



IDEATION // // // //
INTERPRETATION

**IF OBSERVATION // REPRESENTATION
STUDIOS ARE LIKE A SKELETON,
THEN THESE STUDIOS ARE LIKE MUSCLES.**

**THEY ARE DYNAMIC,
FLEXIBLE, AND ENERGETIC.
THEY EMPHASIZE PROCESS.
THEY BLUR THE BOUNDARIES BETWEEN
2D, 3D, 4D, AND WHATEVER NEW D'S
PEOPLE MAY INVENT IN THE FUTURE.
THEY CAN BE COLLABORATIVE ON TUESDAY
AND INDIVIDUAL ON THURSDAY.**

**IDEATION // INTERPRETATION STUDIOS
ARE DESIGNED TO IGNITE WAYS THAT
AN IDEA CAN BE BROUGHT IN TO
FOCUS AS IT IS TRANSLATED THROUGH
DRAWINGS, CARDBOARD MODELS,
PHOTOGRAPHS, VIDEOS, HOLOGRAMS,
SOUND-SUITS, SCULPTURAL SHOES...**

VIEW CORRIDOR

the remains

**...GARDEN BEDS, PERFORMANCES,
COLLAGES, MIND-MAPS, ETC...ETC...**

the new world

**THEY RECOGNIZE THAT ALL
OF THESE METHODS ARE JUST
WAYS OF THINKING IN SPACE
WITH MATERIALS.**

of the museum

**THEY ARE MEANT TO AMPLIFY
RISK-TAKING AND BLOW UP
COMFORT ZONES WITH PLAYFUL
ITERATIVE PROCESS.**

and the city



Bernardo Oritz



Mark Bradford

su:si

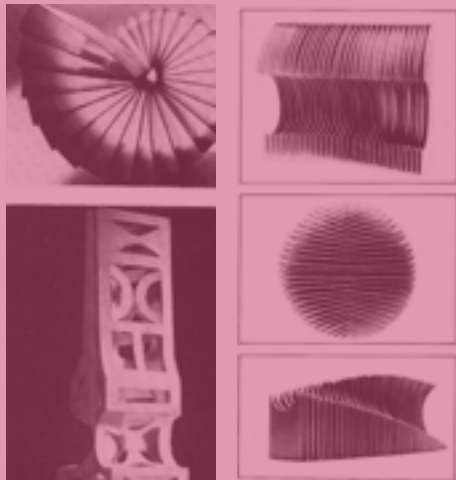
Arlene Shechet



Studio PLAU



Wucius Wong



David Altmejd

AN EXAMPLE OF PLAYFUL ITERATIVE PROCESS

TRACE THE SPACE BETWEEN TWO LETTERFORMS AND CUT THIS SHAPE OUT OF CARDBOARD. PUT THE SHAPE ON AN OVERHEAD PROJECTOR AND TRACE IT AT FIFTEEN DIFFERENT SCALES, THEN CUT THESE OUT OF PLEXIGLASS AND MAKE A TRANSLUCENT FORM STUDY THAT ENGAGES MULTIPLE SPATIAL AXES. PROJECT LIGHT THROUGH THIS FORM STUDY, PHOTOGRAPH THE RESULTS, AND PRINT THEM. CUT THIS PRINT IN TO HORIZONTAL STRIPS, WEAVE THESE TOGETHER, AND GEL-TRANSFER THE RESULTS ON TO PLYWOOD. USE THIS PRINTED PLYWOOD TO MAKE THREE-DIMENSIONAL LETTER-FORMS, THEN SHOOT A VIDEO OF THESE FORMS THROUGH GLASS ON A RAINY DAY.



Frank Gehry



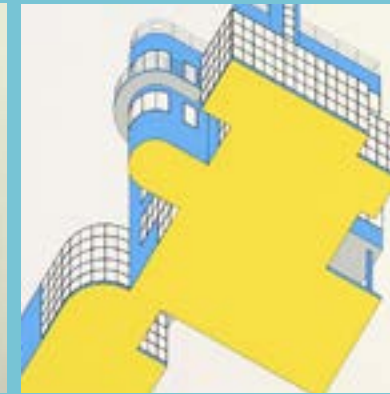
Anna Mikhailovskaia



Karel Martens



Jose Naranja



Alberto Sartoris

IDEATION // INTERPRETATION I

An introductory studio course designed to immerse students in iterative design processes in order to understand the elements and principles of design. Design solutions will be produced both collaboratively and individually.

At the end of this course, students will be able to:

- Explain iterative process in art and design praxis.
- Apply the elements and principles of design in their own work and the work of others.
- Interrelate 2D and 3D creative strategies to solve problems, pose questions, and design experiences.
- Recognize how creative process and activity in scripture aligns with effective creative process and activity in the studio.

Octavo
International Journal of Typography
Editors Michael Burke, Mark Holt,
Simon Johnston, Hamish Muir

THINGS TO BE SURE YOU COVER IN IDEATION // INTERPRETATION 1

Elements of Design
Principles of Design
Basic Semiotics (Icon / Index / Symbol)

Iterative Process
Creative Processes
How 2D, 3D, etc... can all be part of a single creative process, rather than separate “fields” driven by narrow goals of making objects

Why does Art and Design history matter?
Why does contemporary Art and Design matter?
Critique Culture

- How to participate in ways that are not assumptive
- How to lead with questions
- How to respond to criticism

Where to find answers about software, materials, etc. when they have questions - how to be independent on issues of hardware and software.
Community standards/considerations - shared work spaces - How do we respect/enhance the work area of fellow artists and designers
Thinking with your hands / Thinking through craft

ON THE SUBJECT OF SKILLS “VERSUS” CONCEPTS

Students can always benefit from learning anything like plaster casting, paper-making, gold-leafing, book binding, etc... *The more the better!*

While Ideation//Interpretation studios can include as many skills-based demos as faculty see fit, they are designed to guide students through complex projects that allow for materially diverse solutions. One student might solve a problem by making shoes, while their classmate solves the same problem by making paintings, and their friend solves the same problem by making a video, etc... This allows students to see in critique how a single idea, concept, or solution space can be explored in a multitude of ways, experiencing that wonderful reality that there can be many “right” answers to a creative question.



IDEATION // INTERPRETATION 2

A continuation of studio-based course designed to immerse students in creative thinking through a diverse array of methods and materials. The Elements and Principles of Design will be applied to human-centered problems. Design solutions will be produced both collaboratively and individually.

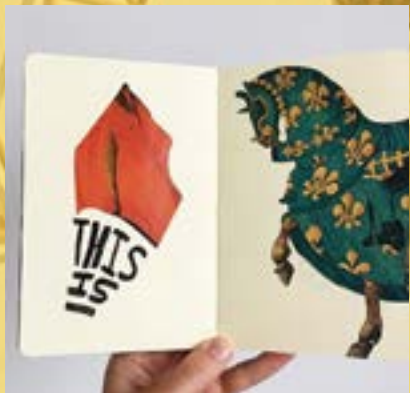
At the end of this course, students will be able to:

- Combine the Elements and Principles of Design across 2 and 3 dimensions to solve problems, pose questions, and design experiences.
- Demonstrate a variety of iterative art and design processes in their work.
- Analyze ways that their own creative praxis relates to their faith and to the work of historic and contemporary artists and/or designers.
- Recognize how creative process and activity in scripture aligns with effective creative process and activity in the studio.

...In a broad sense, while Ideation//Interpretation 1 focuses critique on objects themselves, this studio focuses critique on what objects do to and for the people who experience them.



Adam Lowenbein



Able Parris



Sarah Sze



Buckminster Fuller and students



Maya Lin

THINGS TO BE SURE YOU COVER IN IDEATION // INTERPRETATION 2

Much of this content is the same as Ideation//Interpretation 1. Even when things like hierarchy are repeated, students will benefit from encountering the material from you, as you teach it differently from others. Also, this course is designed to facilitate the student's individual growth, so you will be pushing them beyond what they were capable of in the fall semester.

Ways that the following apply to Human Centered Design, Relational Aesthetics, and/or the context of audience/user experience.

Elements of Design

Principles of Design

Basic Semiotics (Icon / Index / Symbol)

Iterative Process

Creative Processes

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Why does Art and Design history matter?

Why does contemporary Art and Design matter?

Critique Culture

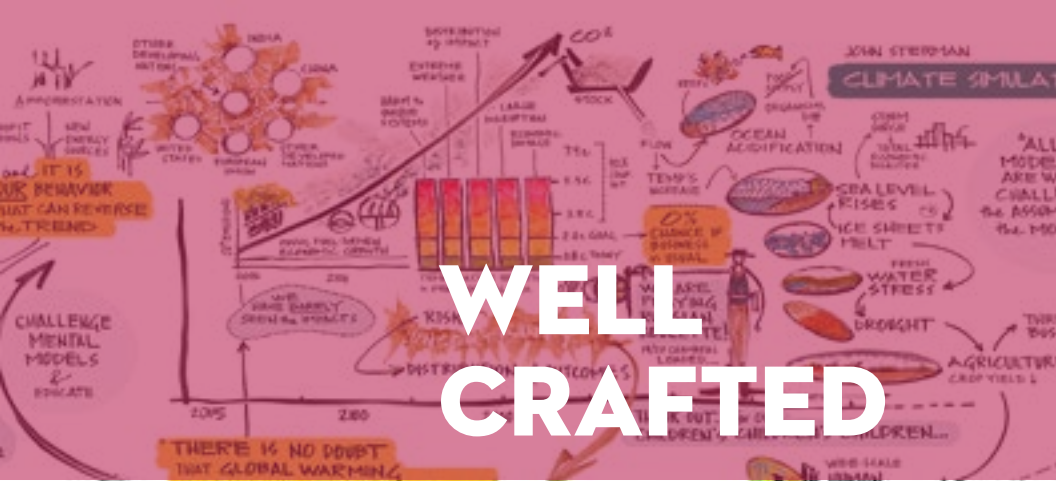
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WHY SHOULD CHRISTIANS CARE A LOT ABOUT CRAFTING OBJECTS AND IDEAS WELL?



OBJECTS

- How intentionally does one material meet another?
- How well integrated are the surface and the structure?
- How well-defined are the ridges, planes, and voids?
- Does every detail seem intentional?



IDEAS

- How deeply do the object and its context interact with relevant theoretical frameworks?
- How responsive is the concept to the “constellation” of relevant traditions and works?
- Is every decision about material, context, process, semiotics, and form a thoughtful response to concepts?



Incarnation is about spirit becoming body; the Word made flesh.
making things is about idea becoming physical substance;
Vision made to occupy space.

When artists and designers do their thinking through dimensional work with materials, there is something delightfully incarnational happening. As Diana Al-Hadid has described, the process of pushing against gravity, entropy, and materials to bring a three-dimensional form in to space is particularly challenging as artistic vision is pulled in to tension with wood that warps overnight, mylar that bends in unexpected ways, and found materials that grow unanticipated mold on the inside.

Why are these challenges meaningful? They lead us to learn about tensions with our mind, intuition, and body. Tensions activate the world - growth is in tension with entropy; the Kingdom of God is in tension with chaos; form is in tension with disorder. Makers learn about tensions physically and intuitively by spending hours struggling against gravity and entropy in the studio. Paper, plaster, plexiglass, and wax are not just means to an end-as-goal-oriented-projects. They are teachers.

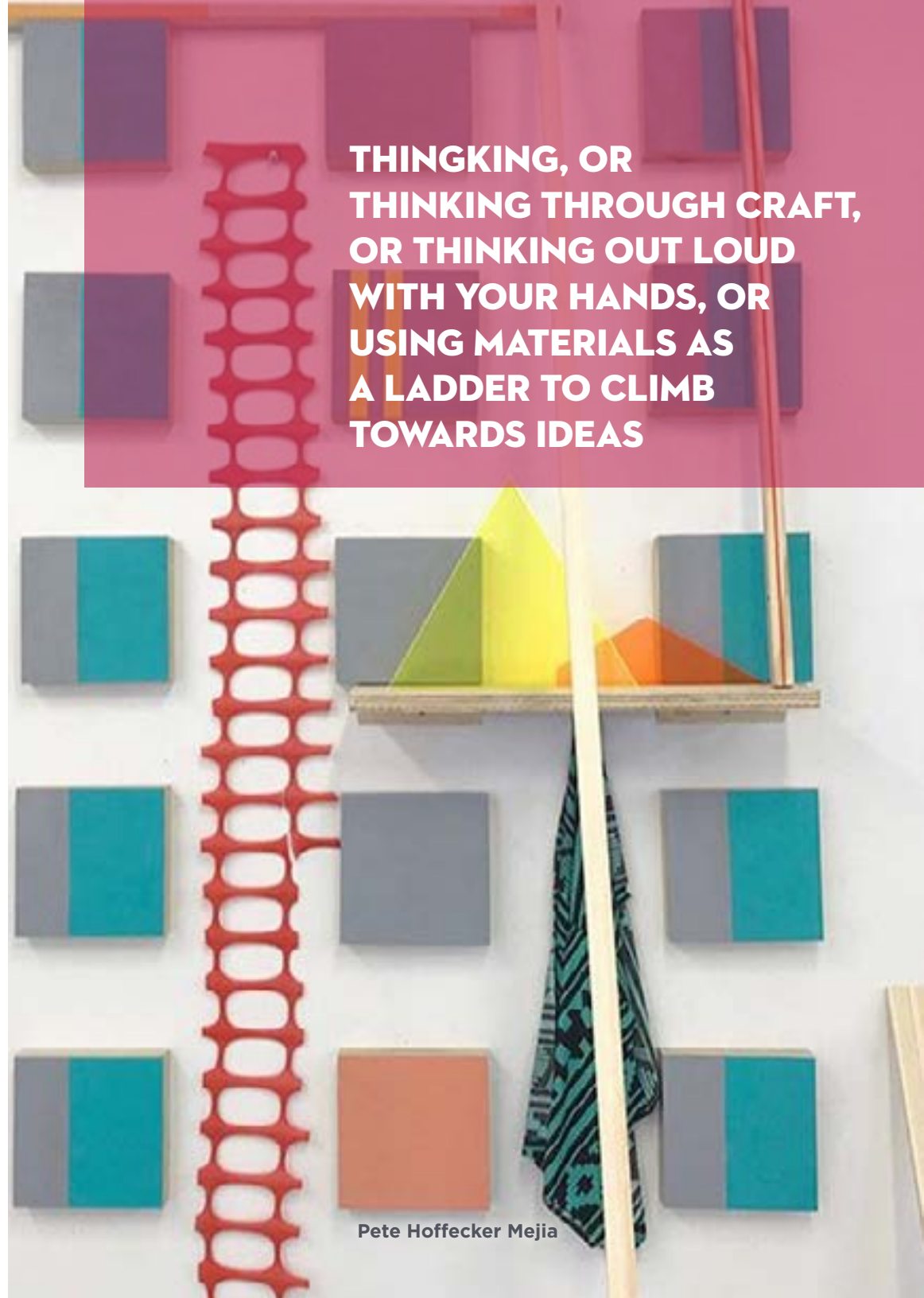
Andy Crouch and Mark Potter have elegantly argued that Christians can be strangely into disembodiment, given that we believe in the Incarnation. Thinking through making in the

Kingdom is anti-gnostic; it is about merging spiritual realities and ideas with physical form. This is relevant to a church weary of materialism grown hollow. It is also relevant to a culture whose daily life is disembodied by technological interfaces. The Apostle Paul's illustration of the church as a body with many parts influences the way that we approach creative materials and traditions. The Foundations studios at IWU seek to energetically embody a range of traditions through the exploration of diverse media. Our creative practice is pulled tense between conceptual freedom and investment in craft traditions. The curator Joanna Burton has written about three-dimensional work as creating "a kind of triadic skin between itself, its viewers, and the space or place in which it - however superficially, ephemerally, or tangentially - situates itself." While we embrace the potential of an increasingly expanded field for artists and designers, we simultaneously value a rigorous exploration of materials that encompasses technical excellence, historical context, and stewardship of creation.

Glenn Adamson of The Museum of Arts and Design has articulated ways that ideas can be embedded in materials and processes. All materials have histories that feed meaning. Stained glass, for example, carries European liturgical stories like state-enforced tithing and iconoclasm. Corrugated cardboard is coded with goods-transportation empires and improvised dancefloors in rainy Woodstock NY. Materials also have tactile qualities with rich associations. Stoneware, for example, has an immutable connection to the soil and to agriculture. Our studios strive to teach concepts, historical precedent, and problem solving methods through materials, rather than fracturing technique from concept. This is one way that artistry can be approached as an incarnational field, where thought and physicality are treated as a single tectonic mass called Form.

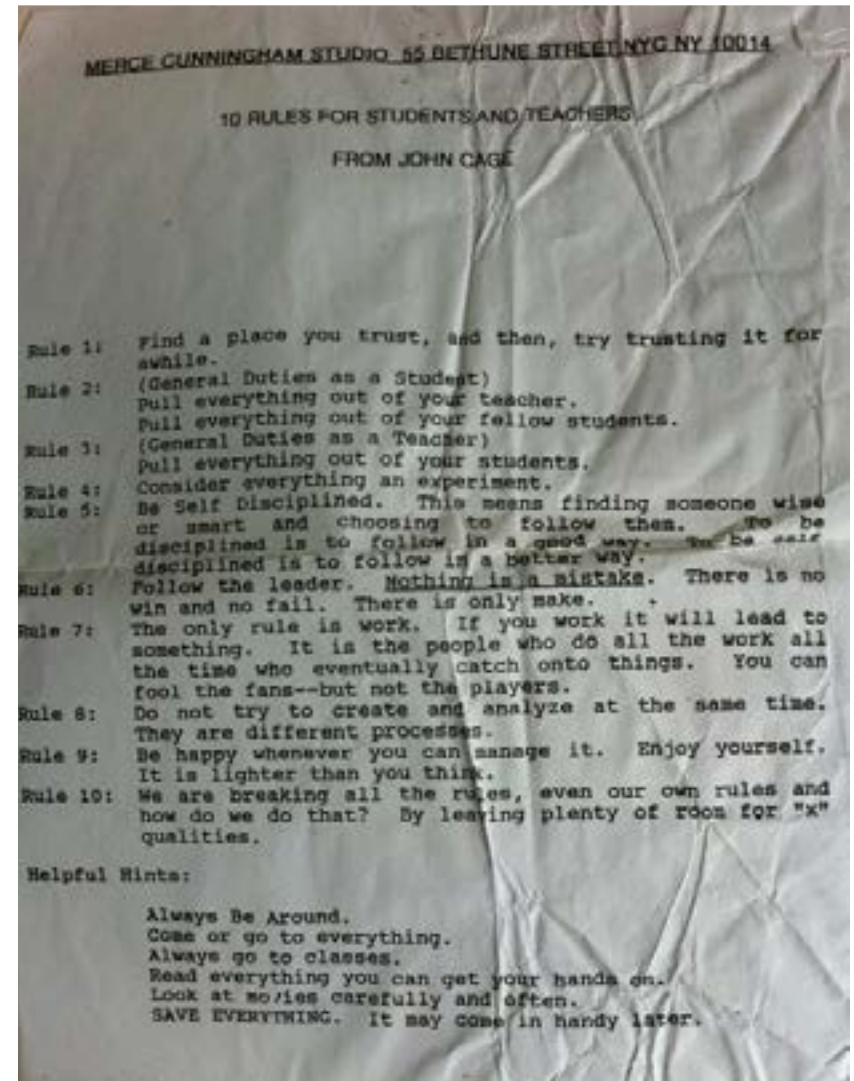
The energetic process of wrestling against gravity lends productive tension to a studio. Just as importantly, polishing knowledge of materials until they become a lens that clarifies meaning is an embodied process of working for hours with those materials until you love them enough to internalize the codes they carry. All of this could be called Thinking Through Craft, to borrow Glenn Adamson's book title, and it is worth doing with exuberance and stewardship to the glory of God.

**THINKING, OR
THINKING THROUGH CRAFT,
OR THINKING OUT LOUD
WITH YOUR HANDS, OR
USING MATERIALS AS
A LADDER TO CLIMB
TOWARDS IDEAS**



Pete Hoffecker Mejia

90-degree angles are implicit in the structure of chopsaws and tablesaws. This type of fact can either control the design process by swaying a student away from biomorphic forms, or it can be reframed as a limitation that works like a bottleneck to accelerate them. How can we teach techniques and materials as a way of thinking out loud in space, or thinking with things? How does this free students to take bigger risks in the iterative studio process?





IDEATION


Where do ideas come from?
How do you develop ideas
through iterative process?
How do you challenge your
own assumptions?

INTERPRETATION

How should we interpret
perceptual experience?
How do you avoid making
without meaning?
How do meanings emerge
from form, materials, and
context, process?

*image on cover:
Buckminster Fuller's
students at Black
Mountain College*

*image below:
studio PLAU*



**QUESTION
EVERYTHING**