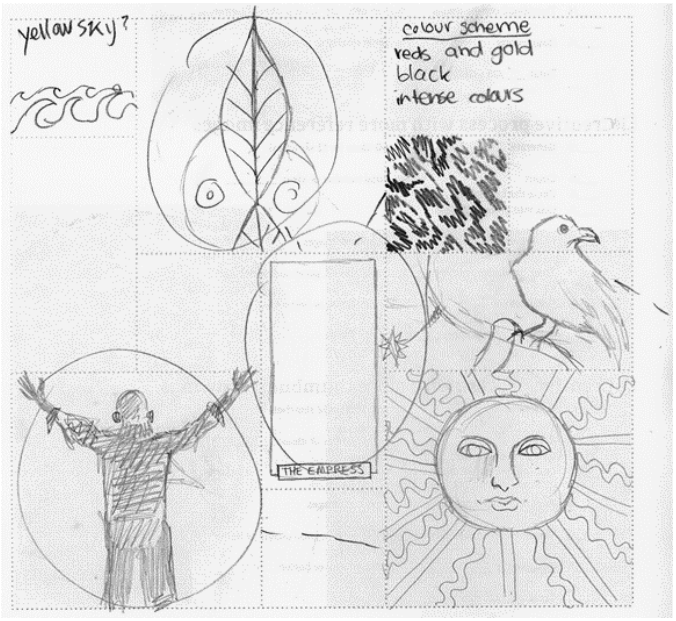
Creativity

Name:



Front and back cover: Exam Idea Development by HaydenCoyle

Assignments

___/10 Depth drawing: Idea Generation

___/10 Painting: Idea Generation

___/10 Clay: Idea Generation

Current mark:

Creativity — Brainstorming practice I

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to practise listing a large number of ideas in order to improve your creative skills:

- Your ability to generate a large number of ideas
- Your ability to suspend judgement until after your idea is recorded (many people kill good ideas in their mind)
- Your ability to intentionally seek out unusual or specific ideas related to a topic

Your chosen topic: ☐ sports ☐ movies ☐ music ☐ games ☐ fashion ☐ animals

When you are finished, please count the number of ideas you generated: _____

Creativity — Brainstorming practice II

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to practise listing a large number of ideas in order to improve your creative skills:

- Your ability to generate a large number of ideas
- Your ability to suspend judgement until after your idea is recorded
- Your ability to intentionally seek out unusual or specific ideas related to a topic

Your chosen topic: ☐ things that make you different than others ☐ things that irritate you ☐ things you love

When you are finished, please count the number of ideas you generated: _____

After counting, please **draw a circle or rectangle** around your most interesting ideas.

Creativity — Web mapping practice

Creativity can be learned. You are going to improve the following skills by practising web mapping:

- Your ability to generate a large number of ideas
- Your ability to suspend judgement until after your idea is recorded
- Your ability to intentionally seek out unusual or specific ideas related to a topic
- Your ability to let one idea lead to anther

Your chosen topic: ☐ events that have shaped you ☐ possibilities of the future ☐ ways people interact

When you are finished, please count the number of ideas you generated: _____

After counting, please **draw a circle or rectangle** around your most interesting ideas.

Creativity — Visual idea generation

Creativity can be learned. The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to doing quick idea sketches in order to improve your creative skills:

- Your ability to generate a large number of ideas and suspend judgement until after your idea is recorded
- Your ability to intentionally seek out unusual or specific ideas and let one idea lead to another
- Your ability to find interesting visual variations on a theme

Your chosen topic: ☐ nature ☐ sports ☐ science and technology ☐ games ☐ other: _____

When you are finished, please count the number of ideas you generated: _____

After counting, please **draw a circle or rectangle** around your most interesting ideas.

An Incomplete Manifesto for Growth - Bruce Mau

(www.brucemaudesign.com)

1. Allow events to change you.

You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. Forget about good.

Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. Process is more important than outcome.

When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. Love your experiments (as you would an ugly child).

Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

5. Go deep.

The deeper you go the more likely you will discover something of value.

6. Capture accidents.

The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. Study.

A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. Drift.

Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. Begin anywhere.

John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

10. Everyone is a leader.

Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

11. Harvest ideas. Edit applications.

Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. Keep moving.

The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

13. Slow down.

Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool.

Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions.

Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate.

The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____.

Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late.

Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor.

Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks.

Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself.

If you like it, do it again. If you don't like it, do it again.

22. Make your own tools.

Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders.

You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

24. Avoid software.
The problem with software is that everyone has it.

25. Don’t clean your desk.
You might find something in the morning that you can’t see tonight.

26. Don’t enter awards competitions.
Just don’t. It’s not good for you.

27. Read only left-hand pages.
Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle."

28. Make new words.
Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

29. Think with your mind.
Forget technology. Creativity is not device-dependent.

30. Organization = Liberty.
Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artifact of the past.'

31. Don’t borrow money.
Once again, Frank Gehry’s advice. By maintaining financial control, we maintain creative control. It’s not exactly rocket science, but it’s surprising how hard it is to maintain this discipline, and how many have failed.

32. Listen carefully.
Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

33. Take field trips.
The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic–simulated environment.

34. Make mistakes faster.
This isn’t my idea -- I borrowed it. I think it belongs to Andy Grove.

35. Imitate.
Don’t be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp’s large glass to see how rich, discredited, and underused imitation is as a technique.

36. Scat.
When you forget the words, do what Ella did: make up something else ... but not words.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge.
Great liberty exists when we avoid trying to run with the technological pack. We can’t find the leading edge because it’s trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.

39. Coffee breaks, cab rides, green rooms.
Real growth often happens outside of where we intend it to, in the interstitial spaces -- what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference -- the parties, chats, lunches, airport arrivals — but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields.
Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

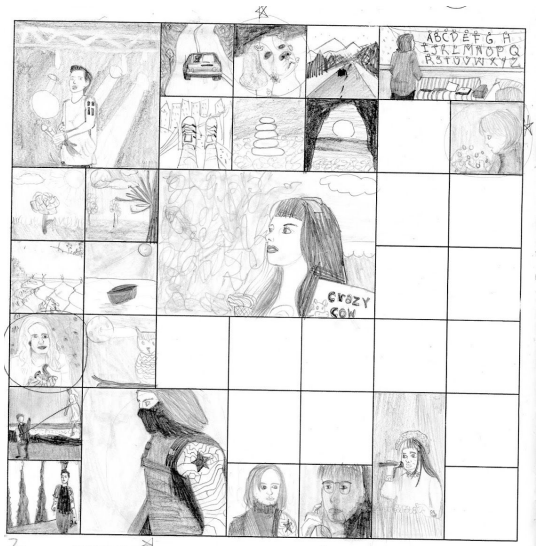
41. Laugh.
People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

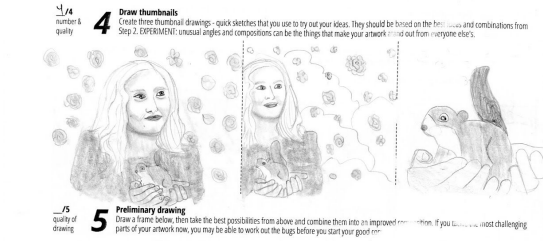
42. Remember.
Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That’s what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people.
Play can only happen when people feel they have control over their lives. We can't be free agents if we’re not free.

Idea generation

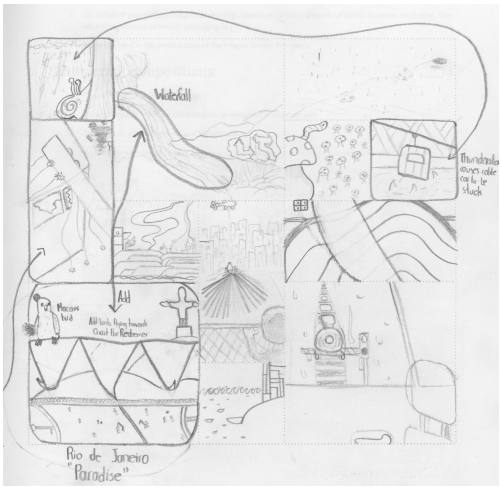
Vesa Muji's depth drawing

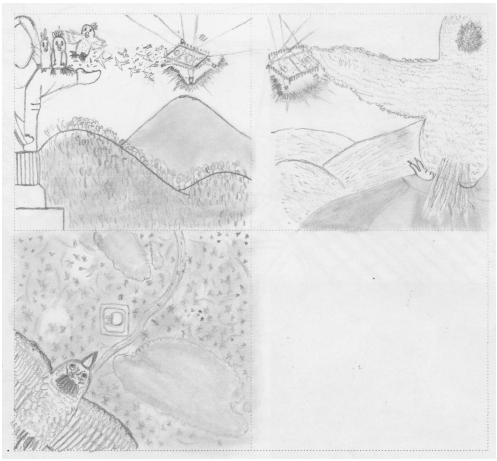


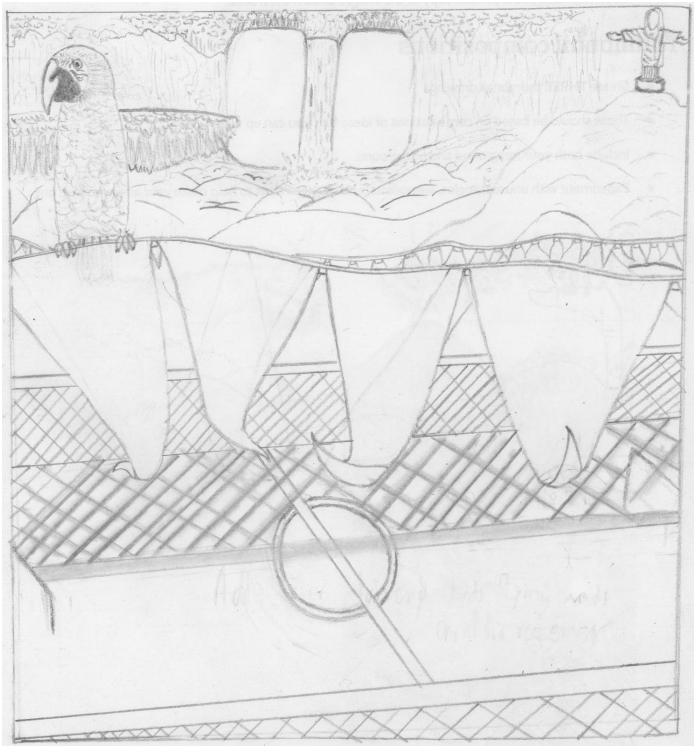


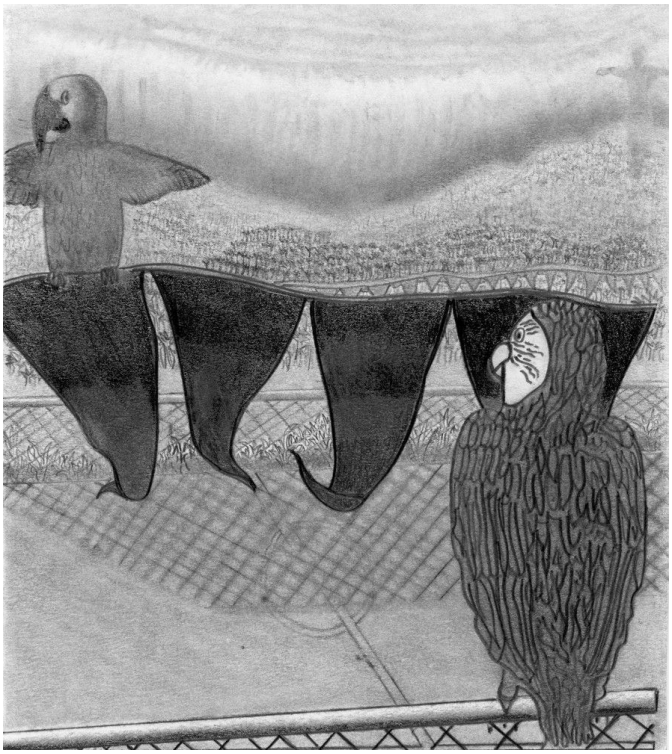
Idea generation

Rowie Chavez' depth drawing



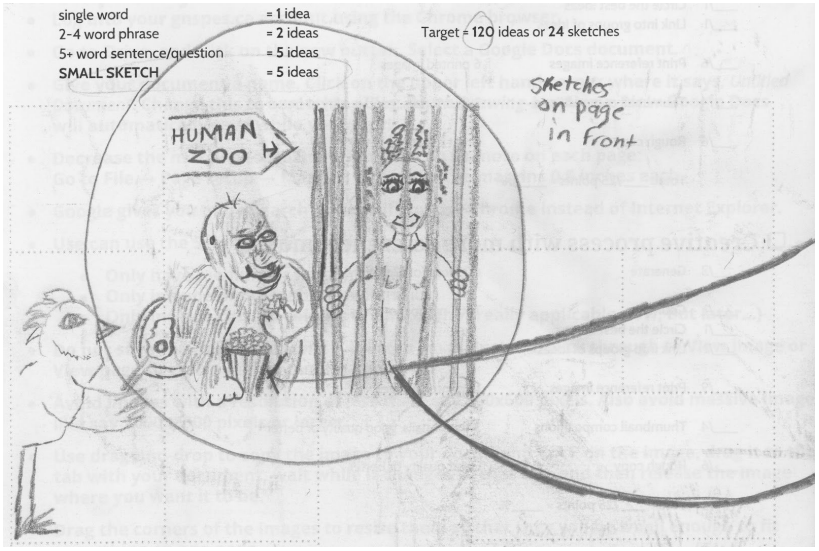


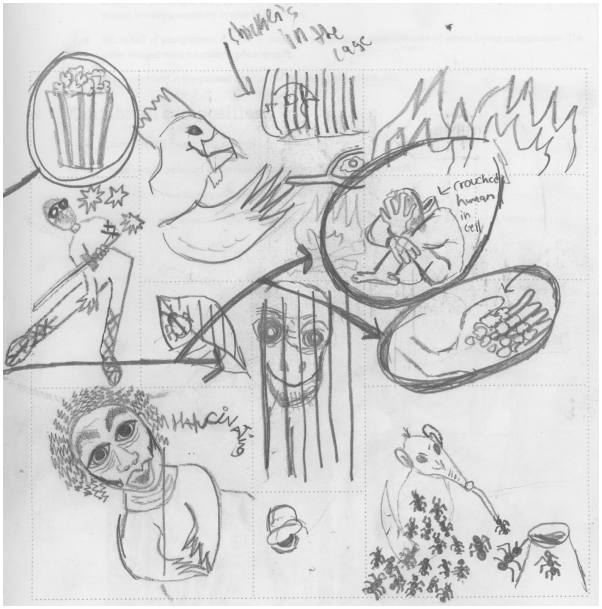


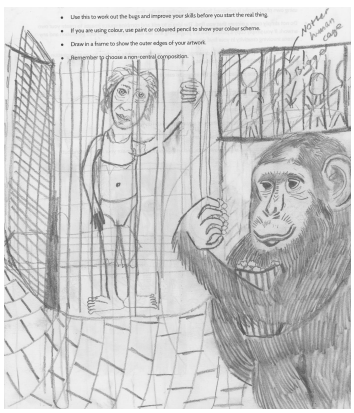


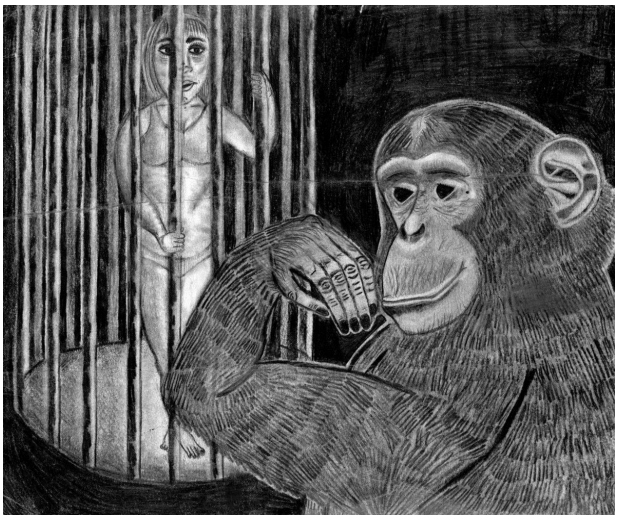
Idea generation

Mikela Thoms' depth drawing



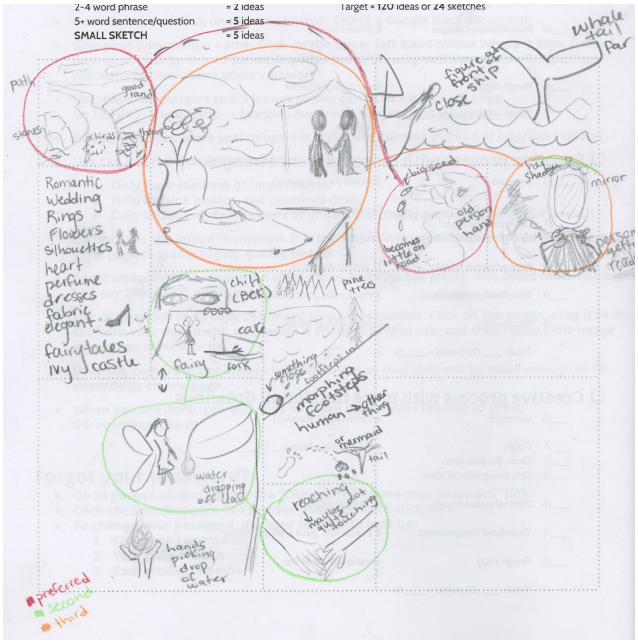


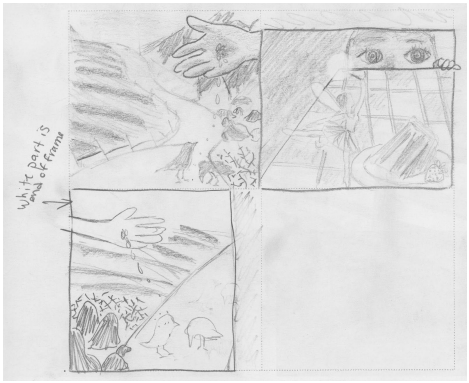


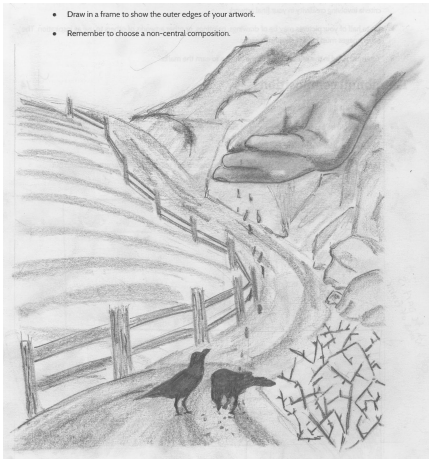


Idea generation

Emily Holt's depth drawing







Creativity **Image research tips**

For your project, you will need to hand in **ONE PRINTED PAGE** with:

- **Six** quality realistic photos of things you can observe carefully for your artwork

Some tips for you:

- Log into your **gnspes.ca** account using the Chrome browser.
- Go to **Drive**, and click on the new button. Select a **Google Docs** document.
- Give your document a name. Click on the upper left hand corner where it says, *Untitled Document*. Change this to something like: ***Images for Depth Drawing-LastName***. Now Google Docs will automatically save while you work!
- Decrease the margins to 0.5 inches so you can fit more on each page:
  Go to **File** → **Page setup** → **Margins** and make the margins 0.5 inches each.
- Google gives you more search options if you use **Chrome** instead of Internet Explorer.
- Use can use the **Search tools** tab to:
  - Only have medium or large images
  - Only include photos, not drawings (ick)
  - Only include certain colours of photos (not really applicable now, but later…)
- Do not save the image thumbnail. It is too small. Instead, click through **to View image** or **View page** to grab a higher quality image.
- Avoid images with a resolution of less than, say 400x600 pixels. Also avoid massive images like say 2000x3000 pixels or larger.
- If you choose **Copy image** from the context menu, it can save you a lot of time because you can simply paste the images directly into Google Docs using ***Control-V***. On a Chromebook you can just grab the image and then drag it onto the tab that has your open document.
- Drag the corners of the images to resize them so that they will be small enough to fit everything on one page.
- When you are done, you will need to share it with your teacher to print:
  ddrapak@gnspes.ca

Forgot your password?

- Go to gnspes.ca, and choose the “Change or retrieve your **password**” link.
- Click the link that says, “To recover your password click **here**.”
- To change your password, ask your teacher to look up:
  1. Your email username
  2. Your date of birth
  3. Your student number

Idea Development (adapted) Name:

❑ Standard evaluation

1	**Generate**	___/6	**60** words (or **12** small sketches)
2	**Count**	___/1	**Total number of ideas: _____**
	Circle the best ideas	___/1	
	Link into groups of ideas	___/1	
3	**Print reference images**	___/6	**6** printed images
4	**Thumbnail compositions**	___/4	**2** thumbnails, good quality or better
5	**Rough copy**	___/6	Great quality or better

Total: _____ /25 points = _____%

or

❑ Idea development YOUR WAY

1	**Generate ideas**	_____ sketches x 2%	= _____%	*maximum of 50 sketches*
2	**Count**	▢ ideas are counted	= **5%**	**Total number of ideas: _____**
	Circle the best ideas	▢ ideas are circled	= **5%**	
	Link into groups of ideas	▢ ideas are linked	= **5%**	
3	**Print reference images**	_____ images x 5%	= _____%	*maximum of 10 images*
4	**Thumbnail compositions**	_____ thumbnails x 8%	= _____%	maximum of 10 thumbnails
5	**Rough copy**	_____ drawing x 25%	= _____%	*Great quality or better*
		Total	**= _____%**	

1 Generate ideas! ___/6

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

2. Count your total sketches: _____ ___/1

Target = **60** words or **12** sketches 5 words = **1** sketch

Select the best

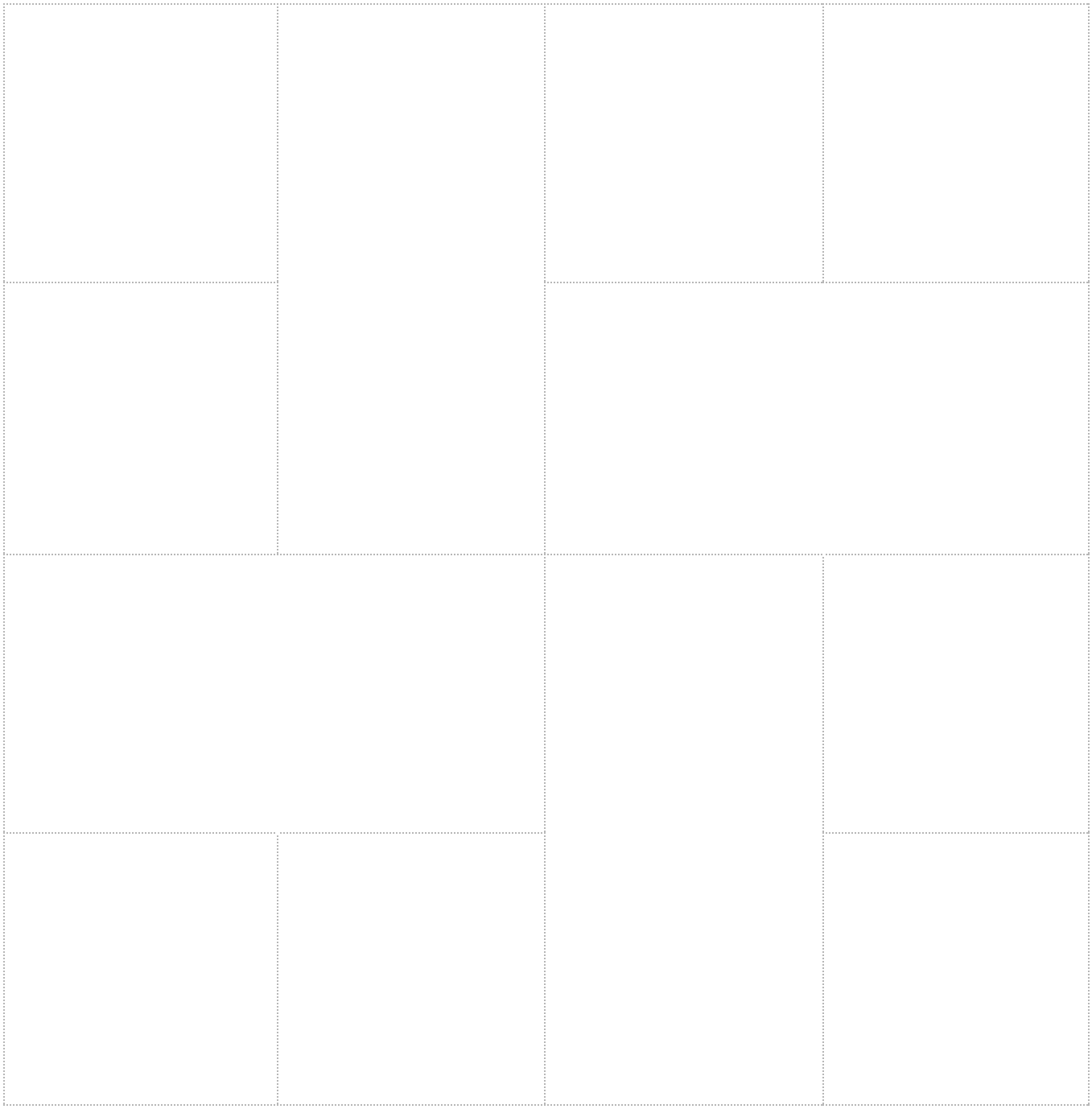
___/1

Draw circles or squares around your best ideas

Link into groups

___/1

Draw dashed or coloured lines to link your best ideas into groups that could work well together

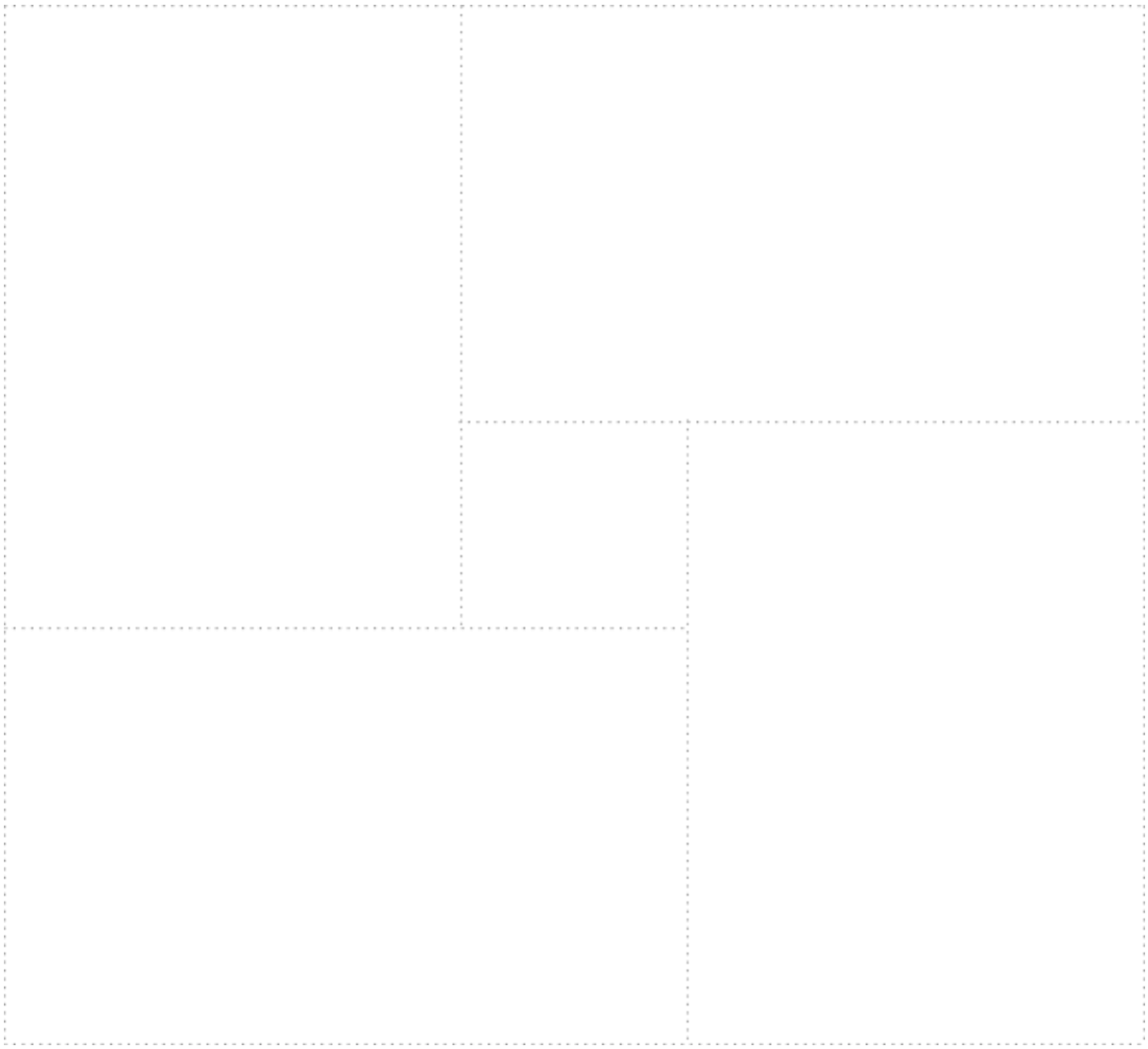


3. Print references ___/6

- Print **SIX** reference images so you can accurate observe the challenging parts of your artwork. Taking your and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

4. Thumbnail compositions ___/4

- Create **TWO** thumbnail drawings
- These should be based on combinations of ideas that you can up with.
  Include both your foreground and **background**.
  Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out



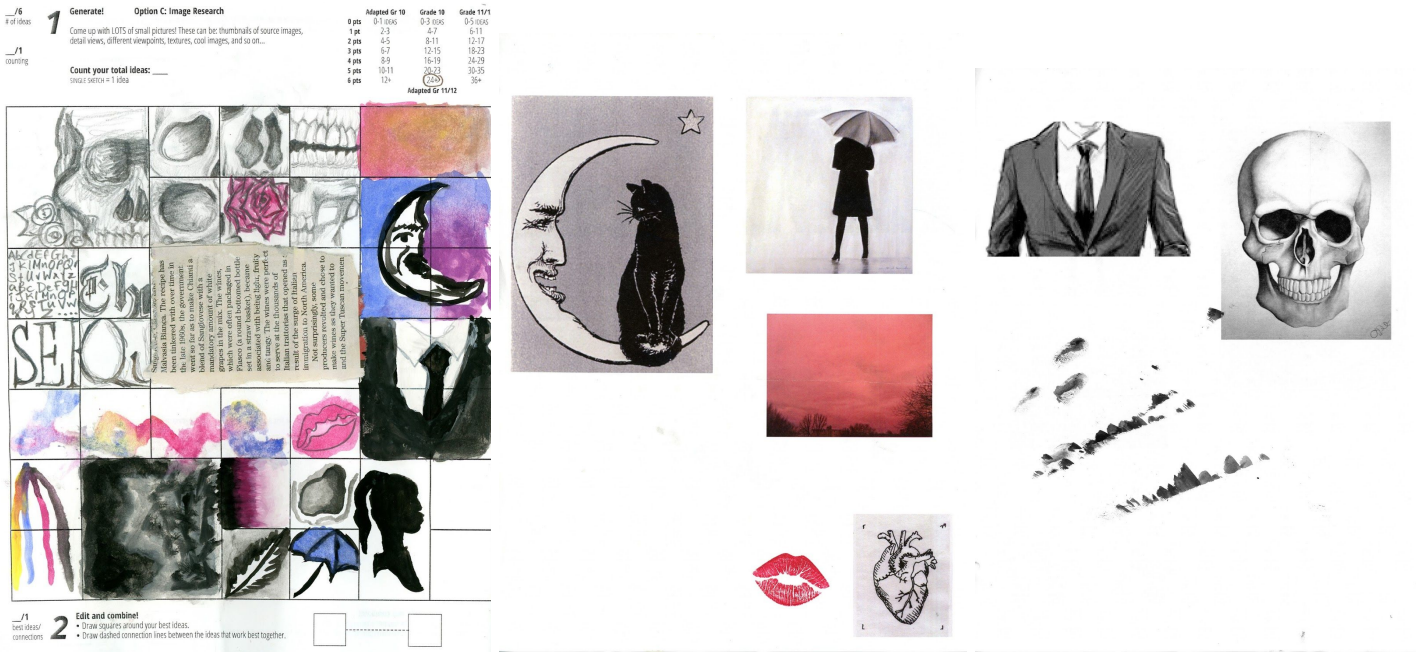
5. Rough drawing

____/6

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- Remember to choose a non-central composition.

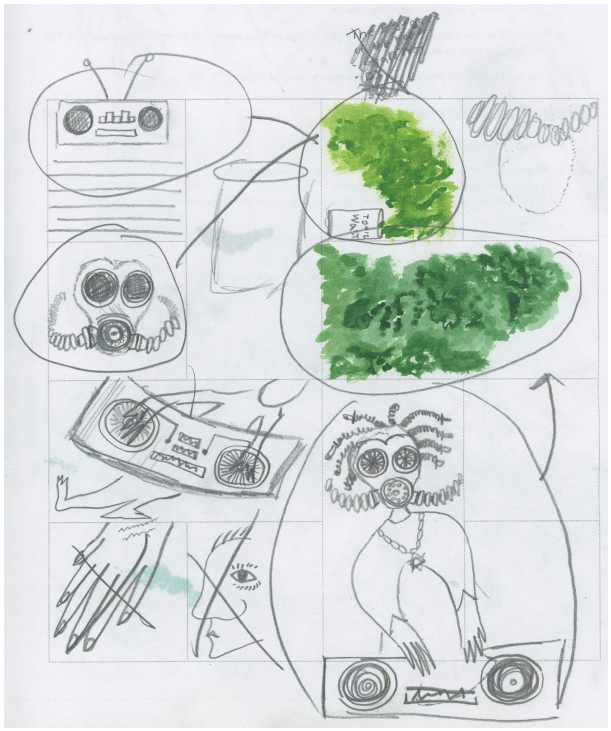
Idea generation

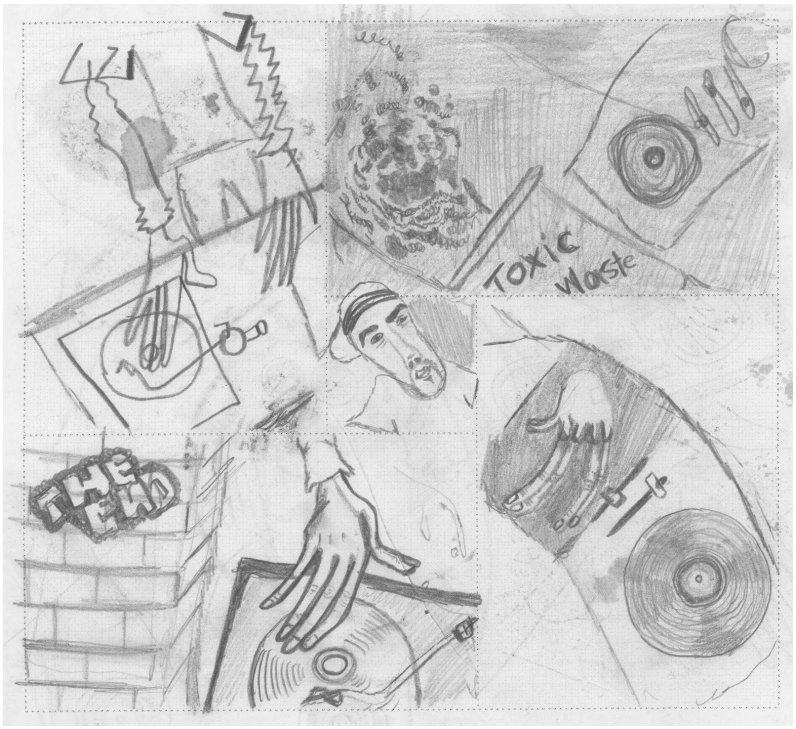
Lili Kelleher's painting

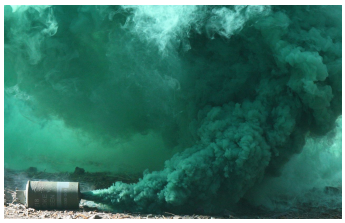


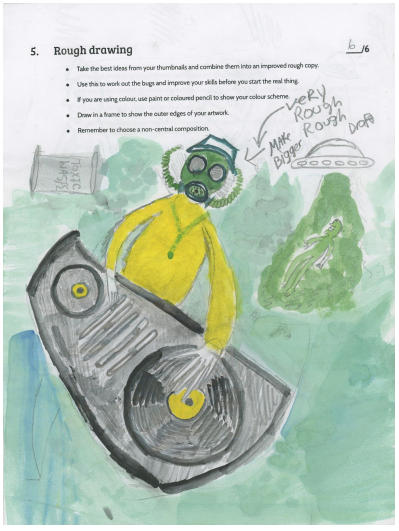
Idea generation

Mikela Thom's painting



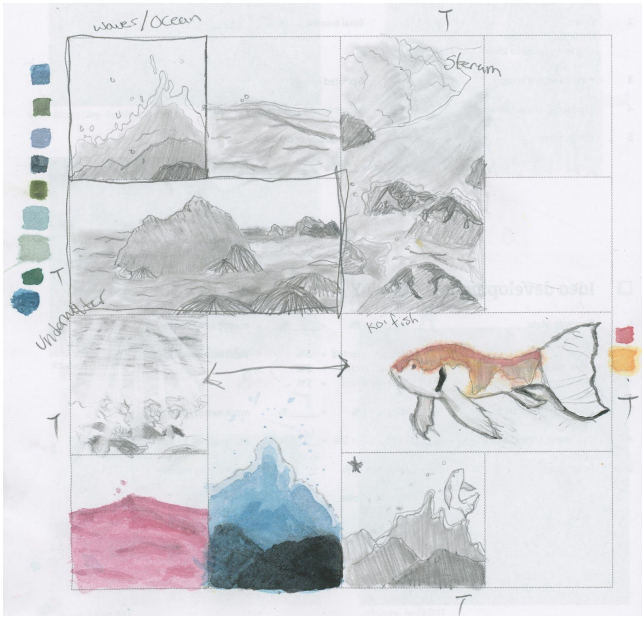


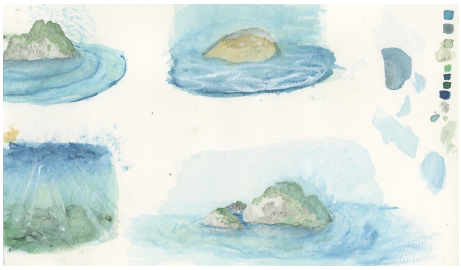




Idea generation

Rayne Morrison's painting





Standing on shoulders

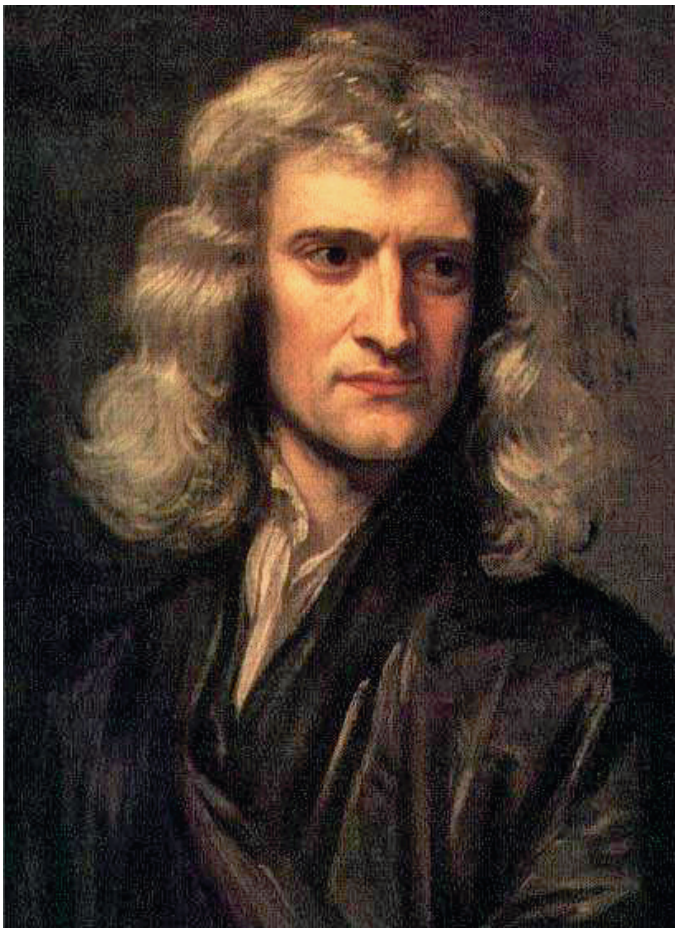
"If I have seen further it is by standing on ye sholders of Giants."

Issac Newton, the amazingly creative physicist, wrote this to another brilliant scientist, Robert Hooke.

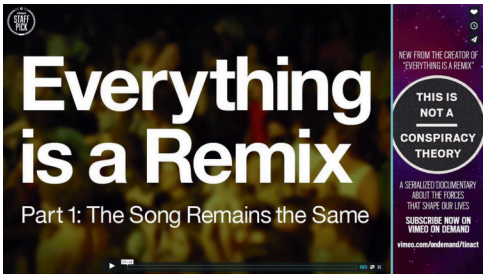
Essentially he was saying that it was wrong to say that his creativity was all his and his alone. He was saying that he had help. In fact, even this quote was borrowed and improved by Newton.

It is a common mistake for students to think that their ideas must all be purely original. That is an unfair pressure to put on yourself. There are very few - if any - ideas that have been developed from start to finish by a single person. It is better to think of how to borrow and combine the best ideas of the world around you.

The series of short videos titled *Everything is a Remix* is here to remind us of this fact, and to give plenty of real world examples.



Godfrey Kneller, *Isaac Newton*, 1689.



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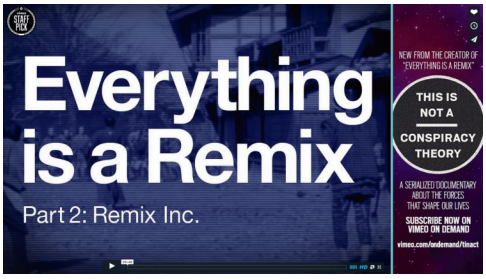
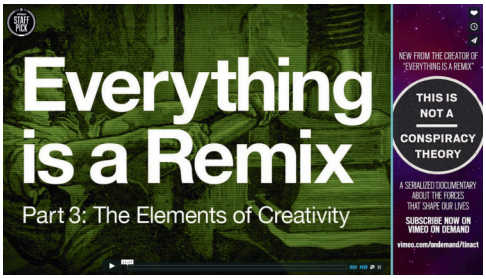
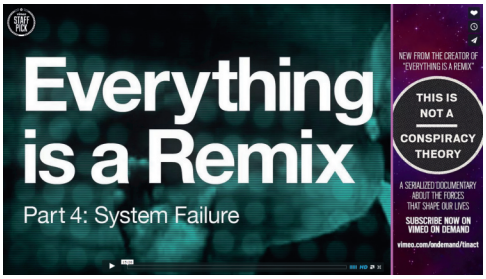


Part Two



Part Three



Part Four

Idea Development (adapted) Name:

❑ Standard evaluation

1	**Generate**	___/6	**60** words (or **12** small sketches)
2	**Count**	___/1	**Total number of ideas: _____**
	Circle the best ideas	___/1	
	Link into groups of ideas	___/1	
3	**Print reference images**	___/6	**6** printed images
4	**Thumbnail compositions**	___/4	**2** thumbnails, good quality or better
5	**Rough copy**	___/6	Great quality or better

Total: _____ /25 points = _____%

or

❑ Idea development YOUR WAY

1	**Generate ideas**	_____ sketches x 2%	= _____%	*maximum of 50 sketches*
2	**Count**	▢ ideas are counted	= **5%**	**Total number of ideas: _____**
	Circle the best ideas	▢ ideas are circled	= **5%**	
	Link into groups of ideas	▢ ideas are linked	= **5%**	
3	**Print reference images**	_____ images x 5%	= _____%	*maximum of 10 images*
4	**Thumbnail compositions**	_____ thumbnails x 8%	= _____%	maximum of 10 thumbnails
5	**Rough copy**	_____ drawing x 25%	= _____%	*Great quality or better*
		Total	**= _____%**	

1 Generate ideas! ___/6

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

2. Count your total sketches: _____ ___/1

Target = **60** words or **12** sketches 5 words = **1** sketch

Select the best

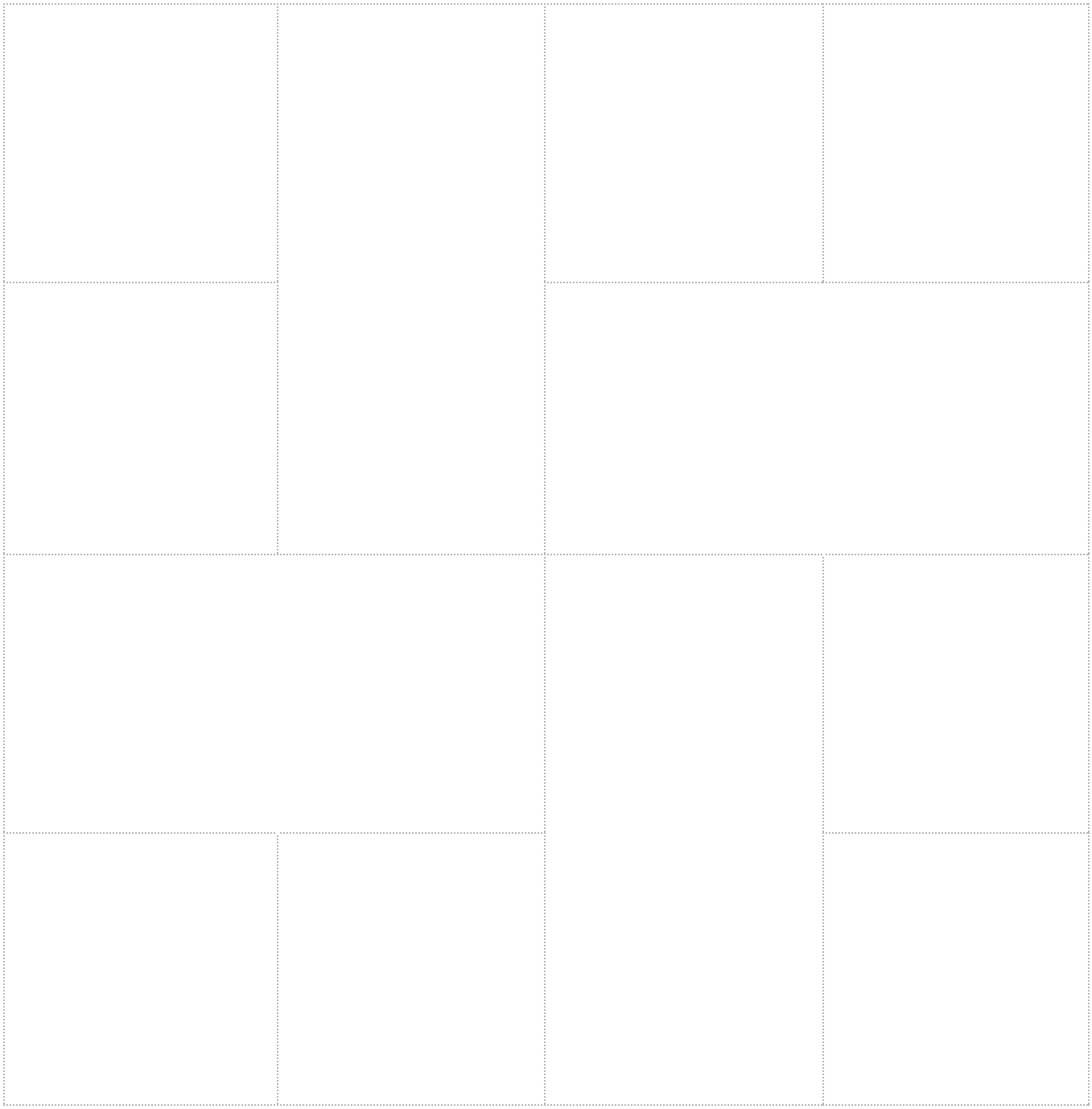
___/1

Draw circles or squares around your best ideas

Link into groups

___/1

Draw dashed or coloured lines to link your best ideas into groups that could work well together

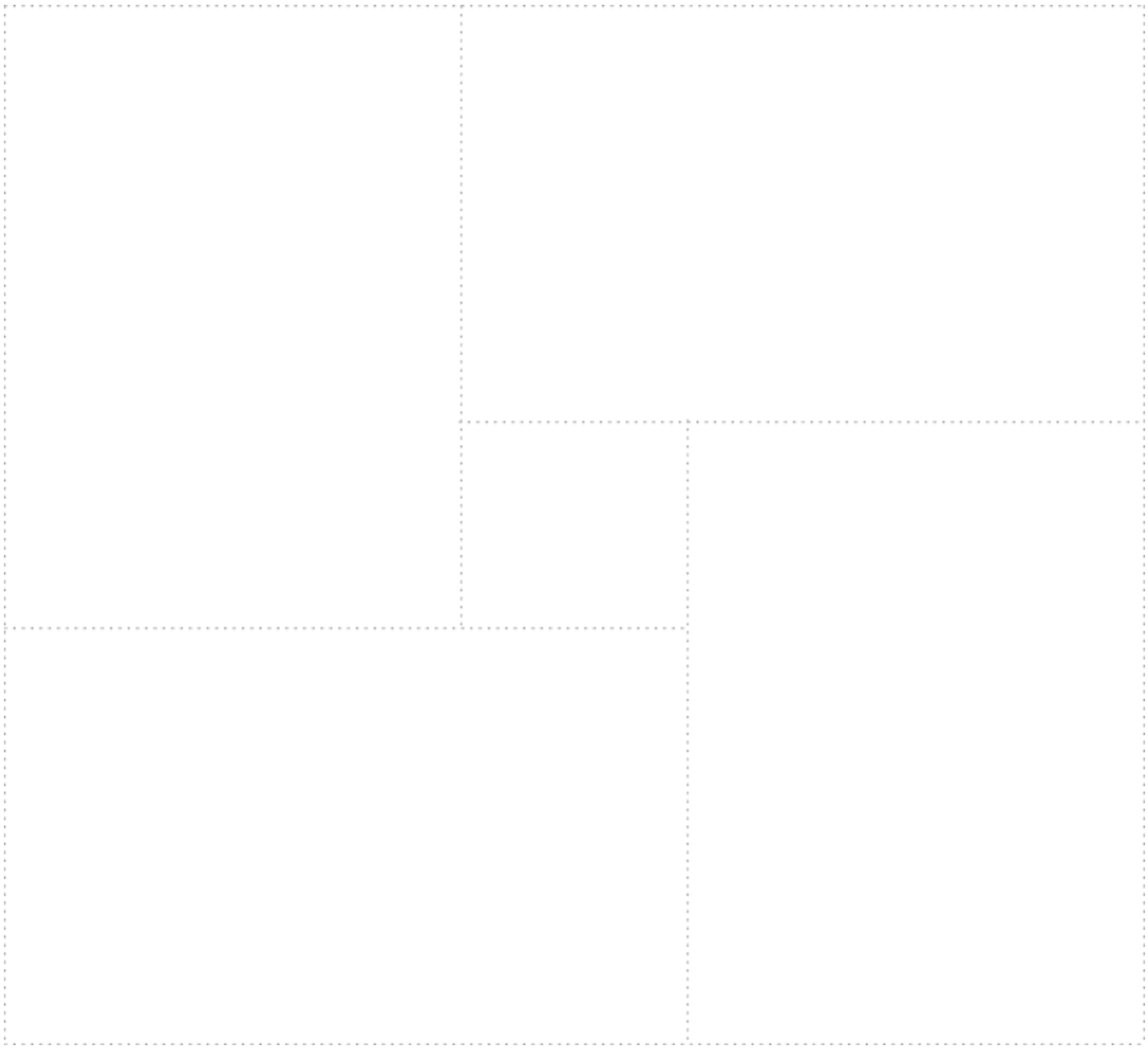


3. Print references ___/6

- Print **SIX** reference images so you can accurate observe the challenging parts of your artwork. Taking your and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

4. Thumbnail compositions ___/4

- Create **TWO** thumbnail drawings
- These should be based on combinations of ideas that you can up with.
  Include both your foreground and **background**.
  Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out



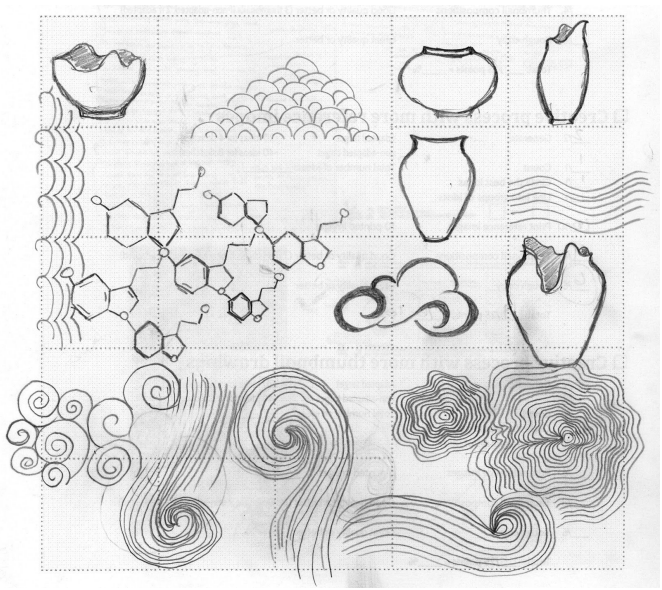
5. Rough drawing

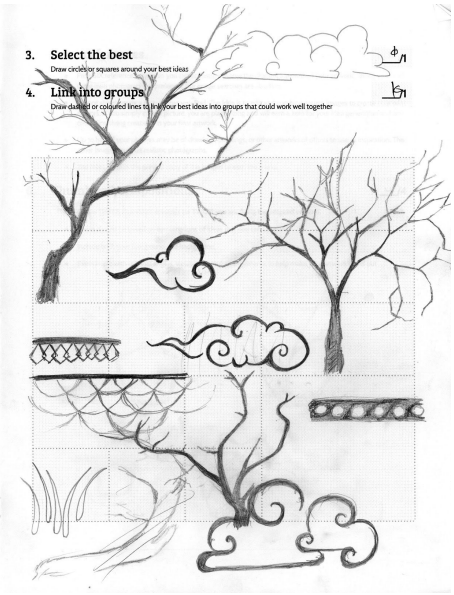
____/6

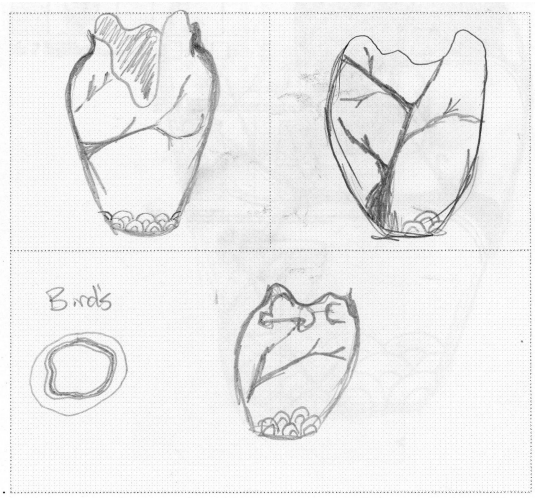
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- Remember to choose a non-central composition.

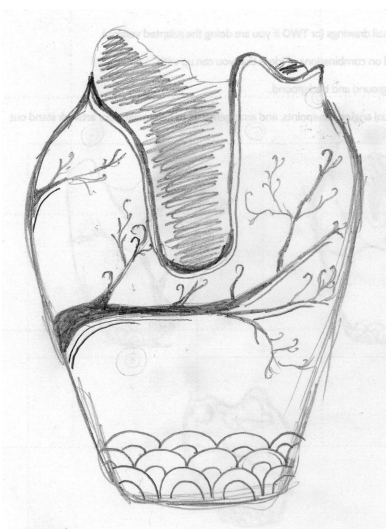
Idea generation

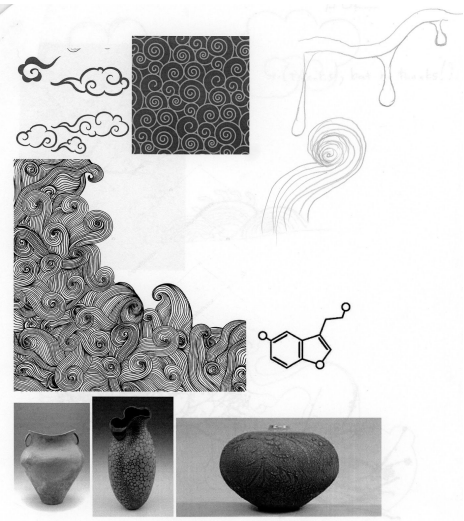
Antoinette O'Keefe's clay vessel

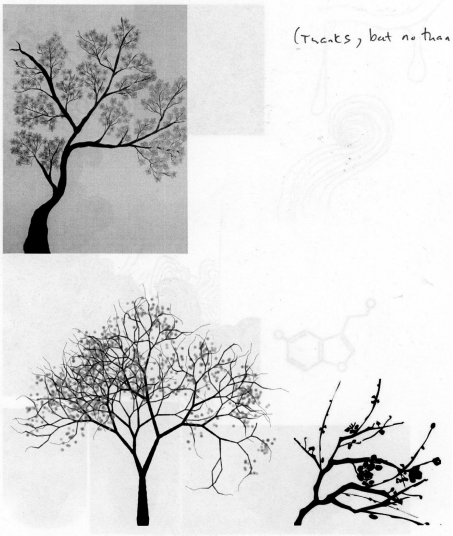






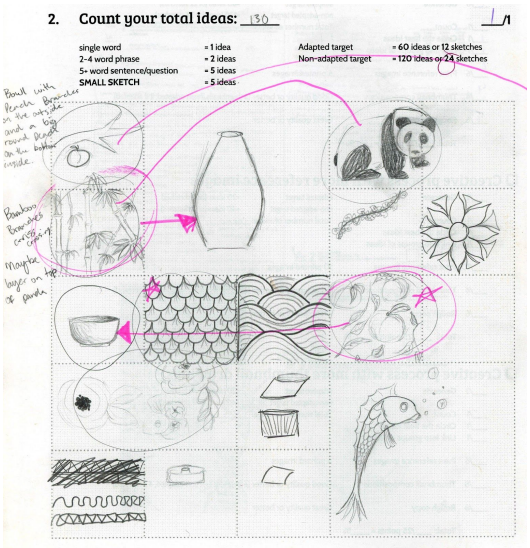


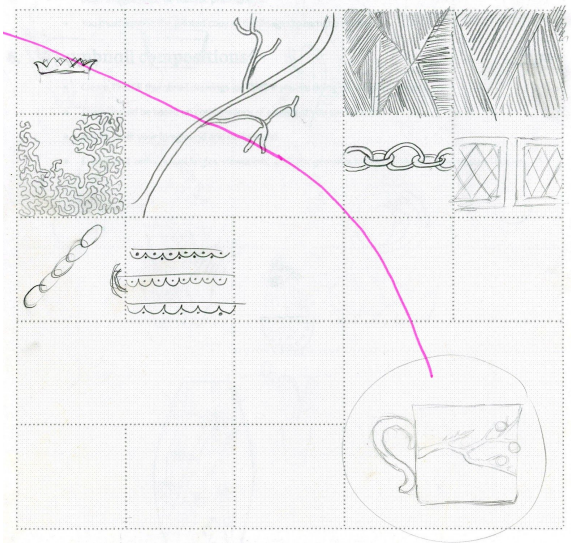


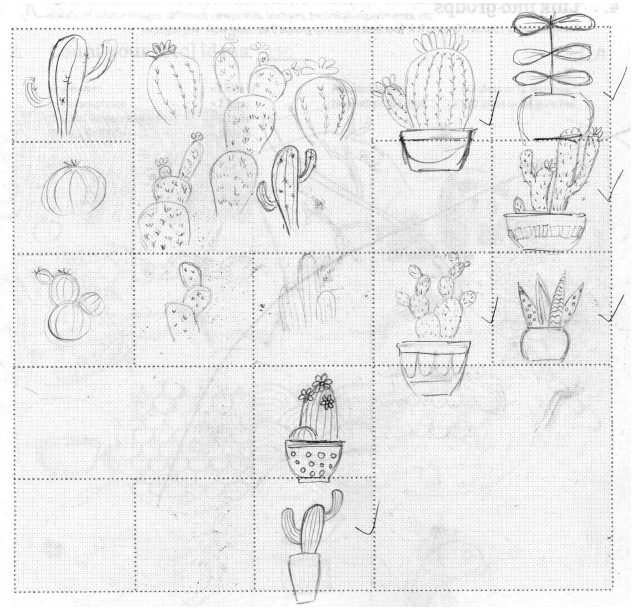


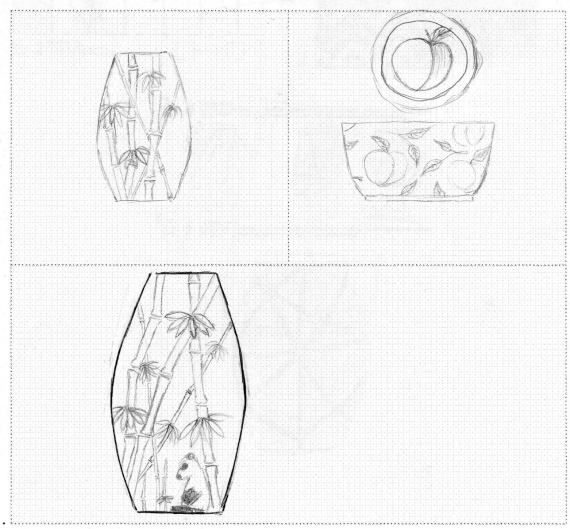
Idea generation

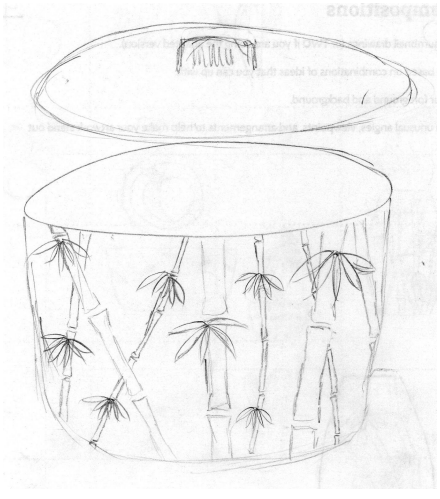
Lily Kungl's clay vessel

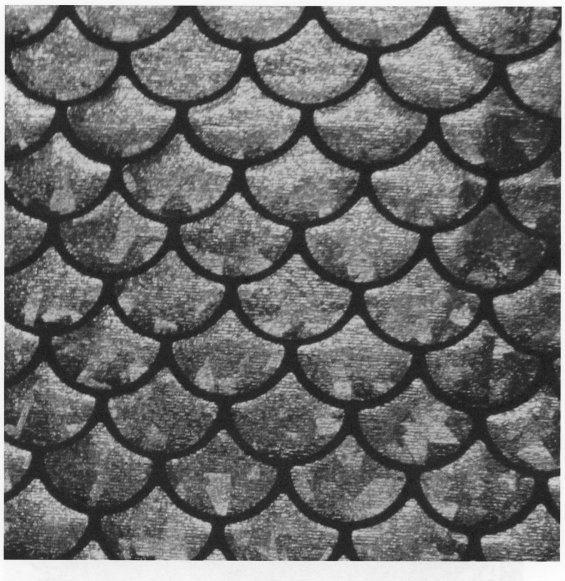


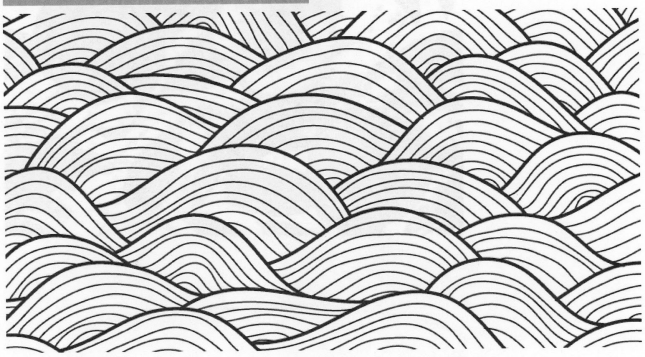






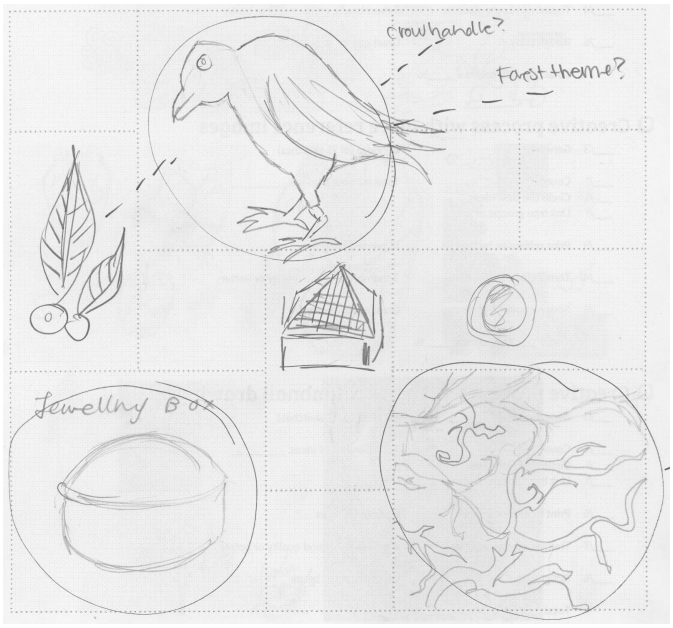


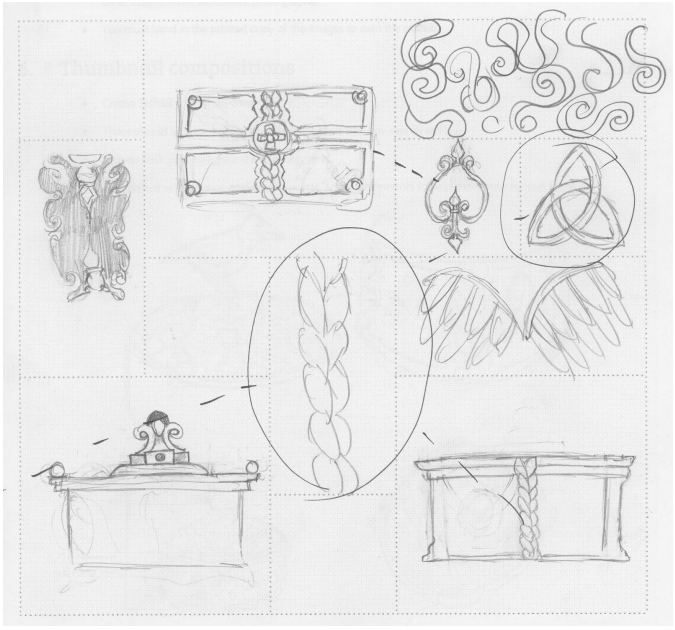


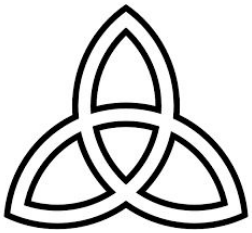


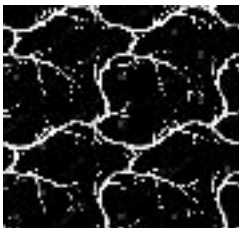
Idea generation

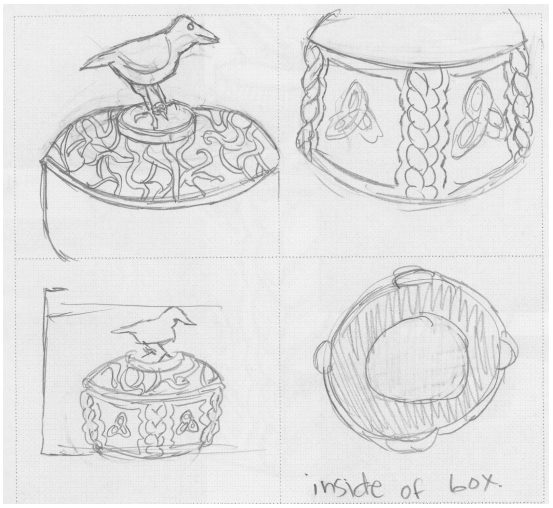
Hayden Coyle's clay vessel











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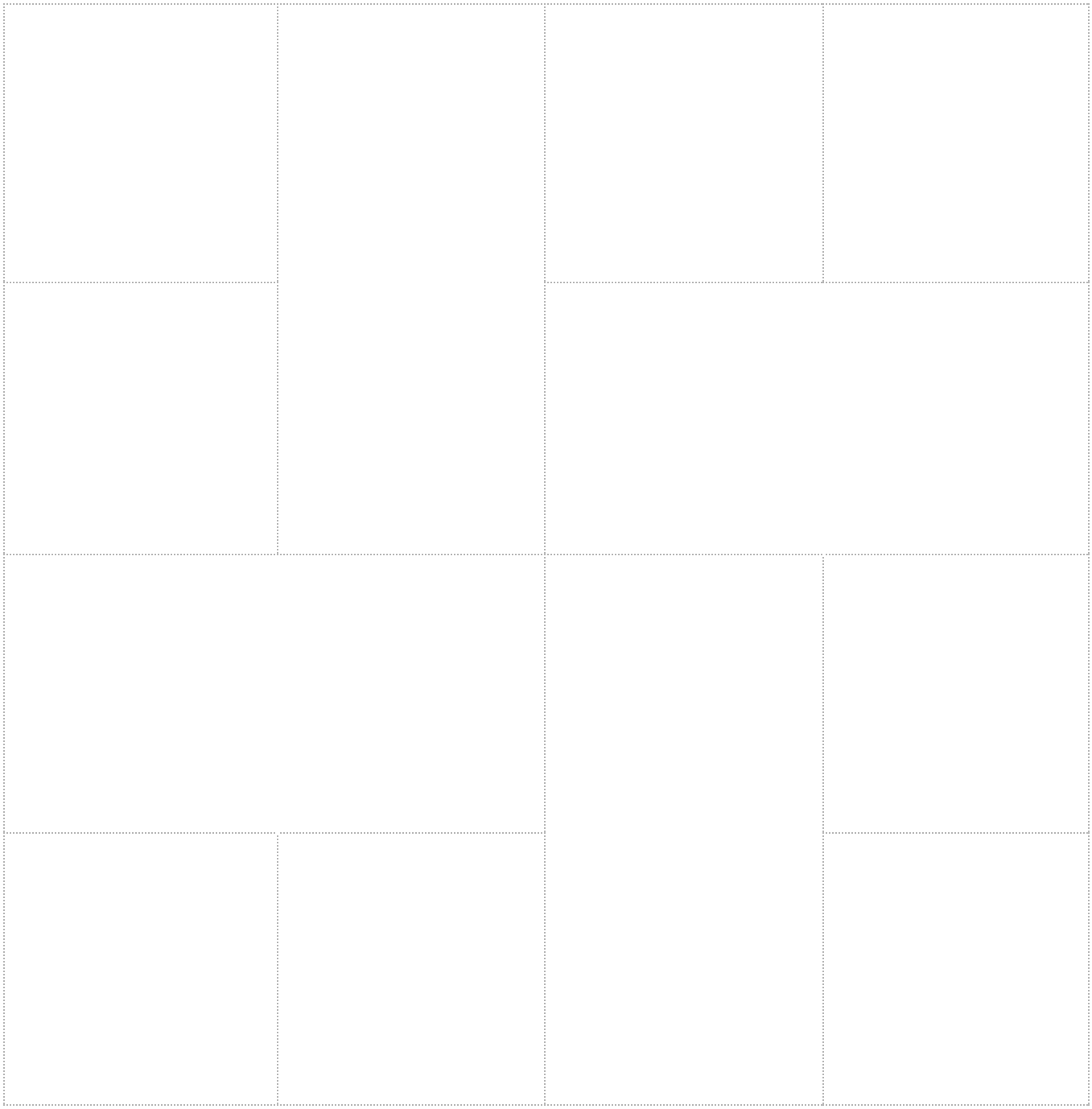

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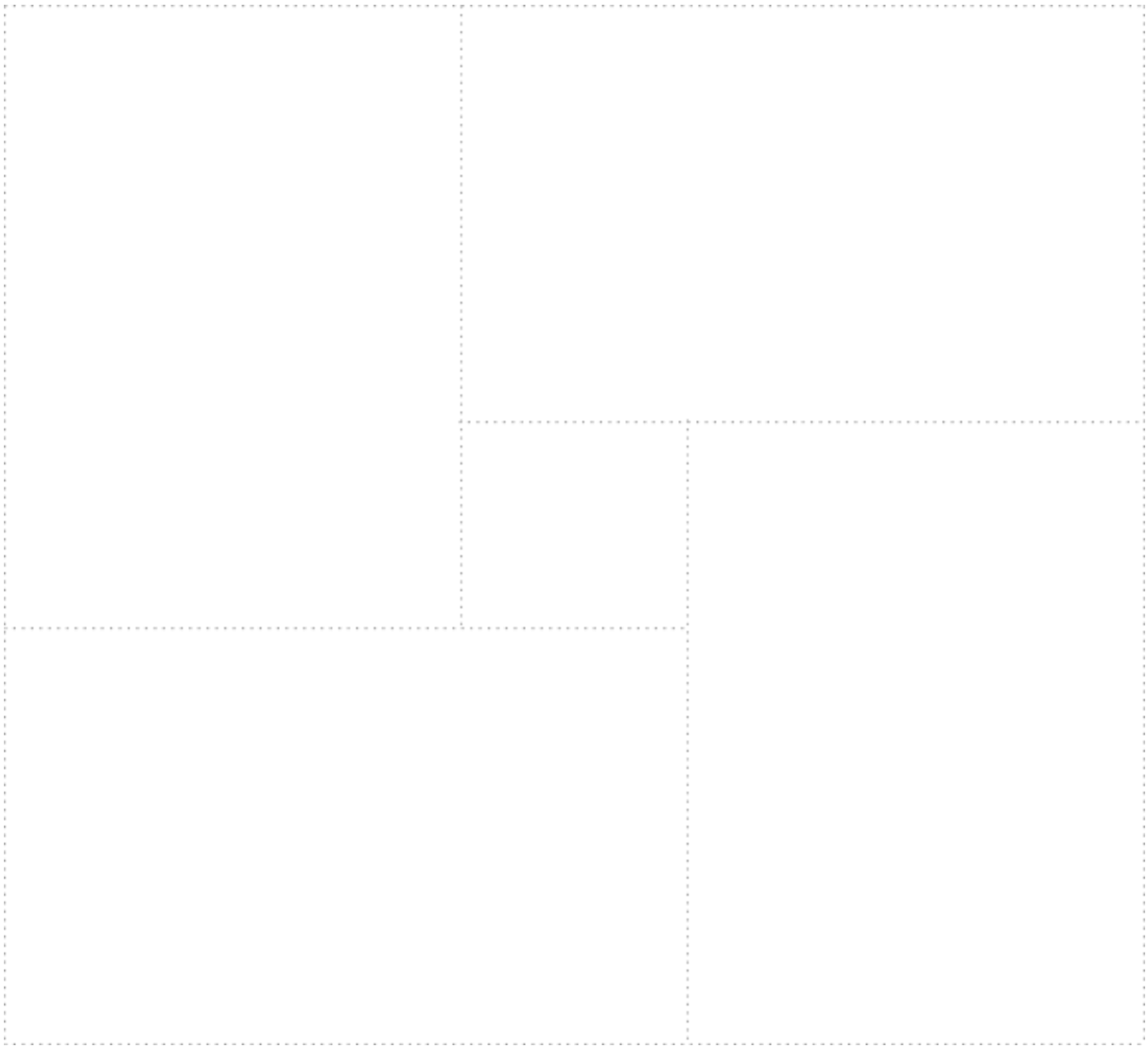

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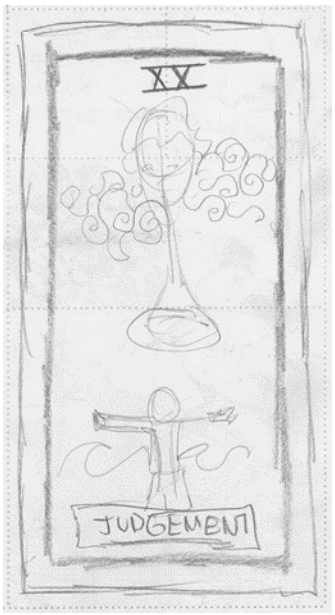
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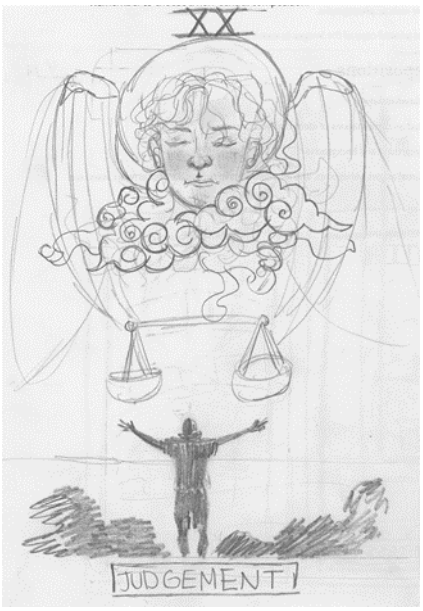
JUDGEMENT

III
THE EMPRESS
XVII
THE STAR


XX
JUDGEMENT

XX
JUDGEMENT

XVII
THE STAR

III
THE EMPRESS