

## *Purpose*

Relate art and design to mind and brain. The basic approach will be to learn about brain functions and then relate them to works in art and design, under the assumption that the works reflect important aspects of human brain function. These core topics will provide common ground for this course. However, given the majestic scope of the history of art and design, each participant must be challenged by individual research and discovery. Assignments will include a good amount of reading (both assigned and individually directed) and, for each participant, several brief class presentations, several brief thought papers, one book report and one person/theory report (~4 pages each), and an integrative paper. Participants should contribute to the common threads of this course while also pursuing individual study that will complement the seminar.

## *Domains*

Art, design, architecture, and psychology. Modern art and design will be emphasized because of the greater freedom for expression modernity can enable. The emphasis in psychology will be on empirical research and empirically grounded theories. However, all potentially useful perspectives should be pursued.

## *Processes*

Significant works of art and science result from processes that typically involve idea generation, evaluation, execution, and testing. Participants should learn to succeed in coordinating these scholarly processes.

## *Quality*

Participants should strive to create quality original work, both in a general sense and in technical and scholarly senses relevant to their field.

## *Text*

Norman, D.A. (2004). *Emotional Design: Why we love (or hate) everyday things*. NY: Basic Books.

This well-written book begins to draw links between brain, aesthetics, and art & design. However, it is only a proposed set of links which we will improve upon!

*Book Report / Resource List / Topic List (partial)*

(Review one book 4 pages)

Newberg D'Aquill & Rause (2001). *Why god won't go away: Brain science and biology of belief*. NY: Ballantine

Donald Norman (jnd.org) —

Great & prolific author, including *The Design of Everyday Things*.

(ALSO: nice discussion of writing well

[http://www.jnd.org/dn.mss/chapter\\_17\\_writing\\_.html](http://www.jnd.org/dn.mss/chapter_17_writing_.html))

Jacobson, M. Sliverstein, M. & Winslow, B. (2002). *Patterns of home: The ten essentials of enduring design*. Newtown, CT: Taunton.

ANY Artist whose work lends itself to scholarly discussion (you could report on a book about the artist and his/her work)

**The Psychology of Art and the Evolution of the Conscious Brain**

[Robert L. Solso](#) (MIT Press, 2005)

**The Humane Interface: New Directions for Designing Interactive Systems**

by [Jef Raskin](#) (2003?)

**Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands**

by [Alina Wheeler](#)

**Emotional Branding: The New Paradigm for Connecting Brands to People**

by [Marc Gobe](#), [Marc Gob](#), [Sergio Zyman](#)

classic work:

**Art and Visual Perception: A Psychology of the Creative Eye**

by [Rudolf Arnheim](#)

## *Topic Schedule (partial)*

(Actual schedule will depend on the class.)

### Basic Topics

1. Tidal wave Introduction —
  - a. Wide-ranging discussion of possibilities of this course.
  - b. Brain Response Theory (Introduction)
  - c. Environmental design (one case)
  - d. Creative Processes

*Assignment 1: Do a process*

Reading: Chapters 1 & 2 of ED

2. Concept, prototypes, and ideals
  - a. early art representing ideals
  - b. psychology research on concepts, viewpoint, and “beauty”
  - c. Environmental design case continued
  - d. concepts in modern art: pop art & other approaches
  - e. Self actualization
3. Brain, sensation, and impressionism
4. Objects, viewpoints, and attention
5. Brain, neural network, and op art
6. Perception & action theories, active modernism, and architectural function
7. Emotion: Perspectives and expressions
8. The unconscious -- desires, fears, functions
9. Emotional design theory and post-modernism
10. Defining user-centered design

Participants can make pre-emptive presentations (complementing the basic topics presented on those days) or post-emptive presentations (follows-ups a week or two after basic topics).