/synergetics/ej-applewhite-synergetics

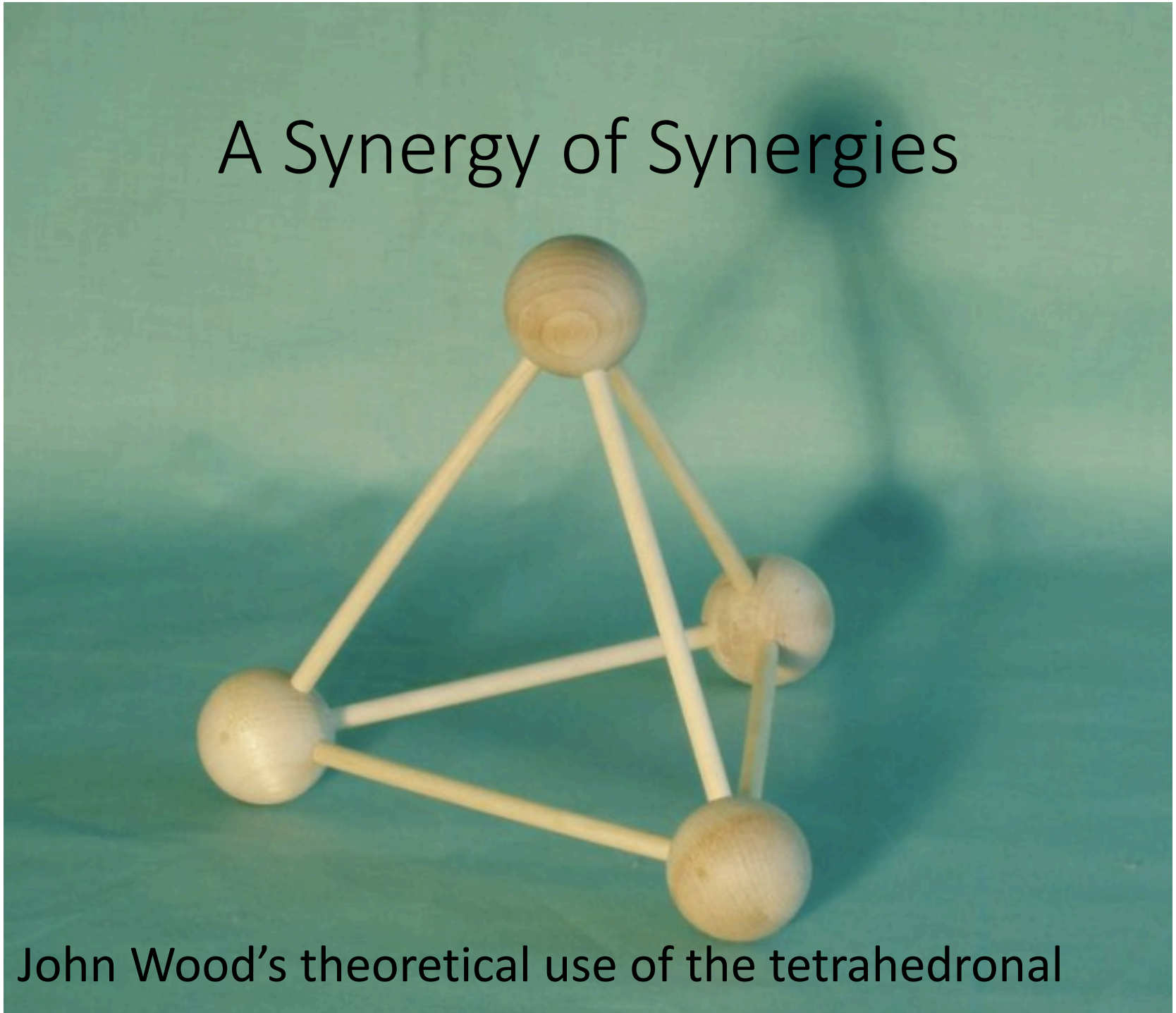


Geodesic Domes

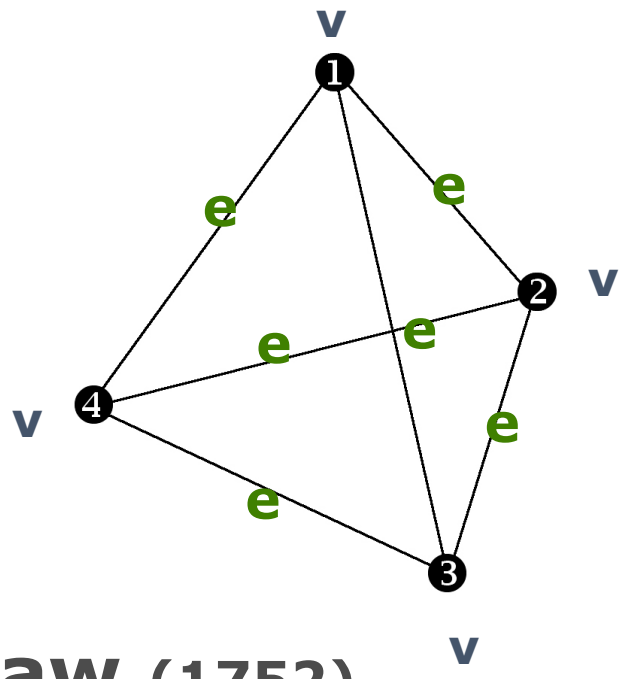


Geodesic Domes

A Synergy of Synergies



John Wood’s theoretical use of the tetrahedronal



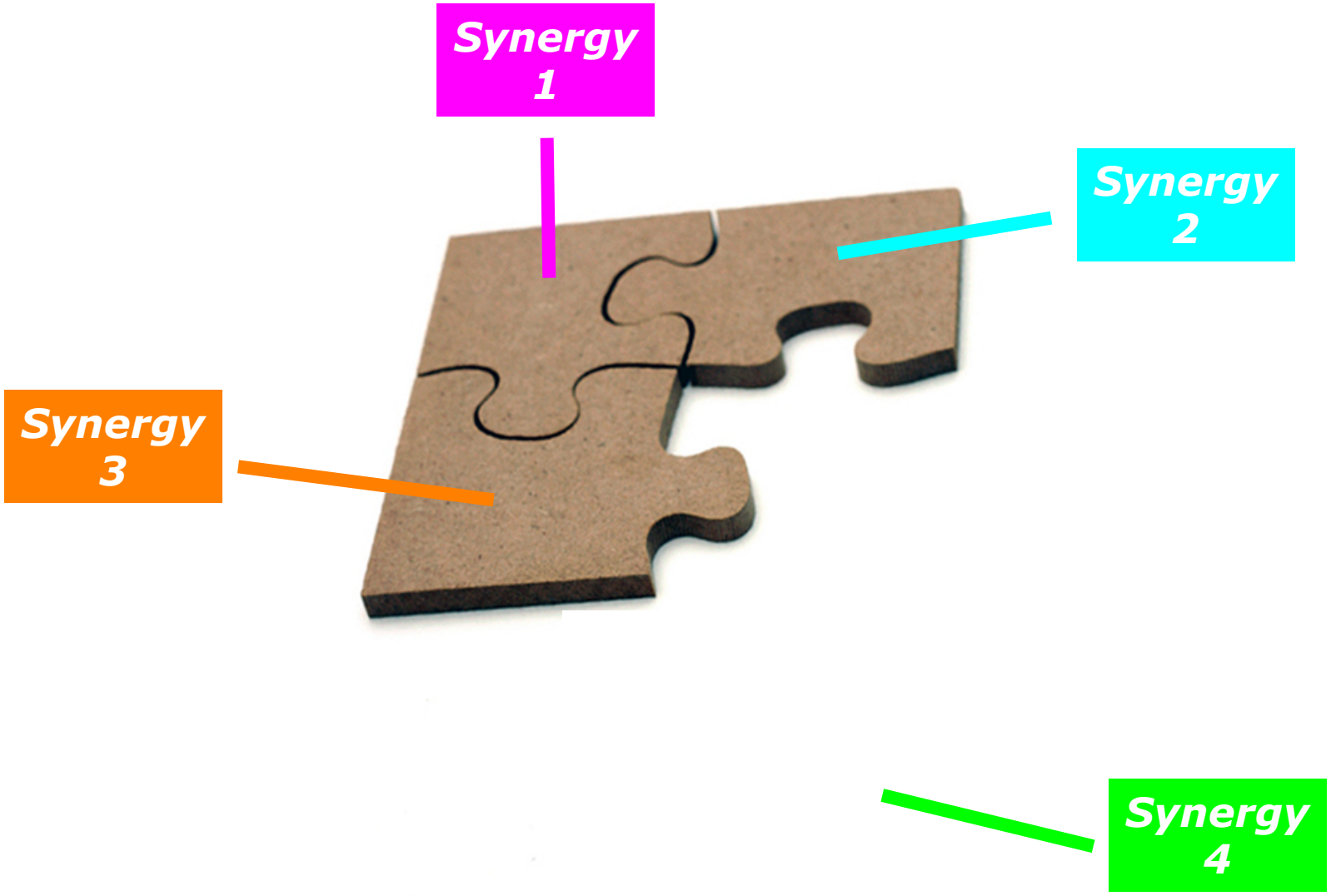
this means that 4 players can create **6 synergies**

Euler's Law (1752)

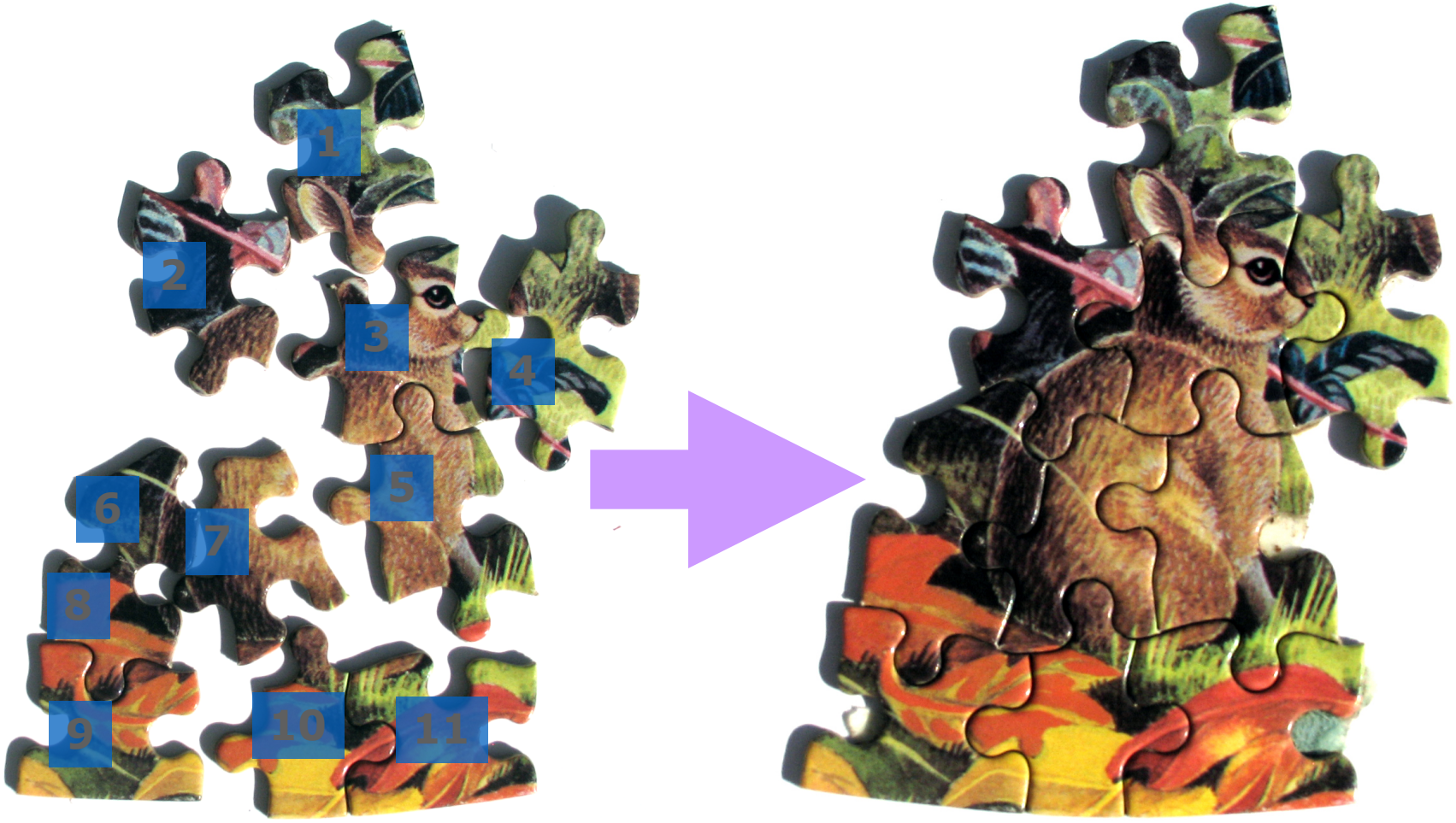
- number of **V**ertices plus the number of **f**aces in any polygon equals the number of **e**dges plus two
- **v + f = e + 2**
- the '+2' = **constant relative abundance** (Fuller, 1975)

Law of Increasing Returns (Romer, 1986; Arthur, 1996)

Complementary parts



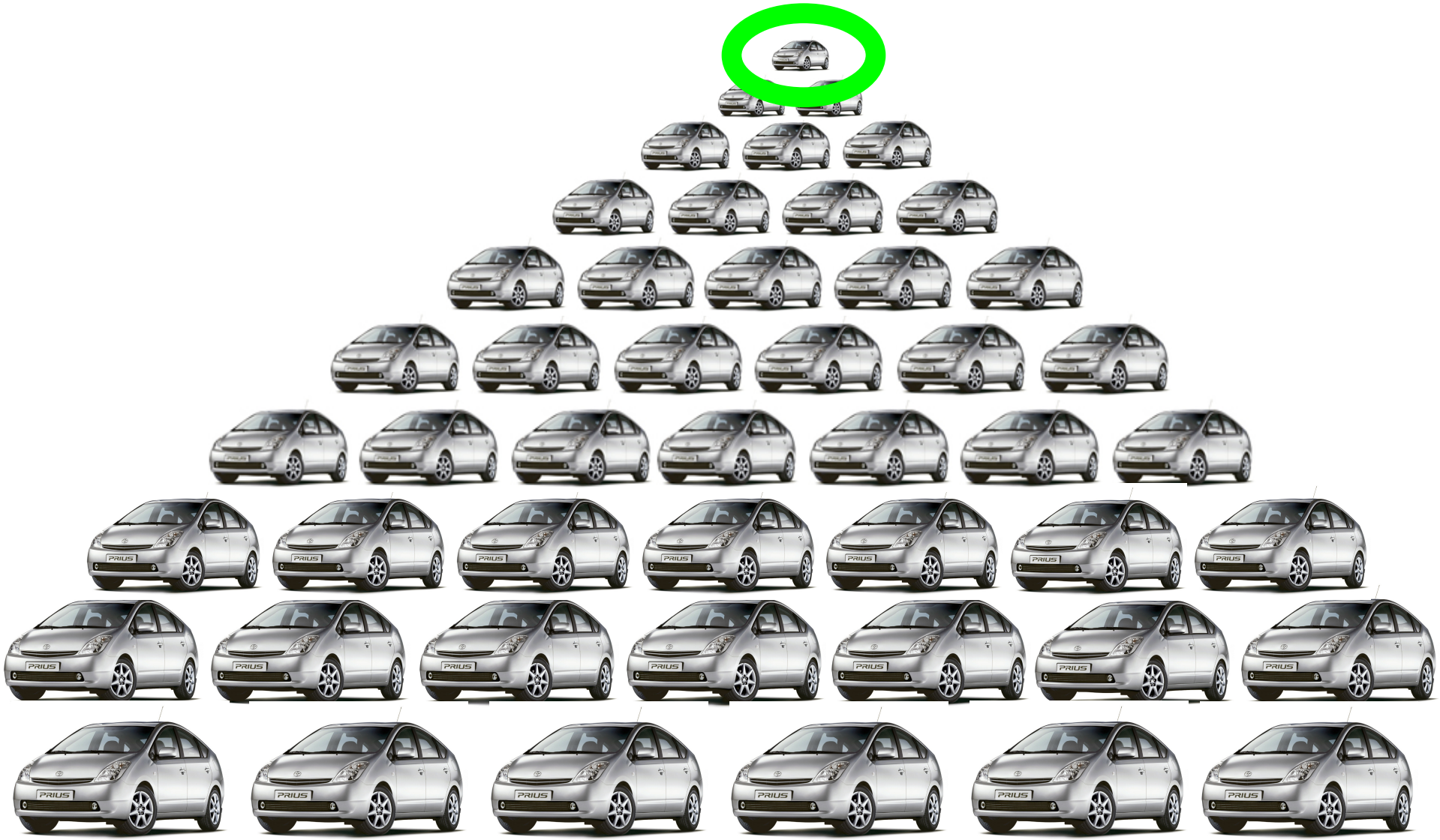
synergy = complementarity + emergence



e.g. 11 complementary pieces **...but sum is more than 11**



eco-approaches try to REDUCE energy/waste



We've had 22 years of 'sustainabilty'
and the world's getting worse

reduce
re-use
recycle

MOST
APPROACHES
START FROM
THE QUESTION -

HOW CAN WE BECOME LESS EXTRAVAGANT?

they uphold
The Law of Diminishing Returns



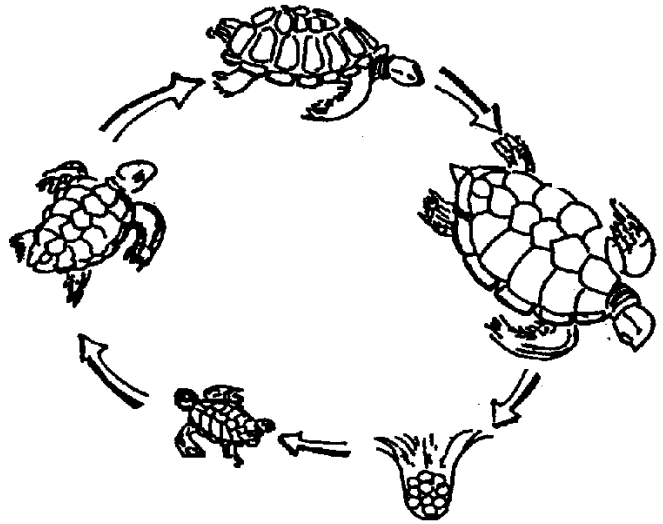
reduce
re-use
recycle

BUT WE CAN
START FROM
THE QUESTION -

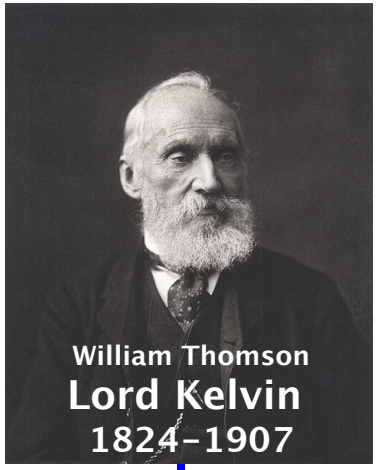
HOW CAN WE HAVE MORE FUN...?

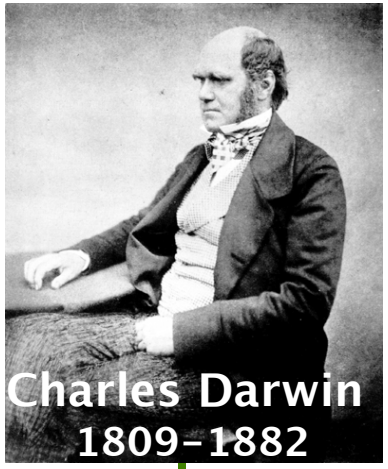
we can apply

The Law of *Increasing* Returns



economies of scale





ecologies of scale

mechanistic paradigm

biological paradigm

~~environmental sustainability~~

Brundtland

(1987)

synergy of synergies

Buckminster Fuller

(1975)

Law of diminishing returns

Law of increasing returns


DALSTON
CULTURE
HOUSE
VORTEX JAZZ CLUB

METADESIGNING:	Because...
Paradigm changing	Anything less is unlikely to help us avoid ecological disaster
Ecomimetic	We need to learn from Nature's big systems
Comprehensive	Most designers are specialists representing the existing paradigm
Re-languaging	Because paradigms exist partly in the mind
Synergy-weaving	Combining existing resources can deliver greater abundance
Co-creative	No individual is smart enough to see the big picture
Entredonneurial	Top-down and bottom-up initiatives must work in synergy
Flat-structured	Fixed hierarchies tend to shield us from our responsibilities
Fractal-oriented	Because we all need to find our way in the whole system
Radically optimistic	Because negative thoughts make miracles seem less possible

Synthesis is an abductive sensemaking process. Through efforts of data manipulation, organization, pruning, and filtering, designers produce information and knowledge. The methods and principles share a common grounding philosophy that is tied to both cognitive psychology and mathematics. This philosophy helps to explain why synthesis methods are effective, and better describes the long history of research done in this domain of complex problem solving.

Jon Kolko (2006)

I never try to tell anybody else what to do, number one. And number two, I think that's what the individual is all about. Each one of us has something to contribute. This really depends on each one doing their own thinking, but not following any kind of rule that I can give out, any command. We're all on the frontier, we're all in a great mystery — incredibly mysterious. Each one possesses exactly what each one is working out, and what each one works out relates to their particular set of circumstances of any one day, or any one place around the world.

Buckminster Fuller