Aesthetic ideals, part I

Emotions & Pleasure
Criticism
Recap

Last week: Cohereny!

– An over-arching ideal?
– Needs to be combined with something else
– Means of attaining can be proportions, narratives, personality....

Gesamtkunstwerk ("total artwork")

– Originally an artwork combining several artistic disciplines...
  } ...in such a way that all disciplines contribute in creating one coherent whole
– Now/here: An artifact combining several disciplines...
– Gestalt: when all aspects of an object (material, form etc) cooperate in a similar way
Art has always been about evoking emotions....

- Plato strongly disliked art; deceiving, bringing out weakness!
Romanticism

Francesco Hayez, The Kiss, 1859

Next page. Caspar David Friedrich: Das Eismeer 1823-24
**Pablo Picasso**, *Guernica*, 1937. “Guernica shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians. This work has gained a monumental status, becoming a perpetual reminder of the tragedies of war, an anti-war symbol, and an embodiment of peace.” (Wikipedia)
Bruno Amadio (aka Giovanni Bragolin), was the creator of the group of paintings known as Crying Boys. […], produced for tourists. 27 such paintings were made, reproductions of which were sold worldwide. (ca 1950)

(Wikipedia)
...we could go on all day with examples from the arts, not only paintings but music, theatre, movies etc...
A user may choose to work with a product despite it being difficult to use, because it is challenging, seductive, playful, surprising, memorable or rewarding, resulting in enjoyment of the experience. No musician learnt to play the violin because it was easy.

– Kees Overbeeke et al in “Beauty in usability: Forget about ease of use!” (p. 11)
Donald Norman: Attractive things work better!

- We are not as rational as we like to think; affect/emotions steer our actions... the plank example
Normans three levels of design

Visceral
- *How something looks and which possible conclusions/prejudices we can draw from that*

Behavioral
- *Pleasure and effectiveness of use*

Reflective
- *Rationalization and intellectualization; does it question anything, does it evoke sense of pride or intellectual challenger or satisfaction?*

All three levels should be taken into consideration when designing.
Emotions in IxD

Using characters often brings out emotions via anthropomorphism or zoomorphism


Emotions in IxD

Barney the talking dinosaur

– Sings, plays games, and plays peek-a-boo
– Interacts with computer via radiolink
– Had to be redesigned, too bossy initially (“Cover my eyes to play peek-a-boo!”)... added friendly comments (“this is fun!”, “I like you” etc!)

Emotions in IxD

Paro the robot seal;
therapy for elderly, and hospitalized children

– Deliberate choice of seal

You can design to provoke via emotions too...

Dunne & Raby, the S.O.C.D. (Sexual Obsessive Compulsive Disorder); anti-porn

(also another ideal; provocation, criticism)
Patrick Jordan

- **Socio** pleasure: gives status, strengthens or modifies relationships
- **Physio** pleasure: sensations related to body (movement) and senses
- **Psycho** pleasure: intellect and/or emotion
- **Ideo** pleasure: taste and values... ”the aesthetics of a product and the values that the product embodies”
  (→ aesthetics as a value, not inherent in the product?)
Analyze users and context, apply pleasures accordingly

1) Physio-characteristics: Related to users’ bodies
   - Physical condition, strength
   - Dexterity, agility
   - Body shape and weight
   - Left- or righthandedness
   - Disadvantages/disabilities (e.g. blind)
   - Dependencies (e.g. tobacco)
   - Personalization (tattoos, piercings, tanning, shaving...)
Analyze users and context, apply pleasures accordingly

2) Socio-characteristics: Related to users’ relationships with others

- **Sociological characteristics** (culture/society-related values and customs)
- **Status**
- **Self-image; self-esteem, self-confidence**
- **Relationships** (types, preferences, e.g. long friendships)
- **Social labels** (e.g. ”working class” or ””engineer”)
- **Social personality traits** (e.g. generous, shy, caring)
- **Social lifestyle** (e.g. socially active vs. hermit)
Analyze users and context, apply pleasures accordingly

3) Psycho-characteristics: Related to users’ cognitive and emotional characteristics

- Intelligence, creativity, memory
- Psychological arousal (”state” e.g. tired, happy, afraid)
- Self confidence (believing in one’s ability to master something)
- Learned skills and knowledge
Analyze users and context, apply pleasures accordingly

4) Ideo-characteristics: Related to users’ values
   – Personal ideology (lifestyle values, e.g. family values, materialism etc)
   – Religious beliefs
   – Social ideology (e.g. environmentalism, moral beliefs)
   – Aspirations (how does the user want to see him/herself; e.g. successful, good parent, etc)
Designing for pleasure

Analyze one of the following user groups and design a camera for them.

1) First, analyze your group in terms of physio-, socio-, psycho- and ideo-characteristics.

2) Then, design physio-, socio-, psycho- and ideo-pleasures accordingly.

- Focus on aspects of design that are not universal, e.g. size, color, appearance, which functionalities it has, what happens when a picture is taken (interaction, expressions, what one wants to communicate by using your camera.

(Male teenagers from low-status suburbs, female super models, retired academics.)
Dadaism (1916-1922)

“What we need are strong straightforward, precise works which will be forever misunderstood. Logic is a complication. Logic is always false. [...] DADA; every object, all objects, feelings and obscurities, every apparition and the precise shock of parallel lines [...] DADA; the absolute and indisputable belief in every god that is an immediate product of spontaneity...

– Tristan Tzara in “Dada manifesto”
(dadaist poem of the 1st paragraph from the course home page)

of what functionalism pragmatism is artifacts is interaction? in follows to ideals, like notion it which in we “form “in” interaction – aesthetic the is this experience as behaviors explore

http://www.poemofquotes.com/tools/dada.php?
Dadaist Marcel Duchamp asking

- *What is art?*
- *Who decides?*
- *Who is the artist?*
Andy Warhol

- Again: Who is the artist?
  Used assistants

*What's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest.*

- Andy Warhol in “The philosophy of Andy Warhol: from A to B and back again.”
Criticism in ID

The-anti functionalist movement; functionalism and trends made design space narrow – revolution

Inspiration from sub cultures; youth cartoons, pop culture

Designing that which people actually wanted, as opposed to what one assumed they wanted
Furniture design in the 1970ies, Playfulness, organic shapes, mixing materials, freedom and...plastic fantastic!

Vitra, Verner Panton, 1959-1999
Banal design (1970ies)

- Non-designed everyday objects
- Banal forms could give impulses to design.
- Spokesman: Alessandro Mendini
Memphis group (1980-1988): Anti design
Senior architect Ettore Sotsass + young designers

- *Break all rules!*
- *New materials, mixes, no discussion on form or color*
- "*quoting from suburbia*” kitsch, neon colors, gold
- *Very much anti ”nordic design”*

**Exploded** at design exhibition in Milan 1981

- "*you were in one sense repulsed by the objects, or I was, but also immediately freed by the sort of total rule-breaking. “* (Jasper Morrison)
Memphis
Memphis
Provocation in art

På Hollender: The Pål Hollender Foundation for Ethically or Aesthetically Offended Consumers of Culture
Mikael Lundberg

- The twenty-three ➔
- Lifeline

(www.mikaellundberg.se)
STATIC! A design project about saving energy

“...use need not only be about utility and ease of use, but also about critical reflection through objects at hand.”

STATIC! Designs...
Criticism in IxD

Slow Technology; anti-efficiency, pro reflection. Mental rest in the form of reflection.

“Slow technology is not about making technology invisible, but about exposing technology in a way that encourages people to reflect and think about it. This design challenge is, among other things, a call for more conscious aesthetics in technology...”

Slow Technology projects

- Top left: Doorbells
- Bottom left & right. Information appliance; printed fabric in combination with radio
Criticism in IxD

Dunne and Raby

- Farady chair
- Tuneable cities
- The Pillow
- Thief of Affections
- ...other work
"Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method."

But how?
Critical design (Dunne & Raby)

”Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude than anything else, a position rather than a method.”

“Critical Design needs to be closer to the everyday [than art], that's where its power to disturb comes from. Too weird and it will be dismissed as art, too normal and it will be effortlessly assimilated.”
”Humour is important but often misused. Satire is the goal. But often only parody and pastiche are achieved. These reduce the effectiveness in a number of ways. [...] The viewer should experience a dilemma, is it serious or not? Real or not? For Critical design to be successful they need to make up their own mind. ”

“A danger for critical design is that it ends up as a form of sophisticated design entertainment: 90% humour 10% critique. It needs to avoid this situation by identifying and engaging with complex and challenging issues.”