

# ZEMNI CREATIVE FRAMEWORK

!! To be fully developed alongside relevant discussions of Creative Translation in Visual Research module, and further work in Sustaining Your Practice Assignment 1

This will also aim to showcase my infographic and layout skills. But have not had time yet to develop a template etc.

My creative process will continue to depend very much on the task.

Most of my work in is in the form of self-generated projects where I am freer to change direction and re-define my brief if interesting things come up – and then see how to get an audience for my vision.

This means that different phases of brainstorming, research, focus and refinement are more like parallel processes that interlink and feed on/contribute to each other, rather than linear stages.

But my creative process must balance responsible authorship where:

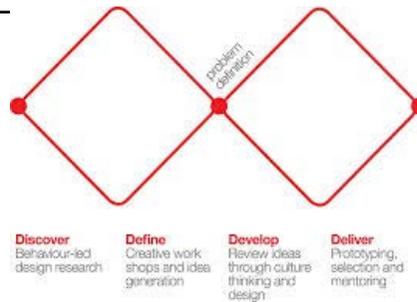
- I take responsibility for what work I do, what I am trying to say, my own creative decisions and how I promote my work.
- I systematically include periods of meaningful audience engagement to inform what I am trying to say, how I am saying it, how it is received and disseminated.

Taking into account biases, limitations on knowledge and control and power relations. As well as my own levels of technical skill.

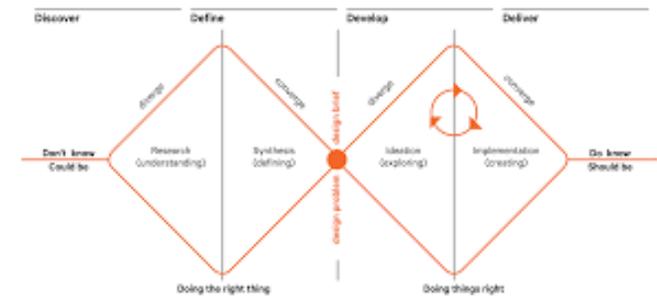
## INSERT MY OWN SUMMARY INFOGRAPHIC

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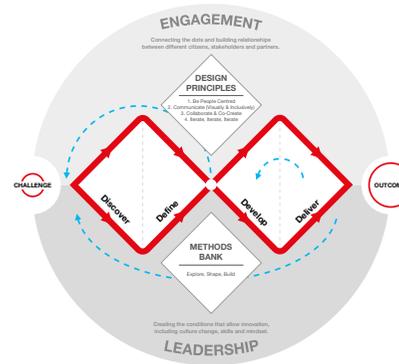
Design Council  
Design Diamond  
from DCD website  
: <https://www.designcouncil.org.uk/news-opinion/design-process-what-double-diamond>



Based on the 'Double Diamond' by the Design Council (UK)  
<https://www.designcouncil.org.uk/news-opinion/design-process-what-double-diamond>



Jo Bailey: <http://makinggood.design/thoughts/phd-part-07-what-is-design/talks-about-politics-of-participation>.



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# DESIGN CYCLE: VARIANTS AND DEVELOPMENT

In order to discover which ideas are best, the creative process is iterative. This means that ideas are developed, tested and refined a number of times, with weak ideas dropped in the process. This cycle is an essential part of good design.

Practical design methods – like user diaries, journey mapping and character profiles – move a project through the four phases of the Double Diamond.

Issues of audience and authorship. And politics.

## Discover

The first quarter of the Double Diamond model covers the start of the project. Designers try to look at the world in a fresh way, notice new things and gather insights.

## Define

The second quarter represents the definition stage, in which designers try to make sense of all the possibilities identified in the Discover phase. Which matters most? Which should we act on first? What is feasible? The goal here is to develop a clear creative brief that frames the fundamental design challenge.

## Develop

The third quarter marks a period of development where solutions or concepts are created, prototyped, tested and iterated. This process of trial and error helps designers to improve and refine their ideas.

## Delivery

The final quarter of the double diamond model is the delivery stage, where the resulting project (a product, service or environment, for example) is finalised, produced and launched.

## PHASE 1: DISCOVER

open brainstorming, first images from creative prompts and audience mapping

### AUTHOR

Depending on the project, I have a variety of inspiration starting points that either spark an idea for a potential project, or examining possible directions an identified project might take:

- drawing, sketching and photographs from life
- abstract and random processes from found images (patterns in woodgrain, marble etc) and/or media experimentation (blobs of glue, decalomania left over print marks, gouache/watercolour doodles).
- brainstorming words, concept maps and spider diagrams I like to use large A3 to A1 sheets as moodboards and to brainstorm interlinked ideas that I then revisit throughout the project, adding points from my research.
- initial thumbnails and doodles are then quickly laid down
- iPad and Adobe Lightroom are very useful for quickly exploring compositional possibilities and manipulate images to look at different colours, tonal relationships and different styles. I find this much more useful than a lot of thumbnails, enabling very rapid generation of a large number of options.
- storyboarding narrative, showing alternative interlinkages as alternative maps and flow maps.

### AUDIENCE

As soon as there is enough clarity to share ideas:

- audience mapping to start to think about who might be interested in the work, who could be consulted on content and who might give valuable feedback. Together with specific audience characteristics.

### NON-LINEAR CREATIVE PROMPTS

Define it  
Make it bold  
Let's look at the real thing  
Introduce time, motion and sound  
What is the key moment?  
Create a variation  
Connect play, fantasies and daydreams  
Combine seemingly arbitrary content  
Erase the distinctions between original and copy ??  
Consider again your motivation  
Make it obvious  
Make it ambiguous  
Remind yourself  
Bounce around at speed  
'We've got a problem Houston'

## PHASE 2 RESEARCH

### INDEPENDENT RESEARCH

Research takes place throughout a project – it generally starts right at the beginning to inform my starting points and experiments, and guides the direction throughout. Depending on the project research covers many different areas:

- concept/content – what am I trying to say? Much of my work, particularly documentary, requires in-depth understanding of the issues I am trying to communicate and establishment of my own 'voice'. This may change as the project develops and my understanding develops and evolves.
- visual context: who else has produced images on this or related topics, what visual styles, media and techniques are used? what is the competition? which do I think are most effective/relevant for what I want to say? how do these affect how my own images are likely to be read by different audiences? This is generally through Google Searches of images and videos, looking for relevant books on Amazon to add to my extensive book collection, looking back through my own earlier work and photographs.
- more playful/purposeful testing of visual ideas and media through mock-ups, thumbnail drawings, roughs and prototypes including further exploration of the creative prompts and alternative narrative storyboards.

### AUDIENCE ENGAGEMENT

Develop a more systematic plan for audience engagement at different levels. Particularly which people who can give necessary background and contextual information and people you know well to give useful creative feedback.

### CHALLENGES

I tend to get a bit side-tracked with research. Things can go off at too much of a tangent as I find a lot of new material. Sometimes research can become an excuse for sitting thinking rather than getting down to things hands-on. It is also important to maintain my own voice in the face of what is often very diverse and at times contradictory feedback.

### **RESPONSIBLE AUTHORSHIP**

What am I trying to say? Should I be clear? ambiguous? why?

How do the visual dynamics work to support that? format? colour? style? line?

### **AUDIENCE READING?**

I find that most work goes through a stage where I really do not like it. At that point I move onto something else. That usually sparks a new idea.

I also share things with my family to see what they think. I am starting to produce things I would feel happy sharing on forums and social networks – something I plan to do a lot more as I finish work on this course for assessment.

## **PHASE 3 CRITIQUE**

#### **AUDIENCE**

What is the best format to reach my audience? on-line? slideshow? video? web gallery? printed? different papers, scanning and printing methods.

#### **AUTHORSHIP RESPONSIBILITY**

Most of my work is finished digitally on the computer and/or iPad. Using Lightroom as a catalogue and for basic editing and reformatting. iPad Apps like Procreate and Pixelmator and/or Photoshop for more complex compositing, adding text etc.

colour management and print output issues.

## **PHASE 4: FINISHING MY WORK**