

# attitude design

A LECTURE SERIES DEDICATED TO THE EXAMINATION OF DIFFERENT CREATIVE PROCESSES, HUMAN PERCEPTION AND THEIR IMPACT ON US AS DESIGNERS.

## SPENCERY ANDREW IVY

IMAGINE, FOR A MOMENT, THAT A CHILD AND A TRAINED ARTIST ARE BOTH LOOKING AT VAN GOGH'S STARRY NIGHT. DO YOU THINK THEY SEE THE SAME PAINTING? IT MAY NOT SEEM SO, BUT THIS IS A CONTROVERSIAL QUESTION. OF COURSE, THE SHAPES AND COLORS AND FORMS ARE ALL EQUALLY PRESENT FOR BOTH THE CHILD AND THE ARTIST. YET, THE ARTIST HAS SPENT YEARS IN BOTH SCHOOL AND PRACTICE STUDYING DESIGN, PERSPECTIVE, AND COMPOSITION WHEREAS THE CHILD HAS NOT. DO DIFFERENT MINDS PRESENTED WITH THE SAME VISUAL DATA SEE DIFFERENTLY? SOME ARGUE THAT NO - WHAT THE EYE SEES IS WHAT THE MIND REPRESENTS. OTHERS, LIKE MYSELF, ARGUE TO THE CONTRARY. TWO YEARS AGO, MHTN ARCHITECTS PARTICIPATED IN A STUDY DESIGNED TO TRACK VISUAL STRATEGIES USED BY EXPERTS WITHIN THEIR DOMAINS OF EXPERTISE. WE DID NOT FIND WHAT WE WERE LOOKING FOR. INSTEAD, WE FOUND EVIDENCE FOR THE CONTROVERSIAL IDEA THAT THE MIND PLAYS AN ESSENTIAL ROLE IN VISUAL REPRESENTATION. IN MY TALK, I DISCUSS THIS EVIDENCE, THE CONCLUSIONS WE MAY INFER FROM IT ABOUT THE RELATIONSHIP BETWEEN MIND AND VISION, AND THE ROLE THAT CREATIVE DIVERSITY HAS TO PLAY IN THE PERFECTION OF PERCEPTUAL REPRESENTATION.



Designing is not a profession but an attitude. Design has many connotations. It is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function. It is the integration of technological, social and economic requirements, biological necessities, and psychological effects of materials, shape, color, volume, and space. Thinking in relationships

- László Moholy-Nagy