

An Exploration of Methods and Steps in Creative Process From the Perspective of an East-West Designer

by Yuen Ying Hong

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East-West Designer**

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Design Contextual Report

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Abstract

As a design student undertaking studies in both Asian and European countries, I realized that the different approaches and practices in eastern and western education systems have significant effect on the learning outcomes and the development of a designer.

By going through stages of observation, research and examination, this report explores the methods and steps in eastern-western design education and how they are altering the creative processes. The report aims to generate a refined and improved system that is beneficial to the design process.



To friendships on my East-West art journey.

Overview

The report is divided into three parts.

Part 1: Methods and Steps in East-West Design Education

Inspired by my personal experiences in design studies in both eastern and western environments, the report researches and analyses how methods and steps are constructed and performed in the curriculums.

The report will further discuss the formation of the three fundamental differences in the eastern-western design process: Imitation vs. Originality; Conceptual vs. Practical; Limitation/ Instructions vs. Creative Freedom. Suggestions will be made for an improved, practical and global based design education framework by adopting the specialty and rearranging the methods and steps of each key finding.

Part 2: The Design Prototype

The Design Prototype is a method experiment that reinterprets steps that help to design a design. Commons steps in creative processes that will lead to successful outcomes will be extracted and summarized by introducing the Reversing Engineering Method toward existed designs/ artworks in research.

Part 3: Final Design

Rather than learning technical skills or the long-term practices in perfecting it, Con Artists Collections is acted as an aiding tool targeted to users without formal training in creating professional artwork. Con Artists Collections challenges the common methods and steps in art and design education and creative processes, which emphasizes interests and passions.

1 Methods and Steps in East-West Design Education

1.1 Art & Design Education

1.1.1 The East

1.1.2 The West

1.2 3 Keys of Methods and Steps

1.2.1 Imitation vs. Originality

1.2.2 Conceptual vs. Practical

1.2.3 Limitation/ Instructions vs. Creative Freedom

1.3 Criticle Reflection

1.4 Suggestion: Global Art & Design Education

1.4.1 Stage 1: Early Education

1.4.2 Stage 2: Advance Learning

Art is a diverse range of human activities in creating visual, auditory or performing work, expressing the author's imaginative or technical skill, intended to be appreciated for their beauty or emotional power.¹ 'Art and Design' are often put together as an academic subject, as an area of studies including specializations in visual art, art history, interior, graphics, media and communication and so on. There are no distinct differences between arts to design subjects, yet it can be explained as ranging from the ratio of self-expression to the technical functions.

I studied design as one of my electives in secondary A-Level back in Hong Kong, then continued my journey by doing a Bachelor in Design in the UK. In my experiences of design studies in both eastern and western education systems, I found the significant differences between the methods and steps practices that crucially affect the development of a designer's creative process. It is imperative to understand culture differences and integrate their weak and strong points of the methods and steps into a universal education system.

The various methods provide opportunities for students to learn from each other and develop an integrated approach. Universal arts and design education curricula should emphasize creativity, enthusiasm, skillful techniques, developed outcomes and cultural competence.

In my experience, the western education system leans towards creativity and innovation while the eastern education system is more theoretical and result oriented.

In most Asian countries, a successful student is determined by their tests and results; the methods of studies stress repetitions and memorizations. Overrated memorization and competitiveness will lead to the difficulty in problems solving and are not productive for higher cognitive thinking capabilities², which is essential in art and design. However, we cannot neglect the fact that most art and design production lines are based in Asian countries where the Eastern practices enhance the productivities, maintain the consistencies and play an essential role in a fast economic market.

Education in western countries emphasizes creativity and processes. The education system in western countries encourages the student to be creative and innovative as it offers an environment of open and free discussions. In essence, there is an element of flexibility between art educators and students, which is a significant step regarding art and design as a subject that has no absolute right or wrong. The methods and steps practices of art and design in the western countries have been questioned as too idealist, leaving a huge gap between connecting the studies to making a living in reality.

1. "Art" Definition, Oxford Dictionary

2. F. A. Karnes & T. L. Riley (1996), Competitions: Maximizing your abilities. Waco, TX: Prufrock Press.

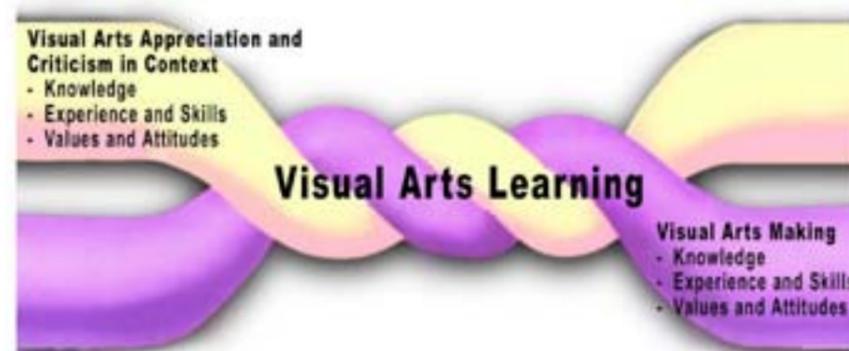
The East

Art education in the East teaches students to learn and be practical. It is not concrete and emphasizes creativity and innovativeness. The approach has made many people embrace technical study and imitation. As noted, many Asian countries emphasis is on arts education to help in enhancing life quality and focus on the value to the society. The approach embraced by Eastern countries helps the student to connect with the environment within the discipline. The art studies in eastern culture offer hours of study in art history and theory, and the curriculum is career orientated. Students are asked to do projects based on specific requirements similar to the industry applications. The art education in the East provides a strong and competitive environment for students to produce high quality and valuable outcomes.

Art curricula in the East increase students' belief in their efforts to succeed regarding a clear career pathway and future. There is a belief that success is a result of hard work, endurance, diligence, persistence, and perseverance.

Art education in the East has been criticized as a source of dissidents; thus, there is a limitation on academic freedom and rights. Fleith says, "Writing in Asian schools, even everyday self-report journals, is supposed to be based on moral codes with acceptable topics including such themes as loyalty to the state and filial piety, determination of diligence, public morality, and harmony among people including friends."³

Figure 2.2 The Two Strands of Visual Arts Learning



Curriculum Structure and Learning Objectives (2011)
Visual Arts Curriculum and Assessment Guide, Hong Kong Examinations and Assessment Authority



A photo of the exam hall from Hong Kong Diploma of Secondary Education Exam. Local youth organisation says pressure comes from idea that university degree is only path to promising career.
Sources: South China Morning Post, 18 Aug, 2016

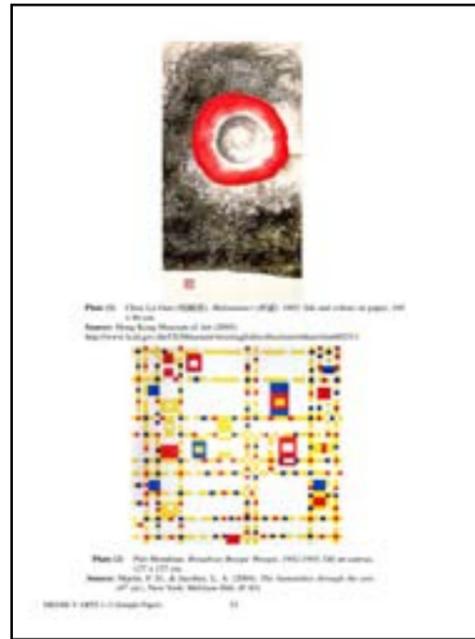
Never the less, the traditional value in the eastern society also pays an important role in the education system in the student's choices in art and design studies. The students in the East do respond positively to the sacrifice of their parents; Hamilton and Goodling say, "How a child fares in school is not merely a matter of personal satisfaction but is also a reflection of family concern. Children understand that academic achievement is a determinant of their career choice, which may equal to parents' happiness. The teacher is the master, the parent is a motivator and facilitator, and the student is a keen learner."⁴ Many art students in East work hard to be successful including imitating rather than being creative.

However, the inefficient creativities and thinking development is harmful to the whole art industry in the east. Gallagher adds, "some traits have been recognized that can obstruct both the teacher's and student's creativity such as traditional cultural and emotional blocks to creativity, conformity, excessive faith in logic, fear of mistakes or failure, self-satisfaction, perfectionism, negativism, lack of independence, and reliance on authority."⁵

3. D.S. Fleith, Teacher and student perceptions of creativity in the classroom environment. Roper Review, 22, 2000, pp148-153.

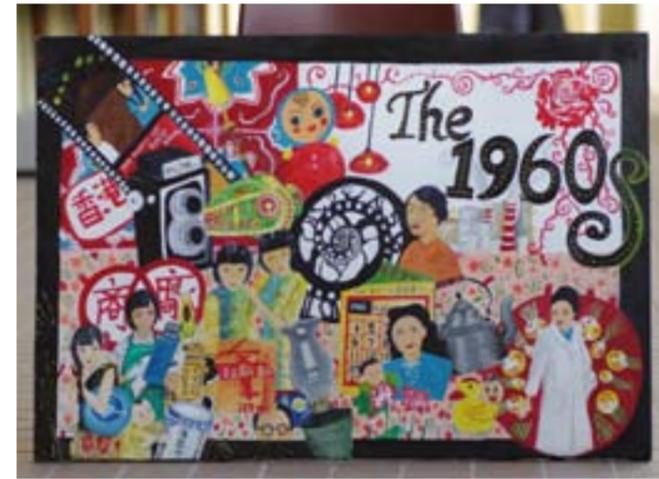
4. L.H. Hamilton & B. Goodling (1999), Should there be national education standards? CQ Researcher, 9, p417.

5. J.J. Gallagher. Issues in the education of gifted students. In N. Colangelo & G. A. Davis (Eds.), Handbook of gifted education (2nd ed., pp.10-23). Needham Heights, MA: Allyn & Bacon, 1997



HKDSE Visual Art sample paper, Hong Kong Examination and Assessment Authority

A set of sample paper from the HKDSE VA exam, with Part A Art Appreciation and Criticism and Part B Visual Art Making. The sample paper shows typical example of the technique and career orientated question and quest among Eastern art curriculum.



History of Hong Kong Feminism (top), Military Puppet (bottom)

My Visual Art SBA (School-based Assessment) work samples in secondary school back in Hong Kong. Paintings, clay sculptures, collage and craft are common types of art work.

In eastern countries, students are expected to observe the norms, culture, and beliefs, which inhibits their ability to think creativity and outside the confines of traditions. These practices may be valuable to the market but are not a balanced development of the student and the appreciation of art in the society.

There is a lack of diversity in disciplines in arts education in the east compared to the west. Hahn says, "Even though many Asian countries have national curriculum frameworks including arts education, in general, these structures regarding arts education are composed of only fine arts and music, and other disciplines are seldom found independently in these curricula."⁶ The presence of sketching, painting or CAD is more common in the eastern curriculum compare to any other art practices. Disciplines such as dancing and music considered less important and only taught in private institutions as an interest.

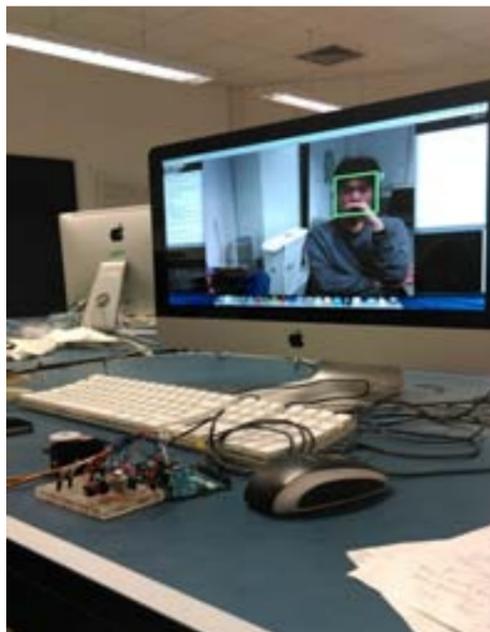


6. C. L. Hahn. Democratic understanding: Cross-national perspectives. Theory into Practice, 40, 2001, pp 14-22.

The West

In western countries, art students are encouraged to be creative and become original and imaginative. The creativity is enhanced through processes such as museums visits, field trips to factories that are designed to help students strengthen their creative thinking from active learning. The students are supported to help them realize their dreams under the western education system.⁷

Haynes says, “Curriculum in the west is about promoting creative expression, abandoning stereotype, and practicing on the thinking processes, and developing a personal statement. Practicing perception as a skill was a new idea, along with the idea of developing students’ artist attitudes.”⁸



Photos from my 3 years Design Study in the UK. The class has more variety in different learning area, including multiple technical studies, field trip and so, the student are encourage to do experiments and rapid making and focus on the processes.

The Western countries encourage the creativity of theory through thinking since studies show that there is a relationship between invention, creativity, and national prosperity. The findings encouraged many countries to embrace creativity in their curricula. Art and design education in western countries is realizing the student’s invention and creativity.⁹ The approach is critical in developing and identifying talents. The art education system is commercialized in western countries and does not just focus on improving the society, but personal expression and independent thinking are emphasized. Students are taught to be creative and think on their own as there are no societal values that are perceived as paramount. In European nations, art education is considered as an opportunity for entrenching ideas of social issues including humanities, equality and democratic, etc.



Creative project brief from 2nd year project *Escape*. The brief is less specific and more conceptual compare to the eastern assessment.

7. M. Kawenski. Encouraging creativity in design. *Journal of Creative Behavior*, 25, 2001, p263-266.
 8. R. M. Haynes. & D.M. Chalker. World-class schools. *American School Board Journal*, 184(5), 1997, p20-26.
 9. L. French & M. Song. Developmentally appropriate teacher-directed approaches: Images from Korean kindergartens. *Journal of Curriculum Studies*, 30, 1998,

Fleith says, "American educators have been able to offer suggestions for promoting creative learning situations including in-the-classroom mentoring of teachers in which they offer tips and demonstrate their theories in practice. The effort to develop creativity in classrooms extends to suggestions from researchers including giving students opportunities for inquiring, exploring, manipulating, experimenting, risking, testing and modifying ideas, and giving open-ended tasks."¹⁰ The art teachers are encouraged to avoid criticizing students before they voice their creative thoughts. Also, the emphasis is placed on reinforcing novelty and diversity of students in their learning activities. The role of educators is to facilitate knowledge and skill acquisition, as well as, recording opinion of students. They want to encourage stakeholders to raise education standards and increase expectations.

Haynes says, "Curriculum in the west is about supporting creative expression, abandoning stereotypical expression, and practicing motor skills, techniques, testing out different materials, and developing a personal way of expression. Practicing perception as a skill was a new idea, along with the idea of developing students' artists and visual attitudes and stances as competencies. Painting, drawing, sculpturing and graphic printing were given a larger role than before expression."¹¹

As noted, the art education curricula attach importance to values of egalitarianism, democracy, human rights, and social justice. They encourage environmental, economic, cultural and social sustainability.

Parents from Western culture tended to be more open minded for student's choice of studies and resist the attempts to test students regularly as in the eastern countries. The teachers tend to provide students with assignments to help them learn as it is believed that this approach develops ideology and thinking processes rather than technical skills. The curriculum offers more activities based hours than in the east. The learning method is simple and life inspired, which encourages students to learn whenever possible.

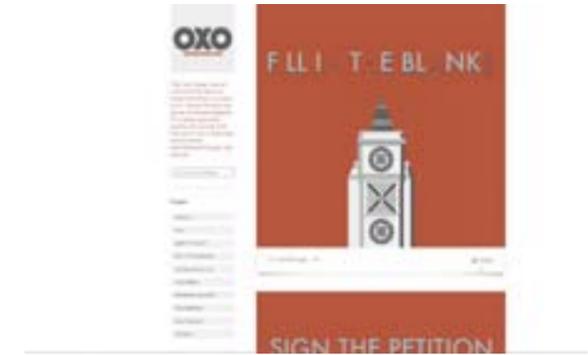
The free learning scheme in western art education and the focus on thinking process may lead to an inconsistency between the technical level and the actual market needs. There are concerns that western graduated students with their 'peruse of dreams' or 'sense of mission,' is an unrealistic vision of the real industry. Thus, there are debates over the marking in art and design subjects while the curriculum is relatively subjective.

10. Fleith, p150

11. Haynes, p22



Pencil and Politics (2014)
politics/ paper craft



Get OXO Listed (2015)
development/ intervention, campaign



Cubid (2015)
relationship and space/ product design



Culture Dining Experience (2016)
culture stereotype/ performance

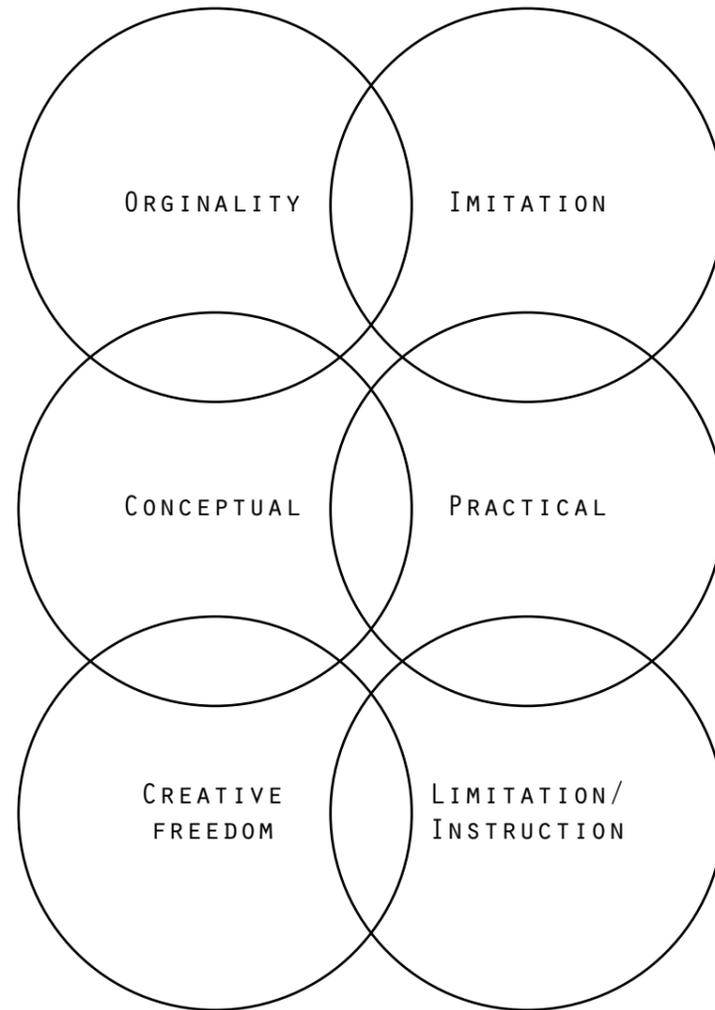


Pairism (2016)
ideology and relationship/ film



Utopia Needs You (2016)
urban planning/ campaign

Project title (year)/ area of interest/ medium
List of projects in BA Design I've done in the past 3 years. The projects show diversity in different elements.



3 Keys of Methods and Steps

By considering both east and west design education curriculums, there are three most important aspects differentiate both creative processes that determine and alter the development of the student's perspectives as a designer. It is important to find the balance in between for a functional art and design education system.

Originality vs. Imitation

When talking about art and design, people always obsess about the idea of originality, especially in the west, and violating the value of imitation, which is a common practice in the East. The idea of originality in art is debatable, what a good artist understands is that nothing comes from nowhere. All creative work builds on what came before.¹² Nothing is completely original. By analyzing different creative processes, artists or designers have always been inspired by someone or something else.

'Art Appreciation and Criticism' is indeed a successful learning method suggested in most of the eastern countries but not the west. It is a written test in which students are given a picture of two similar, known art/design works to compare. The marking criteria include Literal Description, Formal Analysis and Interpretation of Meaning.¹³ This practice helps students to understand the common aspects of successful work and conceive how techniques can be in cooperated into actual work.

Many scholars argue that successful imitation in many Asia countries has helped these countries to develop economically. For instance, China is known to be one of the countries that are dominating the market today owing to their ability to imitate and create. This has enabled the country to provide industries and consumers with cheap products albeit of lower quality. It is imperative that eastern countries develop goods that they can be identified with as their own. As noted, the imitation has improved the economic standards of the society; however, it is unclear how sustainable these approaches will be. Most of its products concerning designs are an imitation. From household goods to the housing system designs, they have continuously maintained a standard of imitation.

Imitation is an essential method to begin a creative process that should be considered in the early stage of art and design education but should not be the ultimate goal the studies. It should be noted that creativity is essential in enhancing cultural renewal.¹⁴ A student can learn and be inspired by imitation, then follow up with their original idea built upon that aims to make the imitated subject into something better as your own 'originality.'

12. Nielsen, D. (2013) Nothing is Truly Original: What nobody told you about being creative.

13. Hong Kong Examination and Assessment Authority (2012) Hong Kong Diploma of Secondary Education Exam, Visual Presentation of a Theme Marking Scheme.

14. R. Nelson & G. Winte. An Evolutionary Theory of Economic Change, Harvard University Press, Cambridge, Massachusetts, 2002

Conceptual vs. Practical

The curriculum in the east puts more time in the studio than in the west. Students are targeted to learn particular skills within certain timeframes. There is a very definite boundary between each art and design subject and the theory and technical study is relatively stiff within the chosen subject. Field trips are more common to the west and cross subject exploration is encouraged. Students have the chance to do hands on making things. The syllabuses are set to raise the interests of art for the students doing their self-development and critical thinking rather than skills development.

Regarding marketing value, people tend to criticize art and design graduates in the West as in they are lacking productivity and actual work experience that demonstrates their skills that can be dedicated to the industry. Too much ideology or talking may not be favorable and competitive enough in the business. However, I am more concerned that the extremes of a commercialized learning environment will take away the passion and interest for the student and their work in the east; this also challenges if practical skills are equal to the value and the quality of the outcome.

The learning method in the east doesn't require the student to understand why and treasure the process nor the ideology behind the process, but how a product is developed efficiently. The challenge that the concept brings is in the issue of sustainability of the outcomes. Design and art need to produce products that are sustainable and authentic. Practical is realized by not just learning through 'technical studies' but the reality of life and not learning theory through the idea of a vacuum. The east values skills of not going to school to underscore the depth of the concept but learning through experience and apprenticeship.

Both practical and concept studies are essential and complementary to each other in art and design education. It is crucial in a creative process to first understand the contemporary ideology for achieving a reliable and sustainable vision of the design in response to it. The advantage of having practical knowledge as the east do is to help execute the concept to the maximum.

Limitation/ Instructions vs. Creative Freedom

Comparing the set of design briefs from the east and the west, the eastern ones are relatively instructive with tasks that claim achievement in particular medium of work or topic. The common task will be product design of an eco water bottle, a poster design for a festival or a new typography, etc.; while in the West there are more creative spaces in a broad attempt of topic interested, with a less specification in required art forms; for example, the task could be an expression of emotions, the exploration of cross materials or a social ideology.

As mentioned above, creativities are fundamental in any artwork and a compelling part of the western art and design studies. The east is more interested in the set up of instructions and guidelines that intend to obtain the ideal outcome. When it comes to a later stage of study in art and design, after the methods and steps above already carried out, it is rather hard to set the limitations of being creative. The student should pay attention to balance creative content to the limitations. For instance, the student needs to know the budget they could work within, the accessibility of resources and their technical level and so to make their creativity a reality.

The balance between limitation and instructions to Creative Freedom is a step that can only be learned from constant experiments and failure. The rate of mistakes and failures are related to the ratio of instruction to freedom as well. The different perspective on mistakes and failures between Eastern and Western education method varies the creative process of the students. In the east, education tries to avoid as many mistakes as possible. The curriculum tend to give rigid guidance on steps and methods that excluded the experimental factors, to save time and archive higher rate regarding successful outcomes. In the west, the processes are more important than the outcome while students are encouraged to experiment and learn from mistakes. The western education believes that students can develop a long term memory drawn from their personal experiences and self critical reflection.

Mistakes and failures are invaluable in any design processes. Students learn the most by resolving the problem one at a time or even triggered a new possibility on refining the outcome. However, the imbalance between creative freedom more than instructions in art and design study may as well lead to the frustration of learning due to failures.



- Department for Education (<https://www.gov.uk/government/organisations/department-for-education>)
- for Education (<https://www.gov.uk/government/organisations/department-for-education>)

See more information about this Statutory guidance (<https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programme-of-study>)

Statutory guidance

National curriculum in England: art and design programmes of study

Published 11 September 2013

Contents

- Key stage 1
- Key stage 2
- Key stage 3

Purpose of study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Schools are not required by law to teach the example content in [square brackets].

Subject content

Figure 2.3 Learning Objectives and Opportunities

Learning Term	Visual Arts Appreciation and Criticism in Context	Visual Arts Making
Learning Objectives	<p>Students should learn to:</p> <ul style="list-style-type: none"> understand how artists, craftspersons and designers in various contexts use formal knowledge to express words and other qualities. be aware of the use of signs and symbols and their meanings in context. be aware of each artist's artistic style and intentions. acquire an understanding of the historical, social, ethnographic and design context in which artists and designers work. develop an awareness of the role of art and design in society. develop an awareness of the role of art and design in the economy. develop an awareness of the role of art and design in the environment. develop an awareness of the role of art and design in the culture. develop an awareness of the role of art and design in the history. develop an awareness of the role of art and design in the present. develop an awareness of the role of art and design in the future. 	<p>Students should learn to:</p> <ul style="list-style-type: none"> use materials and techniques to create their own art and design work. develop an awareness of the role of art and design in society. develop an awareness of the role of art and design in the economy. develop an awareness of the role of art and design in the environment. develop an awareness of the role of art and design in the culture. develop an awareness of the role of art and design in the history. develop an awareness of the role of art and design in the present. develop an awareness of the role of art and design in the future.
Learning Opportunities	<p>Learning opportunities include:</p> <ul style="list-style-type: none"> visiting galleries, museums and art centres. visiting artists' studios and workshops. visiting art and design exhibitions. visiting art and design events. visiting art and design festivals. visiting art and design competitions. visiting art and design awards. visiting art and design exhibitions. visiting art and design events. visiting art and design festivals. visiting art and design competitions. visiting art and design awards. 	<p>Learning opportunities include:</p> <ul style="list-style-type: none"> visiting galleries, museums and art centres. visiting artists' studios and workshops. visiting art and design exhibitions. visiting art and design events. visiting art and design festivals. visiting art and design competitions. visiting art and design awards.

ASSESSMENT OBJECTIVES	CANDIDATES - Provide evidence that shows you have:	/ or x
AO1 Contextual Understanding Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.	<ul style="list-style-type: none"> Investigated the work of other artists, designers and cultures. Used your research to help you explore and develop a wide range of ideas. Been able to make your own judgments and express opinions about the work of artists and designers. Understood how and why the work of these artists was produced. 	<input type="checkbox"/>
AO2 Creative Making Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.	<ul style="list-style-type: none"> Experimented with and improved your ideas at various stages of your work. Been able to select and use a variety of materials and processes for the production of your work. Made the best effort to improve the quality of your work as it has progressed. 	<input type="checkbox"/>
AO3 Reflective Recording Record ideas, observations and insights relevant to their intentions, in visual and / or other forms.	<ul style="list-style-type: none"> Used first hand (direct) observation, rather than copying from secondary sources, as part of your research and recording of ideas. Produced an outcome (final piece) that has shown clear development from thorough research and ideas. Been able to use suitable and different methods to explain and present your ideas. 	<input type="checkbox"/>
AO4 Personal Presentation Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.	<ul style="list-style-type: none"> Produced your own, imaginative ideas and outcomes. Carried out your intentions in an easy to follow and carefully thought out way. Made clear connections between your work and that of other artists and designers. Thought carefully about the final selection and method of presentation of your work. 	<input type="checkbox"/>

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General Notes for Teachers on Marking

Marking Scheme

- Adherence to marking scheme**
- This marking scheme has been updated, with revisions made after the scrutiny of actual samples of student performance in the practice papers. Teachers are strongly advised to conduct their own internal standardisation procedures before applying the marking schemes. After standardisation, teachers should adhere to the marking scheme to ensure a uniform standard of marking within the school.

- Acceptance of alternative answers**
- The marking guidelines will only list a set of suggested marking criteria for each question for teachers' reference. They should not be regarded as sets of model answers. Alternative answers are also accepted as long as they are reasonable.

PAPER 1 Visual Presentation of a Theme

Part A (20 marks)

With regard to the artwork provided, candidates are assessed on whether they can provide:

- People detail in description
- A reasonable depth of analysis
- An in-depth interpretation and evaluation from varied perspectives

The mark allocation is listed as below:

Performance	High	Medium	Low	Not Shown
Marking Criteria	5	4	3	1
Literal Description	5	4	3	2
Formal Analysis	5	4	3	2
Interpretation of Meaning	5	4	3	2
Value Judgement	5	4	3	2

Part B (80 marks)

Candidates are assessed on their ability to demonstrate the relationship between art criticism and appreciation, and their personal art work.

Create a piece of two-dimensional artwork using any media, form, style and technique to present a theme in response to the critical appreciation in Part A in the white cartridge paper provided. Write an artwork statement of about 50 words to explain how your work is related to your art appreciation. This section carries 80 marks.

General Marking Criteria

With reference to the application of the visual element, the articulation of art media, the technique, the visual effect and visual communication, evaluate the candidates' ability to:

- present the theme in a personal and creative way
- select means of visual self-expression and determine the most appropriate method of communicating an idea, a thought, a feeling, a sentiment, etc.
- demonstrate competence in dealing with visual elements
- select and apply appropriate medium, techniques and processes in the execution and production of a painting.

The mark allocation is listed as below:

Marking Criteria	Performance	High	Medium	Low	Not Shown
Selection and Use of Materials & Techniques	14-16	11-13	8-10	5-7	1-4
Selection and Use of Visual Elements and Principles of Design	14-16	11-13	8-10	5-7	1-4
Relationship between Practical Work and Appreciation & Criticism of the Artwork *	14-16	11-13	8-10	5-7	1-4
Creativity & Imagination	14-16	11-13	8-10	5-7	1-4
Communication of the Theme	14-16	11-13	8-10	5-7	1-4

Critical reflection

The pros of the education system in the east on arts and design education are that it focuses on quality as a premium.¹⁵ In essence, there is focus on cultural values in the Eastern art, such as traditions and ethics, which brings fresh and innovative insights to the Western-dominated art industry. The cultural values, the rapid mass production line and quality finished have helped these countries to grow economically and socially.

The learning method in the east leans towards memorization and repetition on theoretical and practical studies. However, the insufficient thinking processes and ideology backup may lead to hollow artworks. Under the circumstances that the eastern market demands of a profitable artwork, artists and designers need to compromise in their creativity. The society does not concentrate on individual activities unlike in the west which encourages them to become exceptional. Hence, the arts and design students in eastern countries still lack societal support.

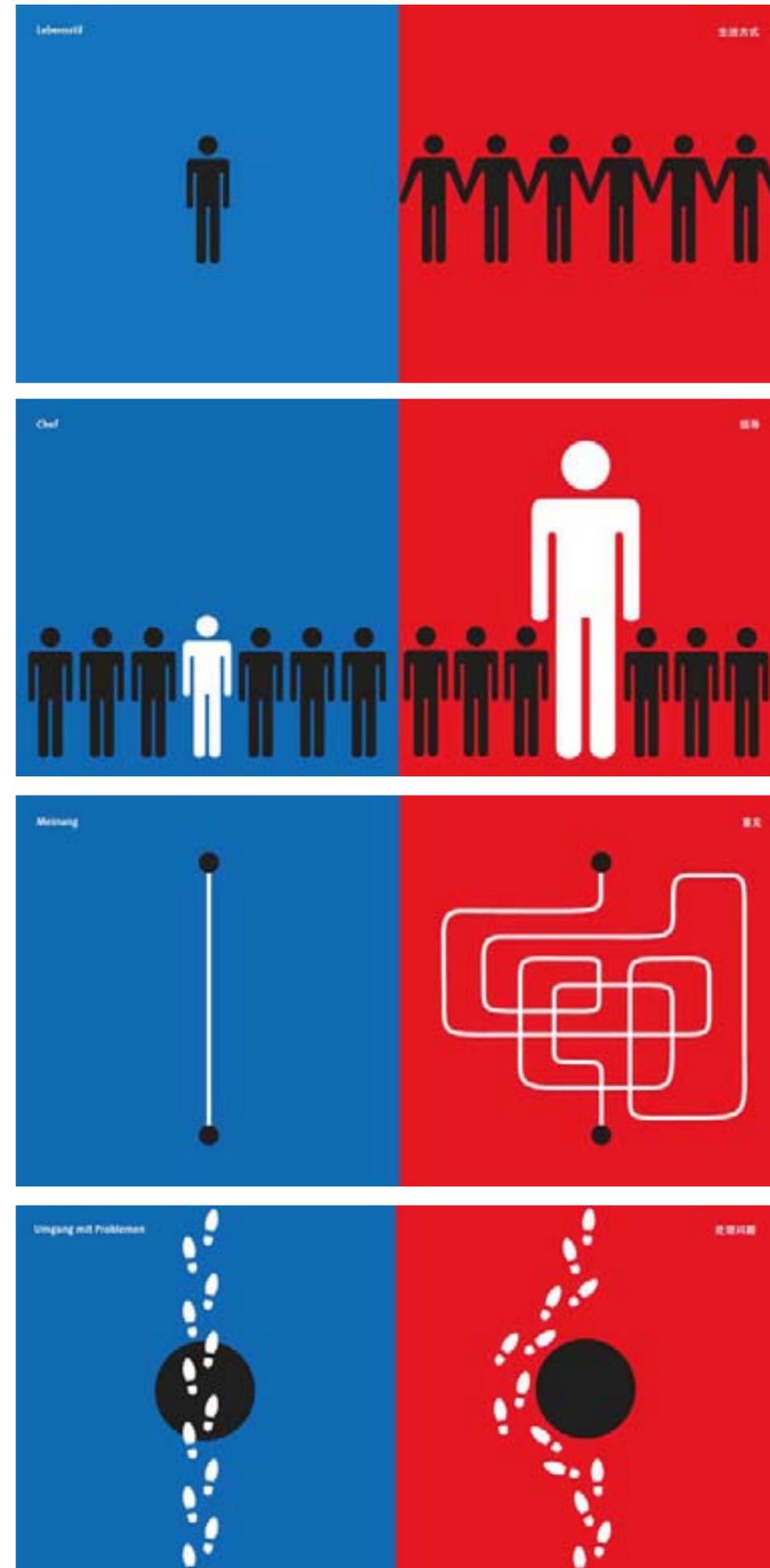
The practices in the West stress the importance of thinking and processes, helping the students to figure out how things are constructed and react to the surroundings. The methods and steps practices in the west are essential for the student to develop their creative process and an artist's mindset. These help enhance personal style and statement as a creative individual.

Despite having a large number of learned people, the western countries tend to have more regard for authority compared to the east. Relatively more abstract or conceptual work is produced, the consequences may be the gap between expectation and functional practices in reality.¹⁶ People challenge that the marking scheme is speculative when the judgment will be rather subjective towards a conceptual artwork or with too many emotions involved.

There are both redeeming and offsetting features in the eastern and western education system of the art and design subject. An education system that embraces high ethical values is imperative in society to avoid social ills. The Asian countries encourage students to work hard, observe ethics, and become productive. Western education system emphasizes subject integration and learning, cultural diversity, multi-literacy, ecological justice, and aesthetics, etc. To simplify the characteristic of both East-west education curriculums, the East curriculum is more suitable for students who wish to be involved in rapid productions, and more career orientated; while in the west, it is more appropriate for students to complete the development not just as an artist but a responsible citizen to society.

15. S. Dobbs. The DBAE Handbook: An overview of Discipline-Based Art Education, Santa Monica: Getty Center for the Arts, 2009

16. Jill Rogers Associates Limited (2008) Mind the gap : expectations, ambiguity and pedagogy within art and design higher education, Cambridge, pp. 125-148.



Illustrations by German based Chinese artist Yang Liu. Comparing the lifestyle and habits of Western (blue) to Eastern (red).
Source: Yang Liu: East meets West, 2015

Suggestion:

Global Art and Design Education Framework

Global education needs to emphasize introducing proper methods and steps, which require alteration between targets and limitations along timelines.

A comprehensive education in art and design should partly be the responsibility of the institution offering the most suitable package of resources, such as tutoring and learning materials, that support the student to discover and exert their talents. Collective responsibility should be embraced in making sure that the student is developing a creative mindset and is self-motivated in learning.

With the support of methods and steps, the Global Art and Design Education Framework remind the important aspects in the Art and Design education systems. In referencing to the previous investigation over the East-West education system and considering the pros and cons of each, the framework is aimed to generate a refined guide on planning a globally applied Art and Design curriculum. Two main stages are suggested in the application. However, the differences in culture, resources, demand etc. should still be considered. Thus alteration should be made in each curriculum.



Stage 1: Early education

The primary concern of the stage is as informative and supportive to the student's interests in the subject while regulating their development progress within their ability.

It is a trail stage beginning with creating a fun learning atmosphere and raises the student's interests to art subject. The best way to learn the subject requires getting away from the textbook and going experiencing. Introducing activity based lessons like field trips, making workshops or museum visiting to the syllabus can show students the visions and broad disciplines in art. This method will help students engage in the subject quickly and give a brief idea of which would be their interest discipline.

This stage will then follow up by consolidating the student's interest in art by teaching them foundation technical knowledge and skills. Within the guidance and support from the institution, the student should be able to produce simple work. Rapid production should be encouraged in this stage, which maintains a constant satisfaction from making.

The idea of imitation in the Design Prototype is a major step should be applied to this stage in the curriculum design. For example, illustrating art or the Art Appreciation practice noted above, methods that help developing skills and familiarity with the processes of producing.

Stage 2: Advance Learning

At the end of Stage 1, the student should be able to narrow down to their particular pathway they are interested in and developed related skills and the habit of self-exploration. Stage two is aimed at introducing the study of ideology and concept as the starting point of a creative process to back up the content of their work and building their portfolio.

The conceptual study, such as mixtures of philosophy, sociology, and psychology is very helpful in solidifying the student's work. The backup of existed theories and researches from the study will avoid in hollow development, weak management and questionable outcome. The practice stimulates students to observe, to be inspired, to understand and to respond to the surroundings; this will as well help the student to recognize and react whenever they are handed any design brief. It is an important method that encourages students thinking and reflecting on our position and perspective as an artist/ designer in doing the work.

The learning of theories and interactive projects should be introduced in Stage 2 as a method of creative practice. Ideologies and Theories are a great foundation and resource in supporting development of functional and sustainable outcomes. The idea of cross subject learning helps widen the student's horizon as well as pushing the boundaries of possibilities. The role of the institution becomes one of mentoring and providing extra support in term of boosting the student's idea with professional opinions rather than teaching or instructing.

At the end of stage 2, students should be able to manage projects on their own from scratch by co-operating their interests and abilities; then further develop this in personal style and portfolio.



Source: Goldsmiths, University of London

2 The Design Prototype

2.1 Research: Reverse Engineering Method

2.2 Steps

2.2.1 Set Ups

- Inspiration
- Design Proposal

2.2.2 Actions

- Content Development

2.2.3 Outcomes

- Responsive
- Sustainability
- Values

“Good design is a matter of discipline. It starts by looking at the problem and collecting all the available information about it. If you understand the problem, you have the solution. It’s more about logic than imagination.”- Massimo Vignelli¹⁷

HUMANIZED DESIGN MANIFESTO	
I am for a design that humanized, simply useful.	
THE SCALE	is not limited. From an object to a campaign, simple to complex.
NATURE OF THE DESIGN	can be an original invention. Adding new circumstances to human life.
NATURE OF THE DESIGN	can be a redesign of an origins, which lead to an advance and better version of it.
THE DESIGN THAT	co-operative with human body. Maximized the function of the design when human involved.
THE DESIGN THAT	responding to the contemporary society. Solving problems to the environment human live in.
THE ENDURANCE	should be long enough for human to be emotionally involved.
*Remarks: Decorative or beautiful count as bonus of a design.	

Humanized Design Manifesto (2014)

The creation of my own design manifesto for the first project.

‘I AM FOR A DESIGN THAT...’ is the first project I did in university which requested us to create our Design Manifesto. We were asked to explore its components, meanings, potential and so, and the manifesto itself as an object, an experience, a system, intervention, etc. that reflects our position as a designer. I found this project is still a significantly effective method for me to frame my future work. By sticking to certain guidelines I set for myself in the manifesto, it allows me to produce work within my expectations.

To begin my final year project, I decided to cooperate this method as my first step to generate a refined framework and structures to carry out the design outcome. By revisiting the Humanized Design Manifesto as rather superficial because the rules are my personal experiences and insights, the Design Prototype is an improved version of the manifesto that operates as a systematic guide of steps that applies to a broader understanding of design process.

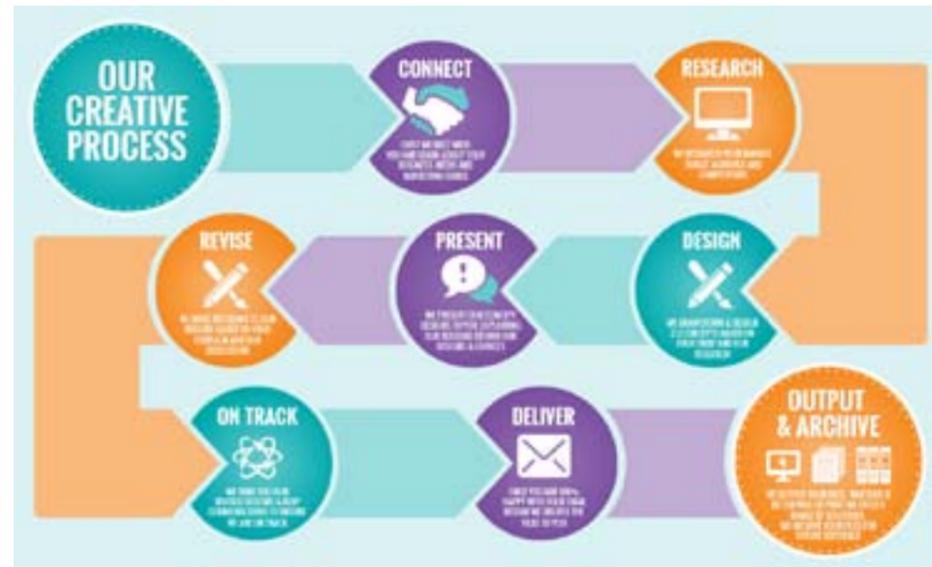
The Design Prototype also challenges the way people take the ‘Design’ as subjective or sentimental matter. The prototype is generated under a standardized investigation and gives rigid pathways to achieve a design through assembled methods and steps. It will help construct a clear vision, increase efficiency in time and processes, and enhance the quality of the design outcome.

17. Rakesh Rachamalla (2010) Vignelli Design, Available at: <http://vignellidesign.tumblr.com/page/2>

Research: Reverse Engineering Method

There are plenty of existing creative methods suggested for the design process. However, I found the guidelines or steps advised are too general and imprecise. I decided to start the research myself, redefining the design process from scratch. By going through different research methods, the Reversing Engineering Method is the most suitable for the development of the Design Prototype.

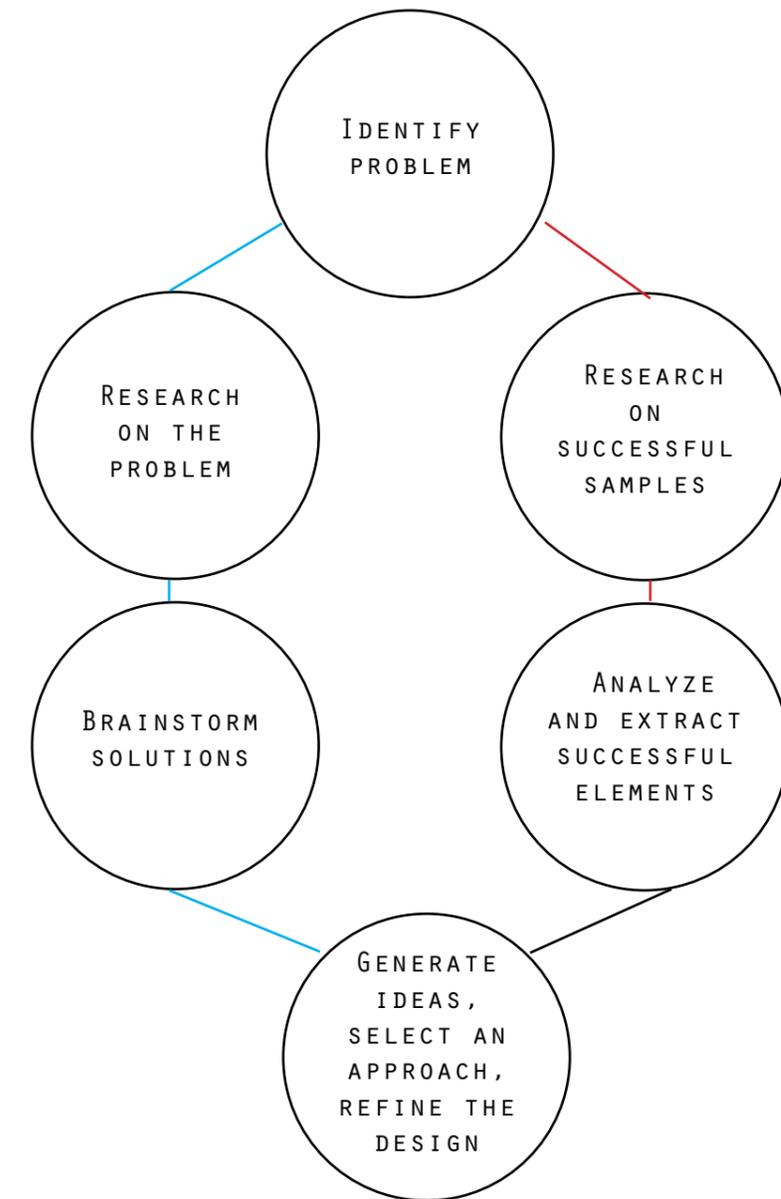
Reversing Engineering is the processes of extracting knowledge or design information from anything man-made and reproducing it or reproducing anything based on the obtained information, a technique that is working backward from collecting statistic and analyzing outcomes rather than start from zero.¹⁸



I found that the steps and methods suggested by existed design processes are rather too general and imprecise. Sources: Chicago Architecture Foundation, Parasive

18. Kevin N. Otto, Kristin L. Wood (2001) Product design, Techniques in Reverse Engineering and New Product Development, Prentice Hall

Usual Design Process vs. Reverse Engineering Process

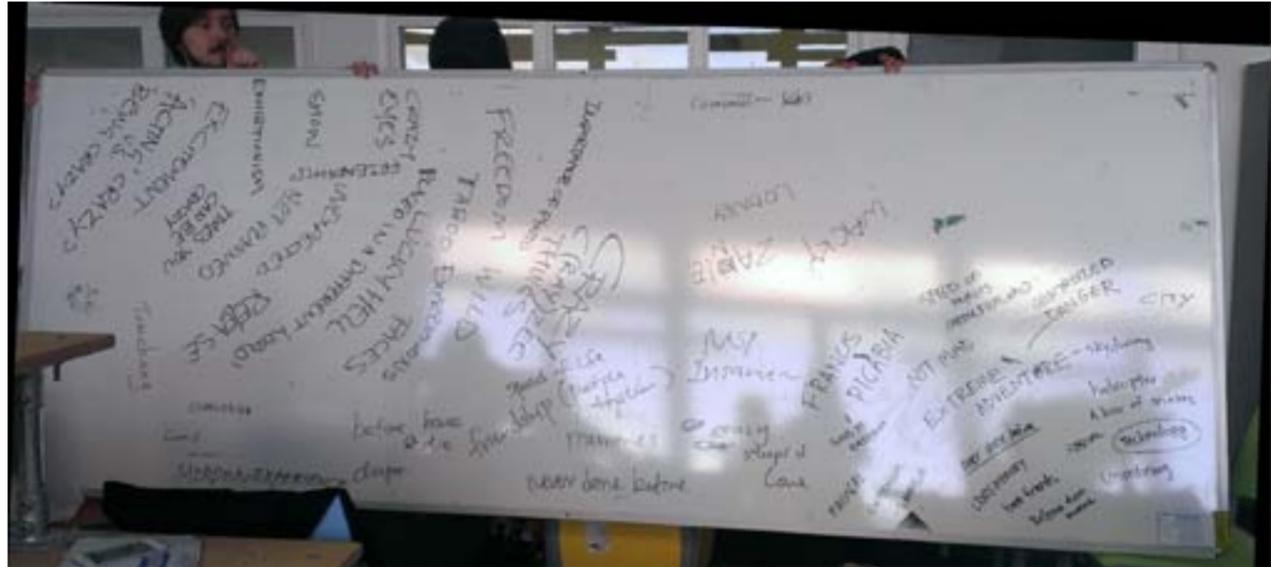


The objective of adapting Reversing Engineering Method is extracting the common steps and methods in design processes used by successful designs or artists. The reverse research is sufficient evidence that generates a more practical Design Prototype.

First, I gather up examples of existing designs and research on successful designers. By going through details including official information, reviews, biography, interviews, and press, etc., try to conduct and reform the method used in the creative processes of the designs and designer. Through analyzing and extracting out the standard ways in these creative processes lead to successful designs, forms the steps in the Design Prototype.

Steps

With references from the data of the researches, the Design Prototype is structured in 3 main stages: Set Ups, Actions, and Outcomes, along with the significant steps in each that help achieve the design outcome.



Set Ups

Set ups are the first step of producing the design. It aims to construct the ideology supporting it and help to clarify the design identity. Going through steps in this stage helps the design familiarize with the useful contents, and avoid time wasted on drastic changes or indecisive issues to progress to the next stage.

The ideology of design is a set of idea with the backup of theories that the designer believe in. The ideology of design could either be original or in referencing to other's that become the core value and motive for any further developments. A clear ideology is required to set up a solid vision of the work, regarding the area of interests, focus groups, scales of impacts, types of art form, etc.



The use of mind map and sketch book is helpful in record and keep track of the idea development.

Inspirations

Inspiration is vital to begin and motivate the development of any design. Inspirations could come from anything that gives an insight to the designer that they desire to learn more and eventually doing things in response to it.

From the research, sources of inspirations are usually scaling from personal to public, examples of imagination, emotions, life experiences, daily life, other people's work and social issues, etc. Observing and questioning are methods that are common to the beginning of successful designs.



Suzanne Vega - Luka



Usually my inspiration is drawn from my personal experiences, like daily life, movies I watched or songs I like.

Design Proposal

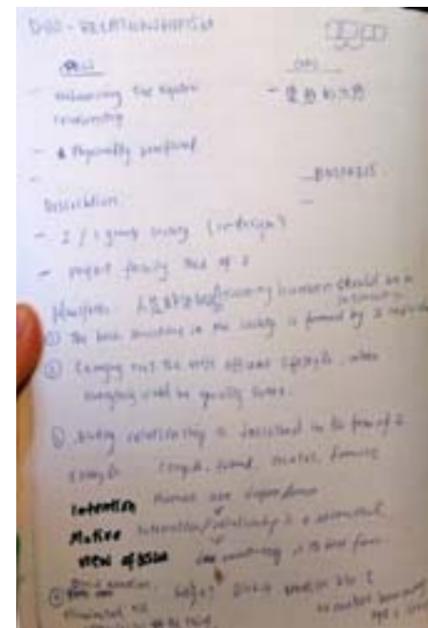
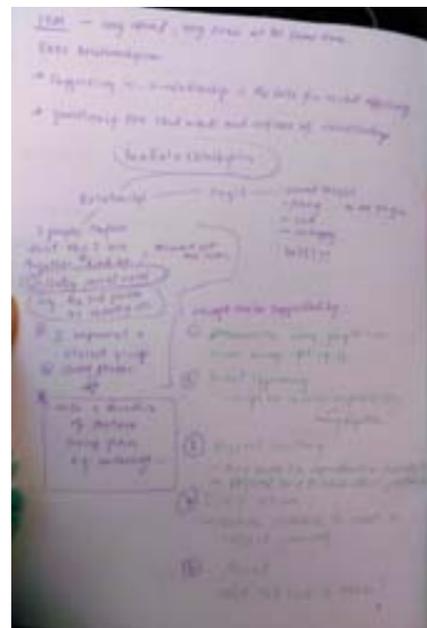
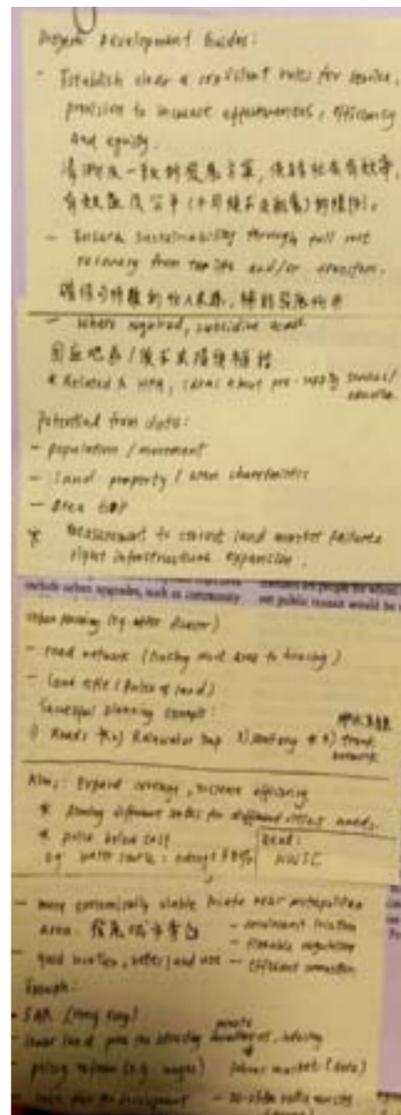
Inspiration may trigger the motive to design, but is not necessarily needed to be reflected directly in the design outcome. The next step is to narrow the broad attempt down into a focused ideology and an objective that the designer could work within.

During the development of the proposal, the designer should first inspect the design's intention and targets. By asking what is the design? How you're doing it and why? Who are you doing it for? etc. This will help the designer to fulfill their vision of the design outcome. After the self questions-answers method, researching the intention and targets are an important step to finding evidence that backs up the idea to a handy design proposal.

Sufficient research will help maximize the function of the design. In recalling Part 1 of this report, the designer needs to pay attention to the research of limitation of the targets, for example, the physical limitation of the users, the accessibility of resources, technical skills and so on. The designer should balance the ambition to the actual practice, having a reasonable goal whilst fitting around the possibility.

Actions

When the detailed design proposal is made, the design can move forward with action taken. These steps are going to test the whether the outlines of the proposal are workable or not and help to bring the actual design alive.



Content Development

The first step is doing experiments over the contents proposed in a design proposal. By testing on the materials, methods, techniques and so on, the way of developing the design varies with the result of each experiment. By continuous of testing, revisiting, and adjustments, the designer will conduct the best suitable combination to produce the final design.

When deciding the content of the outcome, the designer should consider balancing the three keys differences in east-west design process mentioned in Part 1: Imitation vs. Originality; Practical vs. Conceptual; Limitation/ Instructions vs. Creative Freedom. The ratio of each element to the other should be flexible in response to the goals and targets.

Notes and story board developed from my previous project.

“We like design to be visually powerful, intellectually elegant and above all timeless.” - Massimo Vignelli¹⁷

Outcomes

Thanks to the convenience of technologies, it may be easy to get the work done.

However, it is difficult to produce a successful design. From the reverse research for the Design Prototype, there are three important criteria to meet for successful designs.

Responsive

The priority of a successful design should be directly responding to the intention raised in the design proposal. The design could act like a tool, a resolution, an answer, or a statement of the design goals and targets.

Sustainability

Successful designs are never a dead end and always have the potential to go through more creative processes to generate something else. The sustainable design should allow the designer to keep on exploring possibilities. Methods of maintaining the designs sustainability could be a continued investigation, broadening of visions, maximizing users targets, altering along culture impacts, etc.

Values

Last but not least, the design itself should hold certain quality. Apart from considering the actual value, i.e. money and the production cost, but the added value regarding an artwork. For example, that could be the design’s appearance, beauty, technique, functionality, impact and so on. Moreover, a successful design should be a statement of the designer in incorporating personal styles and ideology.

3 Final Design Con Artist Collections

The final design is developed under the steps and methods suggested in the Design Prototype as a demonstration of its functions. The report records stages in design processes gives critical reflections on the practice of the Design Prototype.

3.1 Set Ups

- 3.1.1 Inspiration
- 3.1.2 Ideology
- 3.1.3 Objectives

3.2 Actions

- 3.2.1 Content Development:
Con Artist Collection
- 3.2.2 Experiment:
Photographer Kit

Set Ups



Inspirations

I started my journey of volunteering for YMCA back in high school and with some good friends; we established our volunteer group names V-FA (Volunteer for All).

One of the most memorable services I have done throughout years of volunteering was my first visit to a mentally handicapped center. I remembered it took us some time to warm up to them since they were quite insecure or even unstable around strangers. Our volunteer group arranged a drawing session with them and taught them to fold the colored paper into airplane then fly it in the hall. It was a happy and meaningful visit, I was surprised and impressed by some of the candidate's ability in drawing.

Some of them showed natural talent in art, for example with arranging colors or unique and imaginative genres in the drawing.

Compare to a normal adult development; the candidates experienced difficulties in learning progress as in communication or physical activities, but that didn't hinder their appreciation of beauty. Their nature sense and talent in art were demonstrated from the work they produced. The visit inspired me a lot, and I kept it in mind since then that I want to do something for them with the education of art.

Ideology

The visit touched my insight into the creation of art and beauty; I assumed that art is something born of human nature. The notion of “the aesthetic” is a concept from the philosophy of art in which the perception of beauty occurs. We cannot neglect that every known culture appears to possess art in forms of narratives, image making, carving, whittling, sculpting, chanting, dance, song, decoration, acting, mime and so on.¹⁹ According to Noël Carroll, an American philosopher specializing in contemporary art, suggests that if the worldwide distribution of art cannot be explained by culture diffusion, it is alternatively recommended that arts have its origins in something common to humankind, something bred in the bones. Human nature is at least part of the explanation of why we have art as we know it.²⁰

People may still protest the idea of art and definition of beauty is biased by emotions or senses, they neglected the fact that these factors can be explained scientifically. Neuroscience studies have convincingly shown that the brain areas involved in aesthetic responses to artworks overlap with those that mediate the appraisal of objects of evolutionary importance, such as the desirability of foods or the attractiveness of potential mates.²¹

These studies show that art has an intimate relation to the human history and evolution and proves my beliefs in art and beauty.

Objectives

I want to include the theory above and my interests in helping people to the final design. The objective of the design is to help to discover the user’s hidden potential of creating artwork.

The design is targeted at people haven’t received any formal training in art and design. The design will be a medium that encourages users to enjoy the process of making arts, a tool of self-expression and discovering to the satisfaction of creations.

20. Noël Carroll, *The Journal of Aesthetics and Art Criticism*, Vol. 62, No. 2, Special Issue: Art, Mind, and Cognitive Science (Spring, 2004), pp. 95-107

21. Steven Brown, Xiaoqing Gao (2011) ‘The Neuroscience of Beauty’, How does the brain appreciate art?

Actions

A con artist (n.): A person who cheats or tricks others by persuading them to believe something false
- Cambridge Dictionary



Illustration of the Con Artist Collection

Content Develop: Con Artist Collection

The first draft of the design is a tool that aims to subvert the standard practice of learning art and producing artwork. Rather than study the basic principles and techniques from scratch, or spending time on perfecting it, a collection is a tool that does little tricks to help non-professionals create quality work. This also redefines the creative process that now begins with satisfaction in the outcome then develops the interests after.

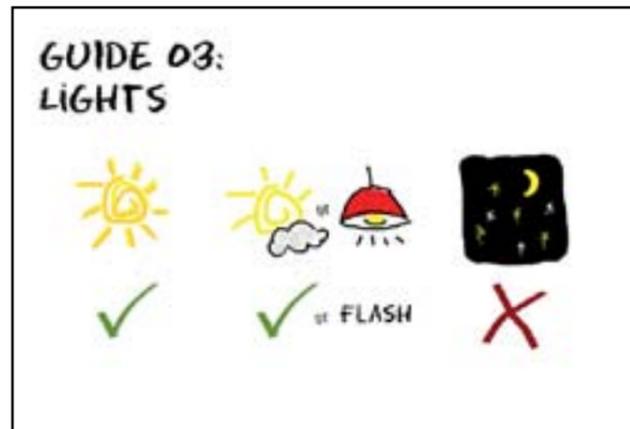
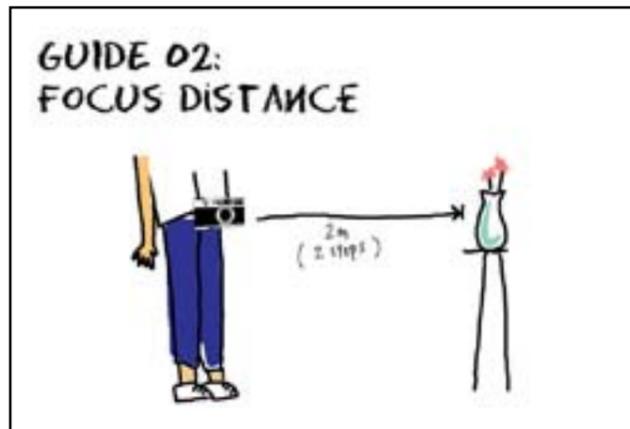
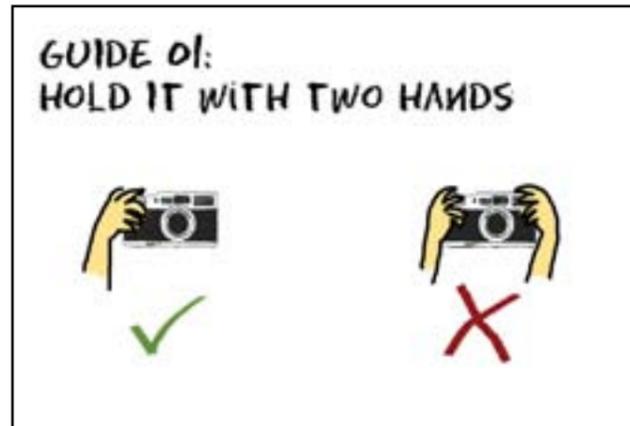
‘Con artist’ always seems to be a derogatory term with a bad reputation. However, I found it interesting while using ‘artist’ in the phrase and making their work believable is not a bad thing at all; in other words, ‘con artist’ is an artist who does little mind tricks and can get work done despite the given process. Naming the design as Con Artist Collection perfectly fits the concept on skipping the formal paths and once again, challenges people’s perspectives on the norms.

In Part 2 of the report, imitation is an important step and method to provide rapid practices of techniques and a similar vision of the outcome for an artist before being creative. The Con Artist Collection altered and simplified the creative learning process, by providing tools and guides to imitate and aimed to produce a higher rate of successful outcomes. The fulfillment of producing a successful outcome will also help the user quickly engage and develop their interest after trying the collection.

Experiment: Photographer Kit

The original idea of the Con Artist Collection consists of multiple kits with obvious or twisted steps that help develop art armature. The final design I've chosen is the Photographer Kit, as photography is one of my strengths in design.

As the target user of the Photographer Kit is new to photography, they are assumed to have zero knowledge of it. Rather than teaching them the fundamental principles or theory of photography or the mechanics of how camera and film work, the kit will provide a simplified method that helps capture a decent image straight away.

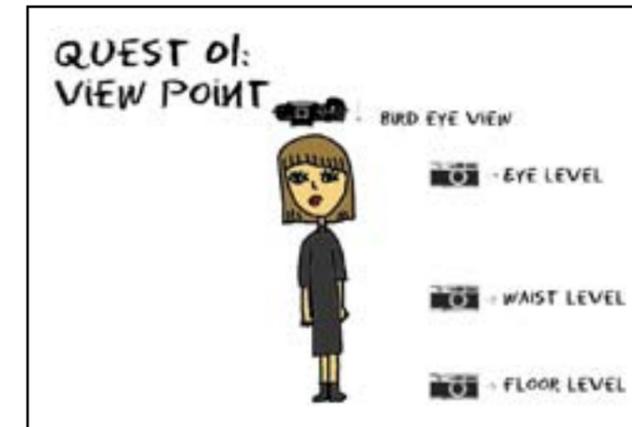


The Photography Kit is designed as a card game. In the kit it comes with two stacks of cards, one is composition, and one is subjects.

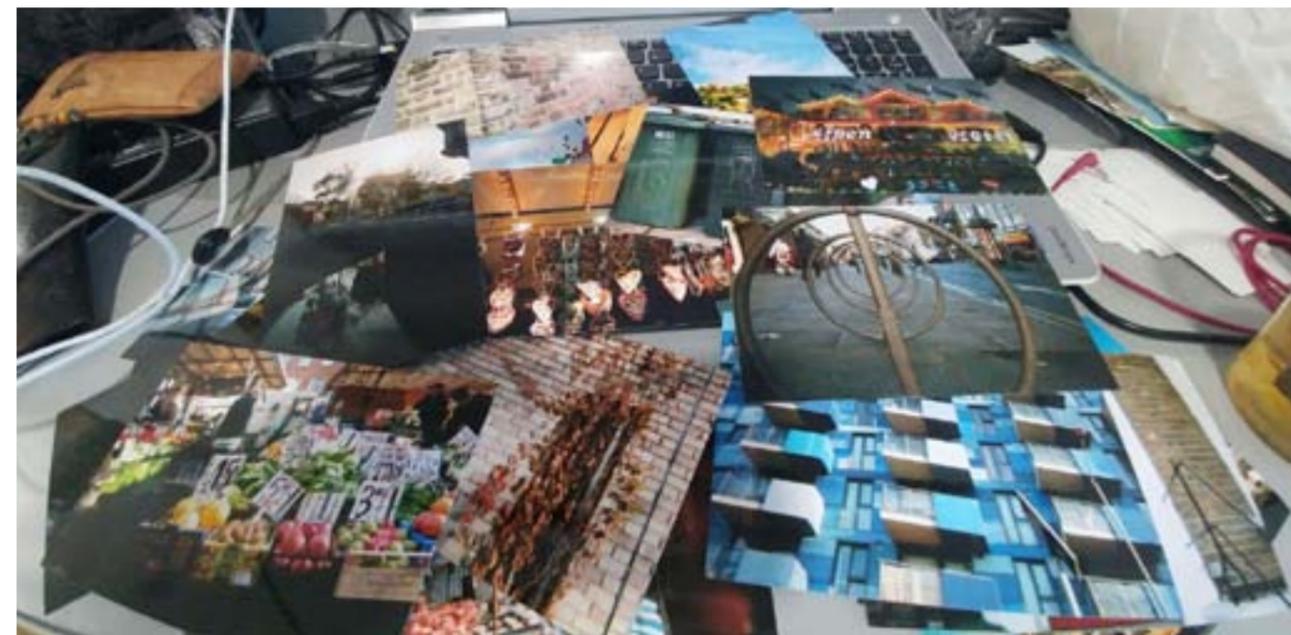
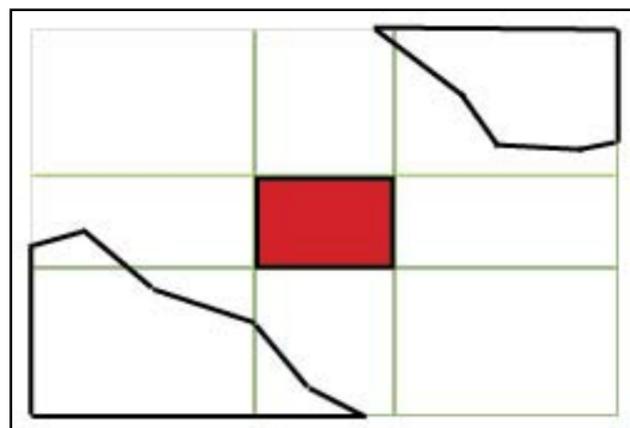
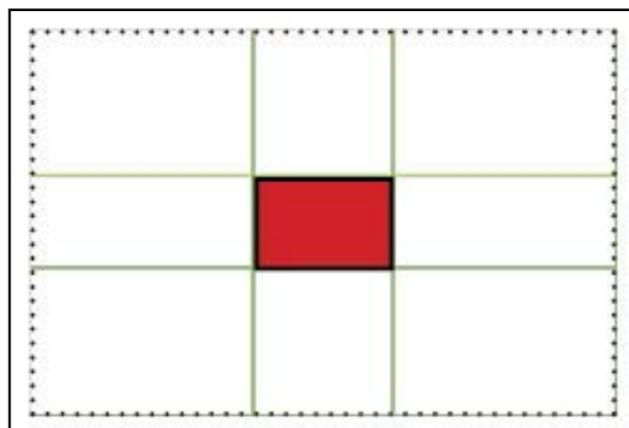
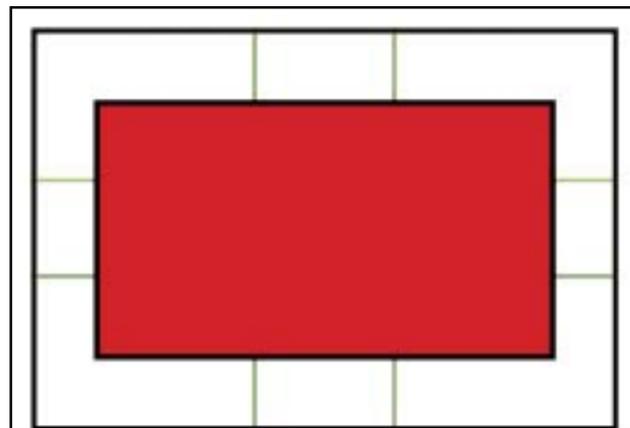
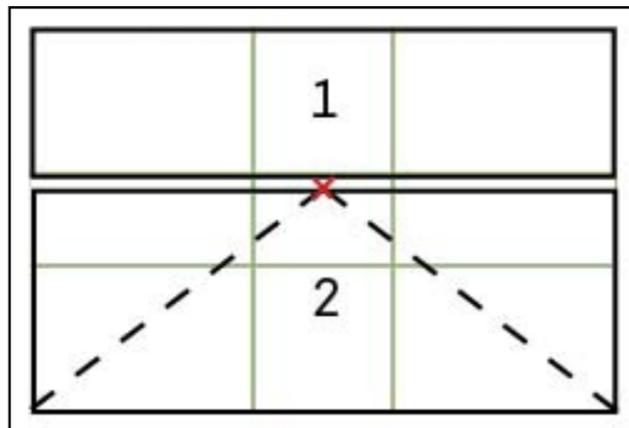
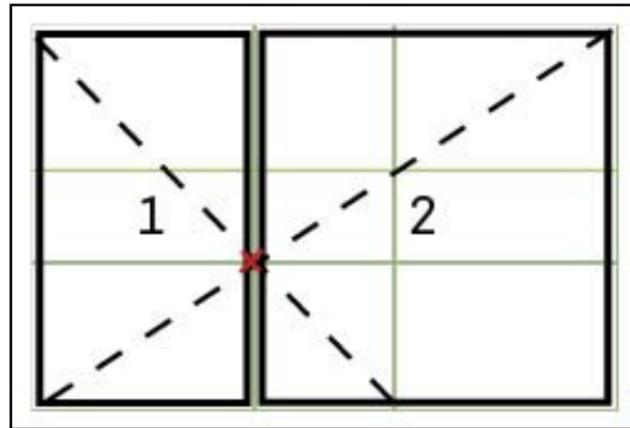
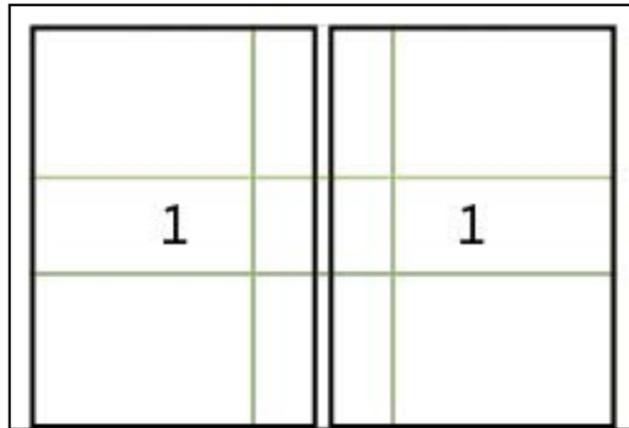
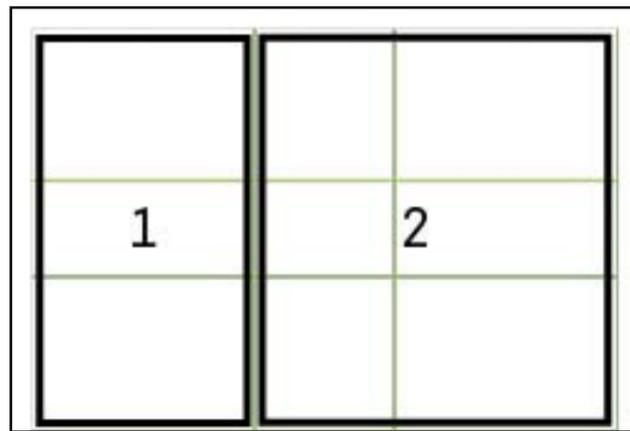
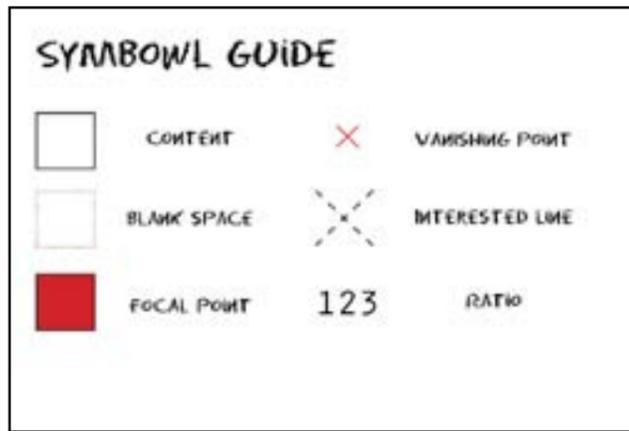
The composition stack of cards is transparent with printed signs and grid guides that visualize of some of the photography composition, like the golden ratio and rules of third. Just like when people use the pencil or thumb to measure the ratio of the life object to their sketch, the user can point the transparent sheets as a reference to the frame arrangement of what they want to capture. The objects stack is simple, giving some hints of what the subjects and content of what they can capture.

As mentioned in the previous part, instructions and imitation are basic methods in a creative process; since the impression of composition may still be confusing for the users, the kit will include an examples booklet of taken photos with different compositions to give an instance vision of how to set the frame.

First, the game starts like others, with an instruction sheet of rules that only maximize the chance of having an image. Then, pick one card each in both stacks, the quest is to take a picture of the chosen object with the composition.



First trail of the card game design, with rules, quests and composition examples.



I asked a non art profession friend to help testing the trail design of the Photographer Kit with a disposable camera. I love the idea of using film instead of digital camera since the user cannot see the frame through live view. This will simulate the satisfaction and excitement on developing a successful film as a photographer perspective. I love the raw texture of film that gives professional like touches.

The composition guide will be printed on transparent plastic. The plastic cards help the user simply point and compose the frame then shoot.

Conclusion

The report gives a great opportunity for me to review years of art and design study and reflection on my design processes.

I have considered the methods and steps in which eastern and western design practices operate in education from a personal perspective. From this, I have explored what is valued in my experiences of design education and propose that there is potential for these to be fed back into guidelines for setting design projects in educational contexts.

This report is addressing the variables in art and design education and in which way they are altering the learning experiences and development of design processes. The report gives insights that contemplate and beneficial to both educators and students who related to the creative practices.

This report is established from my design process, by challenging the existed, breaking the rules and refines the design.

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