CreativeToy
by IMPROVEKIT

- CreativeToy
  - GroupToy
    - MurderBoard
      - OPUS
      - PMI
    - Brainstorming
      - AloneBrainstorming
      - Brainwriting
      - VisualBrainstorming
    - Ricestorming
    - PrioritizingGuide
  - LinearToy
    - AnalysisToy
      - IdeaBox
      - Matrixes
        - IdeaMatrix
          - AdvertisingIdeaMatrix
        - KeywordMatrix
        - UserFeatureMatrix
        - ForecastingMatrix
      - PhoenixQuestions
      - ScenarioAnalysis
        - ForceFieldAnalysis
        - FutureScenario
      - ToothacheTree
    - OrganizerToy
      - AttributeListing
      - MindMap
      - Reverser
      - SCAMPER
      - Splitter
    - StimulationToy
      - DiversityToy
      - HallOfFame
        - DirectorsBoard
      - Ideatoons
      - OpportunityWheel
      - RandomStimulator
  - Game
    - GO
    - IdeationGame
    - LanguageGame
    - MemoryPlay
    - Panajedrez
    - PhraseGame
    - StorytellingGame
    - SynecticsGame
  - IntuitiveToy
    - AnalogyMixer
    - ChillingOut
    - ColorJacuzzi
    - DaliImagery
    - DreamDiary
    - Dreamscape
    - FantasyQuestions
    - HieroglyphicBook
    - IdeaIncubator
    - PersonalMentor
    - Sketcher
  - Affirmation
    - AutoAffirmation
    - CreativeAffirmation
  - ExerciseToy

ContentAnalysis
CreativeRegistry
IdeaRegistry
AdvertisingIdeaRegistry
ThoughtRegistry
ProblemRegistry
CustomBreak
Exerciser
AttentionExerciser
TinyTruths
IntuitionExerciser
IntuitiveWritting
IdeaClassificator
IdeaQuota
Listing
DirectoryListing
MindFeed
Reading
PreviousSummary
ReadingNotes
ReadingThoughts
Repository
StayTuned
Wander
ChallengeProgram
Challenger
ProblemAnalyzer
TicToc

Introduction

Semantic terms

1. "Intuitive"

1.1. PsychicEvent
1.2. HypnogogicImage
1.3. HypnogogicQuestion
1.4. DreamQuestion
1.5. PsicoSynthesis
1.6. IntuitiveSolutionComponent
1.7. HieroglyphicSet
1.8. Fantasy

2. "Toys-Analysis"

2.1. IdeaBox
2.2. ForceFieldAnalysis
2.3. PMI
2.4. KeywordMatrix
2.5. PhoenixQuestions
2.6. ToothacheTree
2.7. MurderBoard
2.8. AttributeListing
2.9. Reverser
2.10. IdeaMatrix
2.11. SCAMPER
2.12. AnalysisToy
2.13. MindMap

2.14. FutureScenario
2.15. Splitter
2.16. ScenarioAnalysis
2.17. OPUS

3. "Practices-Games"

3.1. LanguageGame
3.2. ZodiacalSign
3.3. IdeationGame
3.4. Panajedrez
3.5. PracticeField
3.6. SynecticsGame
3.7. PracticeFieldConstraints
3.8. PhraseGame
3.9. GO
3.10. Game

4. "CTS-Qualities"

4.1. Explicit
4.2. Implicit

5. "Design-Patterns"

5.1. DesignOperation
5.2. DesignPattern

6. "CTS-Context"

6.1. CTSDiscipline
6.2. ScientificField

7. "CTS-Collections"

7.1. SocialSpace

8. "CTS-Behaviour"

8.1. TransepistemicArena
8.2. Scientist
8.3. ScientificCommunity

9. "Process-Methods"

9.1. CreativityMethod
9.2. Method
9.3. Bricolage
9.4. MICORBS
9.5. CPSMethod
9.6. LateralThinkingMethod
9.7. ConstraintsMethod
9.8. DeBonoCreativityMethod
9.9. ARIZMethod
9.10. Hermeneutic
9.11. SynecticsMethod

9.12. PreparationMethod
9.13. CreativityMethodCategory
9.14. ISCPSMethod

10. "Analysis"

10.1. Constraints
10.2. Signal
10.3. AttitudeChangeSignal
10.4. ConceptModel
10.5. NonFunctionalRequirement
10.6. Need
10.7. Requirement
10.8. ValueChangeSignal
10.9. AttributeCombination
10.10. MatrixProductCategory
10.11. Keyword
10.12. TrendPattern
10.13. Scenario
10.14. Trends
10.15. Specification
10.16. ForcePattern
10.17. CreativeCycleConstraints
10.18. Analysis
10.19. PrototypeModel
10.20. LatentNeed

11. "Process-Steps"

11.1. MICORBSOrganization
11.2. ExplorativePhase
11.3. DevelopmentalThinkingStage
11.4. StrategyDevelopmentVisionStep
11.5. ConnectionMakingStage
11.6. Step
11.7. MICORBSCommunications
11.8. CPSMethodDivergentPhase
11.9. Iteration
11.10. PuttingTheProblemAwayStage
11.11. MICORBSIdeaDevelopment
11.12. MICORBSBriefingBoard
11.13. CPSMethodStage
11.14. MICORBSPlanning
11.15. MICORBSRetrieval
11.16. SelectionPhase
11.17. StartingPoint
11.18. CPSMethodConvergentPhase
11.19. InsightStage
11.20. ProblemFindingStage
11.21. MICORBSSynapse
11.22. Procedure
11.23. EndingPoint
11.24. CreativeProcessStage
11.25. Algorithm
11.26. GenerativePhase

11.27. IncubationStage
11.28. Stage
11.29. NextStep
11.30. DirectEffortToSolveStage
11.31. SynecticsStage
11.32. Operation
11.33. ProblemFramingStage
11.34. VerificationStage
11.35. PreparationStage
11.36. CollectPhase
11.37. PrototypingStage

12. "Design-Context"

12.1. RealisticScenario
12.2. DesignProblem

13. "Problem-Factors"

13.1. Obstacle
13.2. Opportunity
13.3. Threat
13.4. ProductVariable
13.5. Condition
13.6. SubProblem
13.7. Cause
13.8. Force
13.9. Goal
13.10. DecisionForce
13.11. Parameter
13.12. Strength
13.13. Risk
13.14. Weakness
13.15. ProblemParameter
13.16. Factor

14. "Problem-Questions"

14.1. Riddle
14.2. How
14.3. Question
14.4. Answer
14.5. Who
14.6. Why
14.7. When
14.8. FeedbackQuestionCategory
14.9. WhatIfQuestion
14.10. SituationalQuestion
14.11. SubjectQuestion
14.12. ProblemStatement
14.13. YesNoQuestion
14.14. What

15. "Design-Process"

15.1. DesignReflectionQuestion

15.2. CreativeKnowledgeWorkProcess
15.3. MetaDesign
15.4. MetaphoricalDesignProcess
15.5. ValidationDesignStep
15.6. MetaDesignProcess
15.7. CoDesignStage
15.8. DesignProcess
15.9. DesignStage
15.10. ConceptualDesign
15.11. SituatedCreativeDesignProcess
15.12. ConceptualDesignThinking
15.13. SituatedCreativeDesignAnalysisStep
15.14. DistributedDesignStage

16. "Interaction"

16.1. Interaction
16.2. Chat
16.3. InterpersonalCommunication
16.4. Speech
16.5. MICORBSIteraction
16.6. Meeting
16.7. Conversation
16.8. FreireDialogue
16.9. Communication
16.10. Negotiation
16.11. BohmDialogue
16.12. DaliMessage
16.13. VideoChat
16.14. Dialogue

17. "Narrative"

17.1. Scheme
17.2. Verfremdungseffekt
17.3. DaliPhrase
17.4. Syntax
17.5. Hyperbole
17.6. Quotation
17.7. Genre
17.8. HypertextSieve
17.9. Poem
17.10. DaliCharacter
17.11. TextMicroStructure
17.12. Statement
17.13. Glossary
17.14. HypertextPattern
17.15. Sentence
17.16. Paradox
17.17. StrategyNarrativeGenre
17.18. ShortStory
17.19. Trope
17.20. Rhetoric
17.21. DaliWord
17.22. Proverb

17.23. Narrative
17.24. TextMacroStructure
17.25. Synonym
17.26. Story
17.27. ArgumentationCategory
17.28. HypertextMirrorworld
17.29. Drama
17.30. Metaphor
17.31. Myth

18. "Process-Guidelines"

18.1. PointOfViewDistanceHeuristic
18.2. ScienceOfQualitiesResearchPrinciple
18.3. Guidelines
18.4. DeferredEvaluationHeuristic
18.5. CreativeProcessHeuristic
18.6. ExcursionPrinciple

19. "Toys-Problem"

19.1. CheckList
19.2. ProblemRegistry
19.3. ChallengeProgram
19.4. Challenger
19.5. ProblemAnalyzer
19.6. PrioritizingGuide

20. "Software"

20.1. UsageProfile

21. "Order-Archetypes"

21.1. RelativeAchievementArchetype
21.2. ProjectSystemSponsorFluctuation
21.3. SystemArchetype
21.4. UnderachievementArchetype
21.5. SuccessToTheSuccessfulArchetype

22. "Design-Approaches"

22.1. SituatedDesignApproach
22.2. DesignBySurvivalApproach
22.3. DesignApproach
22.4. WittgensteinianDesignApproach
22.5. DesignByCollaborationAndConfrontationApproach

23. "Toys-Brainstorming"

23.1. BrainstormingIdeaCategory
23.2. Ricestorming
23.3. NameSet
23.4. VisualBrainstorming
23.5. BrainstormingList
23.6. Brainwriting

23.7. BrainstormingPrinciple
23.8. AloneBrainstorming
23.9. Brainstorming

24. "Order"

24.1. Interrelationship
24.2. ComplexIterationCycle
24.3. Connection
24.4. EvolutionaryCoupling
24.5. IdeaPattern
24.6. Category
24.7. Possible
24.8. ItemOrganization
24.9. Chaos
24.10. DaliComponent
24.11. ImplicateOrder
24.12. Cluster
24.13. Hierarchy
24.14. Structure
24.15. CognitiveDistance
24.16. Comparable
24.17. Subsystem
24.18. IdeaClassification
24.19. EdgeOfChaos
24.20. Part
24.21. Multicoupling
24.22. Order
24.23. DaliLink
24.24. Gestalt
24.25. DynamicSystem
24.26. Analogy
24.27. Attractor
24.28. FractalStructure
24.29. Relationship
24.30. Bridge
24.31. Web
24.32. Instance
24.33. Generalization
24.34. PoeticsOfRelationships
24.35. SystemStructure
24.36. Superstructure
24.37. Alternative
24.38. Impossible
24.39. Theory
24.40. Classification
24.41. Template
24.42. EmergentOrder
24.43. System
24.44. DaliAssociation
24.45. Whole

25. "Toys-Stimulation"

25.1. HallOfFame

25.2. DirectorsBoard
25.3. DiversityToy
25.4. OpportunityWheel
25.5. RandomStimulator
25.6. Ideatoons

26. "Toys-Intuitive"

26.1. IntuitiveWritting
26.2. Dreamscape
26.3. DaliImagery
26.4. DreamDiary
26.5. IntuitiveToy
26.6. AttentionExerciser
26.7. PersonalMentor
26.8. ChillingOut
26.9. IntuitionExerciser
26.10. ColorWheel
26.11. FantasyQuestions
26.12. HieroglyphicBook
26.13. Sketcher
26.14. IdeaIncubator
26.15. ColorJacuzzi
26.16. AnalogyMixer

27. "Problem-Business"

27.1. PracticeFieldForProjectManagementGoodPractice
27.2. StrategyNarrative
27.3. Competitors
27.4. Party
27.5. Client
27.6. BusinessModel
27.7. RationalProduct
27.8. Market
27.9. Product
27.10. LowEndProduct
27.11. Positioning
27.12. Service
27.13. TalentCostFactor
27.14. NewProductPerformanceFactor
27.15. MarketingFeedbackQuestionCategory
27.16. BusinessOpportunity
27.17. Strategy
27.18. Business

28. "Person"

28.1. Consumer
28.2. People
28.3. CommunityOfPractice
28.4. CreativePerson
28.5. PersonGroup
28.6. Team
28.7. CreativeGroup
28.8. Organization

28.9. InterdisciplinaryTeam
28.10. Person
28.11. WisePerson
28.12. IdeaPeople
28.13. Society

29. "Problem-Context"

29.1. ExpertiseContext
29.2. Fact
29.3. Limit
29.4. Pragmatics
29.5. Field
29.6. Surroundings
29.7. Domain
29.8. Workplace
29.9. InformationAvailabilityContext
29.10. DialogueContext
29.11. Background
29.12. OrganizationalBoundary
29.13. Reality
29.14. Scope
29.15. Rupture
29.16. Habitat
29.17. ReinforcingFeedbackLoop
29.18. ExperimentationContext
29.19. BalancingFeedbackLoop
29.20. AssociationContext
29.21. Worlds
29.22. Cycle
29.23. MicroWorld
29.24. Local
29.25. Gap
29.26. CreativeIndustry
29.27. Challenge
29.28. Loop
29.29. Discipline
29.30. Situation
29.31. ParallelWorlds
29.32. Global
29.33. Circumstance
29.34. Context
29.35. ProblemParameterCombination
29.36. FantasyWorld
29.37. Event
29.38. PressureContext

30. "Stimulation"

30.1. UncommonStimulus
30.2. Illusion
30.3. MemoryTool
30.4. AtypicalStimulus
30.5. InspirationSpace
30.6. Serendipity

30.7. Synchronicity
30.8. Randomly
30.9. RandomWord
30.10. PonzoIllusion
30.11. Stimulus
30.12. TimeAlarm
30.13. Surprise

31. "Qualities"

31.1. Diversity
31.2. ColorQuality
31.3. Capability
31.4. Similarity
31.5. IdentityQuality
31.6. Fluency
31.7. CreativeThinkingQuality
31.8. ProcessAttribute
31.9. NonVerbal
31.10. Valuable
31.11. Original
31.12. DegreeOfLife
31.13. BetterProductQuality
31.14. Innovative
31.15. Quantity
31.16. Responsibility
31.17. Verbal
31.18. Attribute
31.19. Aspect
31.20. Example
31.21. Concrete
31.22. Subjective
31.23. Negative
31.24. Abstract
31.25. Name
31.26. Acceptable
31.27. Unstable
31.28. Coherent
31.29. Function
31.30. Visual
31.31. Better
31.32. Flexible
31.33. Positive
31.34. Dimension
31.35. TeamDiversity
31.36. Variety
31.37. PriceAttribute
31.38. Elaborated
31.39. Quality
31.40. Avantgarde
31.41. Harmony
31.42. Objective
31.43. Irrational
31.44. DaliTrait
31.45. Creative

31.46. Similar
31.47. Known
31.48. Absurd
31.49. Ethos
31.50. Mutable
31.51. Tangible
31.52. EmergentQuality
31.53. Essence
31.54. Rational
31.55. DaliForm
31.56. Unknown
31.57. Feature
31.58. Measure
31.59. Rhythm
31.60. Complex
31.61. Simple

32. "Process-Outcomes"

32.1. IdeaCombination
32.2. Merge
32.3. UnintendedConsequence
32.4. RawMaterial
32.5. Change
32.6. Combination
32.7. Synthesis
32.8. Facility
32.9. Collage
32.10. Consequence
32.11. CreativeOutcome
32.12. Response
32.13. Variation
32.14. Integration
32.15. ThoughtCombination
32.16. Effect
32.17. Result
32.18. Outcome
32.19. Success
32.20. Transformation

33. "Problem"

33.1. Issue
33.2. Criteria
33.3. Principle
33.4. ConceptualSpace
33.5. Critical
33.6. Policy
33.7. Solution
33.8. Priority
33.9. QuickSolution
33.10. FunctionFollowsFormPrinciple
33.11. KeyElement
33.12. Rationale
33.13. ProblemSolvingSession

33.14. PriorityList
33.15. Rule
33.16. Contradiction
33.17. IllDefinedProblem
33.18. ProblemComponent
33.19. Problem
33.20. Ethics
33.21. Heuristic
33.22. Subject
33.23. SolutionSpace
33.24. Possibility
33.25. ObjectiveList
33.26. VirtualMeeting
33.27. ProblemSpace
33.28. StructuredApproachPrinciple

34. "CTS-Practices"

34.1. Science

35. "Toys-Practices"

35.1. PreviousSummary
35.2. DirectoryListing
35.3. IdeaClassificator
35.4. ContentAnalysis
35.5. Exerciser
35.6. TicToc
35.7. AutoAffirmation
35.8. Repository
35.9. TinyTruths
35.10. CreativeAffirmation
35.11. CustomBreak
35.12. StayTuned
35.13. ThoughtRegistry
35.14. IdeaQuota
35.15. Listing
35.16. ReadingThoughts
35.17. IdeaRegistry
35.18. MindFeed
35.19. Wander
35.20. ReadingNotes
35.21. Affirmation
35.22. Reading

36. "Representations"

36.1. Typical
36.2. SelfImage
36.3. Denotation
36.4. SemioticSign
36.5. Semantic
36.6. MentalModel
36.7. Schema
36.8. Stereotype
36.9. MentalImage

36.10. Archetype
36.11. Level
36.12. Mockup
36.13. CreativityMap
36.14. Allegory
36.15. Meaning
36.16. Imagery
36.17. Description
36.18. Representation
36.19. Sign
36.20. DaliSymbol
36.21. DaliLanguage
36.22. Hieroglyph
36.23. Plane
36.24. Prototype

37. "Toys"

37.1. GroupToy
37.2. LinearToy

38. "Design-Actions"

38.1. ScandinavianApproach
38.2. DesignBackgroundResearch
38.3. FeaturesModelling
38.4. RepresentationalTalkback
38.5. CreativeDesigning

39. "Practices-Approaches"

39.1. Approach
39.2. CreativityTemplateApproach
39.3. TotalFreedomApproach
39.4. ScienceOfQualitiesApproach
39.5. StructuredApproach
39.6. SurrealisticApproach
39.7. OrganizedApproach
39.8. DadaisticApproach
39.9. InspiredApproach
39.10. StrategicApproach
39.11. SystemApproach

40. "Design-Qualities"

40.1. DesignBehaviour

41. "Collections"

41.1. DaliMatrix
41.2. Space
41.3. Texts
41.4. Sequence
41.5. DaliMap
41.6. DaliSet

42. "Person-Roles"

42.1. Writer
42.2. Collaborator
42.3. Bricoleur
42.4. CreativePersonRole
42.5. Participant
42.6. Facilitator
42.7. Sponsor
42.8. User
42.9. Member
42.10. Expert
42.11. Mentor
42.12. Celebrity
42.13. Actor
42.14. Leader
42.15. PersonRole
42.16. Manufacturer
42.17. Contact
42.18. Critic

43. "Design-Representations"

43.1. DesignRepresentation

44. "Creativity-Factors"

44.1. PointOfViewShift
44.2. CreativeBlock
44.3. StimulationFactor
44.4. CollaborationFactor
44.5. AestheticFactor
44.6. PrecursorFactor
44.7. CognitiveDiversityFactor
44.8. SocialFactor
44.9. ObstacleToCreativity
44.10. PersuasionValidationAndAcceptance
44.11. ActFirstFactor

45. "Process"

45.1. DialogicalProcess
45.2. State
45.3. EcologicalCreativeProcess
45.4. UnfoldingProcess
45.5. Dependence
45.6. CollaborativeProcess
45.7. ProcessInstance
45.8. Planning
45.9. FantasticAnalogy
45.10. InnovationProcess
45.11. Geneplore
45.12. Simulation
45.13. DaliProcess
45.14. SymbolicAnalogy

45.15. ConventionalSet
45.16. GenexProcess
45.17. WorldCafeProcess
45.18. ToyVariety
45.19. TeamCreativeProcess
45.20. CreativeProcess
45.21. CreativeRepresentationProcess
45.22. PersonalAnalogy
45.23. LaborProcess
45.24. MetaphorProcess
45.25. Epiphany
45.26. SmartProcess
45.27. CommunicationProcess

46. "Media"

46.1. Sound
46.2. Interactivity
46.3. GraphicMedia
46.4. Music
46.5. ImageList
46.6. Photo
46.7. DigitalMedia
46.8. Magazine
46.9. Radio
46.10. Graph
46.11. Television
46.12. Media
46.13. Movie
46.14. Cinema
46.15. NonMassMedia
46.16. Video
46.17. ComputationalMedia
46.18. Image
46.19. Picture
46.20. Newspaper

47. "Design-Collections"

47.1. DesignBehaviourSpace

48. "Base"

48.1. Now
48.2. DaliTime
48.3. Future
48.4. Past
48.5. DaliDelay

49. "Design-Behaviour"

49.1. DesignVirtue
49.2. Designer

50. "Design-Order"

50.1. ConceptualDesignPreinventiveStructure

51. "Order-Patterns"

51.1. DisplacementTemplate
51.2. ProductReplacementTemplate
51.3. DeepInterlockAndAmbiguity
51.4. ProductDivisionTemplate
51.5. TemplateOperation
51.6. PatternLanguage
51.7. AttributeDependencyTemplate
51.8. PatternSet
51.9. GenerativeOrder
51.10. GenerativeSequence
51.11. GenerativeSystem
51.12. DaliPattern
51.13. ComponentControlTemplate
51.14. ForecastingMatrix

52. "Design"

52.1. Design

53. "Creativity"

53.1. Thinking
53.2. PositiveThought
53.3. ConvergentThinking
53.4. LateralThinking
53.5. ConnectionThinking
53.6. AnalyticalThinking
53.7. Thought
53.8. NegativeThought
53.9. Reflection
53.10. AspectThinking
53.11. Idea
53.12. AnalogicalThinking
53.13. CreativeEnvironment
53.14. DivergentThinkingRule
53.15. PerceptualCycle
53.16. SixHatsThinking
53.17. Concept
53.18. FreeAssociationThinking
53.19. CreativePersonStyle
53.20. VisualThinking
53.21. ThinkingRule
53.22. Conception
53.23. DivergentThinking
53.24. CreativeAgenda
53.25. CreativityParadox
53.26. JanusianThinking
53.27. SubjectiveThought
53.28. CreativeThinking
53.29. SystemThinking
53.30. ActiveThinking
53.31. GeneploreCognitiveProcess

53.32. ObjectiveThought
53.33. CriticalThinking
53.34. DialecticThinking
53.35. Notion

54. "Artifacts"

54.1. RequirementsSpecification
54.2. Introduction
54.3. Annotation
54.4. Programm
54.5. Document
54.6. MeetingsMaterial
54.7. BoundaryObject
54.8. Storyboard
54.9. Note
54.10. Artifact
54.11. IdeaRegistrySection
54.12. Metacomment
54.13. News
54.14. Diagram
54.15. Comment
54.16. Plan
54.17. Emails
54.18. Sketching
54.19. Book
54.20. PlanSchedule
54.21. DaliParagraph
54.22. Contents
54.23. Section

55. "Practices"

55.1. Collaborate
55.2. Cooperate
55.3. Persuasion
55.4. SocialCreativeAct
55.5. CreativeAct
55.6. DaliProject
55.7. Control
55.8. ProcessPractice
55.9. Task
55.10. InnovationAction
55.11. Exercise
55.12. Reify
55.13. Modelling
55.14. Activity
55.15. BusinessGoodPractice
55.16. BookList
55.17. Practice
55.18. Enact
55.19. CreativityGoodPractice

56. "Practices-Actions"

56.1. Organize

56.2. Speak
56.3. Review
56.4. Solve
56.5. Express
56.6. Assessment
56.7. Expand
56.8. Compete
56.9. Reorganize
56.10. Elaborate
56.11. Adapt
56.12. Naming
56.13. Understand
56.14. Associate
56.15. Combine
56.16. Intuit
56.17. Reject
56.18. Divide
56.19. Compose
56.20. DaliAction
56.21. Classify
56.22. AnalysisAction
56.23. Isolate
56.24. Decide
56.25. Juxtapose
56.26. Sketch
56.27. IntuitiveAction
56.28. KnowledgeAction
56.29. Sort
56.30. Adopt
56.31. PsicoSynthesize
56.32. Remember
56.33. Select
56.34. Substitute
56.35. Draw
56.36. Appraisal
56.37. Analyze
56.38. Focus
56.39. Manipulate
56.40. Listen
56.41. Modify
56.42. Use
56.43. ToExercise
56.44. Learn
56.45. Erase
56.46. Translate
56.47. Imagine
56.48. Annotate
56.49. Collect
56.50. Educate
56.51. Visualize
56.52. Feedback
56.53. Accept
56.54. Research
56.55. Voyage
56.56. Search

56.57. Choose
56.58. Relax
56.59. Transform
56.60. Presentation
56.61. Explore
56.62. Reverse
56.63. Randomize
56.64. Dredge
56.65. Create
56.66. Judge
56.67. Put
56.68. Compress
56.69. Attention
56.70. Improvise
56.71. Evaluate
56.72. Reorder
56.73. Incubate
56.74. Synthesize
56.75. Interpretation
56.76. Think
56.77. Compare
56.78. Interpret
56.79. Stimulate
56.80. ScamperAction
56.81. Magnify
56.82. Play
56.83. Forget
56.84. Integrate
56.85. Follow
56.86. DecisionAction

57. "Process-Tools"

57.1. SmartProcessTool
57.2. FocusTechnique
57.3. Tool
57.4. ScanningTool
57.5. CPSMethodDivergentThinkingTool
57.6. CreativeAgent
57.7. CPSMethodTool
57.8. Technology
57.9. MeetingTechnology
57.10. Blackboard
57.11. ForcedConnectionTechnique
57.12. GameBoard
57.13. BrainstormingAndAnalogyTechnique
57.14. Technique
57.15. WhatIfTool
57.16. SmartProcessGameBoard
57.17. CreativeTool

58. "Person-Behaviour"

58.1. Influence
58.2. Inhibition

58.3. Preconscious
58.4. Sensitivity
58.5. Curiosity
58.6. Stress
58.7. Assumption
58.8. Connotation
58.9. Desire
58.10. CreativeConductPlane
58.11. CreativePersonConduct
58.12. Folklore
58.13. AestheticValue
58.14. Fear
58.15. IncrementalInnovation
58.16. Consistency
58.17. Sentiment
58.18. Expertise
58.19. Unconscious
58.20. Insecurity
58.21. Convention
58.22. Perseverance
58.23. ExplicitKnowledge
58.24. MindActivity
58.25. LeftHemisphereAct
58.26. Preoccupation
58.27. Flow
58.28. InformalKnowledge
58.29. CreativeImagination
58.30. PointOfView
58.31. OrganizationalKnowledge
58.32. ConductPattern
58.33. Experience
58.34. HumanSense
58.35. Belief
58.36. Wit
58.37. Humor
58.38. Memory
58.39. Paradigm
58.40. Pressure
58.41. Innovation
58.42. Custom
58.43. Inspirationalist
58.44. Conduct
58.45. ConductStyle
58.46. Perception
58.47. Excursion
58.48. CollectiveUnconscious
58.49. VerbalMemory
58.50. RightHemisphereAct
58.51. Dream
58.52. Motivation
58.53. SelectiveCodingIntuition
58.54. Emotion
58.55. Values
58.56. Intuition
58.57. Umwelt

58.58. Culture
58.59. Style
58.60. Routine
58.61. Knowing
58.62. Taste
58.63. ShortTermMemory
58.64. LongTermMemory
58.65. Openness
58.66. Flex
58.67. TacitKnowledge
58.68. Compromise
58.69. Feeling
58.70. Passion
58.71. Imagination
58.72. Attitude
58.73. Trust
58.74. Consciousness
58.75. Knowledge
58.76. Doubt
58.77. Ways
58.78. Conflict
58.79. VisualMemory
58.80. RealityTunnel

Labels

Author: **Alan Kay**, Author: **Alba**, Author: **Alexander**, Author: **Altshuller**, Author: **Amabile**, Author: **Appadurai**, Author: **Arieti**, Author: **Barron**, Author: **Bartler**, Author: **Bennis**, Author: **Bertolt Brecht**, Author: **Biederman**, Author: **Boden**, Author: **Bohm**, Author: **Bordieu**, Author: **Bourdieu**, Author: **Breton**, Author: **Brian Eno**, Author: **Brunner**, Author: **Candy**, Author: **Caretta**, Author: **Casas**, Author: **Charles**, Author: **Christensen**, Author: **Csikszentmihalyi**, Author: **Csikszentmihályi**, Author: **Curtis**, Author: **Dabrowski**, Author: **Dalí**, Author: **Dancey**, Author: **Drevdah**, Author: **Dreyfus**, Author: **Edmonds**, Author: **Ernst**, Author: **Eysenck**, Author: **Firestein**, Author: **Fischer**, Author: **Fisher**, Author: **Flores**, Author: **Freire**, Author: **Gardner**, Author: **Goethe**, Author: **Goleman**, Author: **Goodwin**, Author: **Greeno**, Author: **Guilford**, Author: **Guindon**, Author: **Habermas**, Author: **Hallman**, Author: **Harrington**, Author: **Henry Mintzberg**, Author: **Hubert**, Author: **Huizing, A. y Cavanagh M. Planting contemporary practice theory in the garden of information science**, Author: **Jung**, Author: **Knorr Cetina**, Author: **Knorr-Cetina**, Author: **Koestler**, Author: **Kuhn**, Author: **Lakatos**, Author: **Landau**, Author: **Latour**, Author: **Laudan**, Author: **Laurel**, Author: **Lennon**, Author: **Lubart**, Author: **Mac Kinnon**, Author: **Magritte**, Author: **Man Ray**, Author: **Marina**, Author: **Matussek**, Author: **Mayer**, Author: **Mednick**, Author: **Merton**, Author: **Metcalfe**, Author: **Nakakoji**, Author: **Nelson**, Author: **Nonaka**, Author: **Norman**, Author: **Osborn**, Author: **Park**, Author: **Peat**, Author: **Peirce**, Author: **Piaget**, Author: **Poincaré**, Author: **Polanyi**, Author: **Poma**, Author: **Reitman**, Author: **Resnick**, Author: **Ricarte**, Author: **Rodríguez**, Author: **Roger**, Author: **Ross Mooney**, Author: **Rullani**, Author: **Runco**, Author: **Saint-Exupéry**, Author: **Scott**, Author: **Shneiderman**, Author: **Shotter**, Author: **Simon**, Author: **Star & Griesemer**, Author: **Star & Griesemer)** , Author: **Steiner**, Author: **Storni**, Author: **Suchman**, Author: **Thomas**, Author: **Unnava**, Author: **Velthouse**, Author: **Vigotzky**, Author: **Vygotsky**, Author: **Weisberg**, Author: **Wenger**, Author: **Whitehead**, Author: **Winograd**, Author: **Wollschlager**, Author: **Woodman**, Author: **Xul Solar**, Bibliography: **Fischer, Gerhard and Jonathan Ostwald. (2003). Knowledge communication in design communities. In R. Bromme, F. Hesse and H. Spada (Eds.), Barriers and Biases in Computer-Mediated Knowledge Communication (1-32). Amsterdam: Kluwer Academic Publishers.**, Bibliography: **Thomas H. Tecnologías para la inclusión social y políticas públicas en América Latina Grupo de Estudios Sociales de la Tecnología y la Innovación**, Bibliography: **Turner G. Supportive Methodology and Technology for Creating Interactive Art** , Bibliography: **Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors**, Business: **Apple**, Comment: **La ciencia no pueda estudiarse separadamente de la técnica**, Domain Specific: . , Domain Specific: **CTS**, Domain Specific: **CTS - Global-Local by ANT** , Domain Specific: **CTS - Policy**, Domain Specific: **CTS - Policy**
, Domain Specific: **CTS - Social and Cognitive Order**, Domain Specific: **CTS Policy**, Domain Specific: **CTS)**, Domain Specific: **CTS-Routine**, Domain Specific: **Creative - CTS**, Domain Specific: **Discipline** , Domain Specific: **Judge** , Domain Specific: **Paradigm** , Domain Specific: **Reality** , Domain Specific: **Tradition and transcendence, that is the dialectical foundation of design**, Domain Specific: **actor-network theory**, Domain Specific: **arenas transepistémicas**, Example: **COSTART**, Example: **De Montfort Creativity Assistant** , Example: **How to start a Bohm dialogue**, Idea: **Bricolage Game diálogico**, Idea: **FictionalUser: producir el mayor valor posible (no basado en features: "conocimiento aplicable que no se aplica", sino en los deseos de los "usuarios")**, Idea: **Posible tema de seminario: Domain Specific Language y taxonomías del trabajo creativo situado de los científicos e innovadores**, Idea: **Rheomode**, Idea: **User centered - Tema de seminario: "el innovador como Fictional User (personaje)"**, Note: **El Domain Specific Language de Dalí podría ser aquel que permita manipular los meta creative process. El lenguaje puede tener un componente escrito y otro visual, como Smalltalk**, Note: **El Domain analisis no debe ser simplemente un modelo mental descontextualizado del sociológo**, Note: **La lucha produce la fragmentación en sub-campos**, Note: **brecha**, Note: **procesos propios del Job**, Quote: **an issue that boundary object theory did not directly include**, Quote: **Es mucho más difícil encontrar un problema que una solución para él. Lo último requiere imaginación; lo primero, sólo** , Quote: **La primera ocupación del científico consiste en hallar el modo de hacer las cosas, mientras que la del ingeniero consiste en hacerlas**, Quote: **La responsabilidad moral del científico en el mundo de hoy es difícil de eludir**, Quote: **Simple things should be simple; complex things should be possible**

CreativeToy

Inherit from Tool
"Toys"

Superclase de las toys para resolver problemas y crear ideas.

Hay de distintos lineales/intuitivas (Tipo de Pensamiento), según los participantes (individuales/grupales), especiales, y generales (que tienen que ver con ideas, objetivos, y problemas). Otra clasificación es según el objetivo inmediato: resolver problemas, planeamiento, toma de desicion, seleccion de alternativas, creacion de ideas, testing de ideas, conexiones, colaboracion, aprendizaje.

Nota de lectura:

WARNING:
Perhaps it is not surprising that corporate training programs focus mainly on providing creativity "tools," (CreativeToy) cognitive "tricks" which the researcher or employee who is stuck for an idea can pull out of the creativity "toolbox" rather than on the social dimensions of creativity (GroupToy, Dialogue), with all of its political implications, or for that matter, the education of "whole creative persons." (CreativePerson) We call this orientation a "toolbox approach," which assumes that workers will remain fundamentally conforming, and creativity can be elicited through the use of a tool that can be put aside once the appropriate idea is generated

Decision/Creativity Systems [**Thinkertoys**] **Theodor H. Nelson** 19 July 1970
It has been recognized from the dawn of computer display that the grandest and *most important use of the computer* display should be to aid decisions (DecisionAction) and Creative Thought. Some of the facilities that such systems must have include the following:
- Annotations to anything, to any remove.
- Alternatives of decision, design, writing, theory.
- **Unlinked or irregular pieces**, hanging as the user wishes.
- Multicoupling, or complex linkage (DaliLink), between alternatives, annotations or whatever.
- **Historical filing of the user"s actions**, including each addition and modification, and possibly the viewing actions that preceded them.
- **Frozen moments and versions**, which the user may hold as memorable for his Thinking.
- EvolutionaryCoupling, where the correspondences between evolving versions are automatically maintained, and their differences or relations easily annotated

Runco and Okuda pointed out that idea generation techniques increase creativity, originality, and flexibility. Without applying specific idea generation techniques (CreativityMethod), most people use their Past Knowledge to Solve Problems

Nota de tecnología

A more encouraging approach, in terms of the goal of creating a supportive environment (Tool), was for the *programmer* to build a technological "**toy**" for the *artist*. We found this to be useful for several reasons. **Firstly**, concept of a toy directly aligned with the oft-reported Conduct of artists "playing" with systems, data, mappings and Algorithms, in order to discover both the necessary Rules for the System (remember the earlier concept that finding the rules would allow the Problem to be Solved), and exploring what one artist called "probabilities and tendencies (Trends)" within the data. **Secondly**, producing the toy is a way for the programmer to take himself "out of the loop"; this means that, as one programmer put it, "by taking myself out of the loop it makes it really clear what the dynamics of the system are as opposed to what my Interpretation is". **Thirdly**, and crucially, as one artist stated, 'instead of [the programmer] just doing it and you saying "can it be more squiggly?" and him going back and changing Parameters, I found I understood the DaliLanguage of the algorithm just by Playing with the parameters and understanding what the software developer, how they had broken down this organic thing' (our emphasis, edited for repetition and anonymity). The artist was not referring to the language in which the algorithm was implemented (Python, incidentally), but rather the language necessary to communicate Meaning to and from the algorithm itself. This attuned Manipulation of an algorithm"s language produces meaning both technically and aesthetically. "Playing" with technological "toys" is crucial to the development of interactive art systems, for six reasons:

1. finding rules,
2. developing the "character" of the system,
3. intuitively learning the "language" of the algorithmic system (which is distinct from the less-intuitive language in which the program was written),
4. making the toy"s place within the system apparent,
5. producing technical and aesthetic meaning simultaneously (which also assists transdisciplinary collaboration), and
6. making the artist feel more comfortable and empowered.

We have found evidence to show that learning the language of an algorithmic system takes place as a result of toy-using, *but the ways in which we can use such new languages to go technologically beyond the experience of playing with the present algorithmic system are not yet clear.*

COSTART- I found that non-programming artists prefer to use shared language and boundary objects that are also meaningful in computing terms. An example is when a programmer constructs "computational toys", which sit between ConceptualSpaces and thus can be manipulated to create technical, aesthetic and computational meaning simultaneously. A toy can be as simple as a collection of buttons or sliders, or as complex as a full-blown content-creation application (which is likely to be the combination of many sub-toys)... Computational toys are graphical interfaces, either manually or automatically constructed, for users to "Play" with the Parameters of algorithms, or ComputationalMedia sub-media... Computational toys are boundary objects which produce aesthetic meaning as an artists (CreativePerson) plays with them, technical meaning as the technologist (Manufacturer) links the toy to the algorithm, and computational meaning, as the computer processes these manipulations. The result is that computational toys have several possibly crucial advantages over non-playful computational artefacts:
1. Finding the rules that govern the Conduct of the algorithm,
2. developing the "Trends" or character of the system,
3. intuitively learning the "language" and capabilities of the algorithm by:
a. exposing the potentials of the algorithm"s dynamics,
b. making the algor ithm"s place within the system apparent highlighting the structural interactions and limitations
c. providing a realtime response to artists" actions
4. producing computational, technological and artistic meaning simultaneously (which reduces ambiguity, produces successful boundary objects, and so assists InterdisciplinaryTeam attuning),
5. making the artist feel more comfortable and empowered,
6. incorporating synthetical (Synthesis) and analytical (Analysis) approaches to problem Solve, and
7. taking the technologist"s Interpretation out of the loop.
The significant disadvantages with this sort of MetaDesign is that building tools to create CreativeOutcomes can be harder more time consuming than simply building them (for example, creating a tool for drawing and colouring squares on a screen is more time consuming than creating a program which draws a particular red square). However, this perceived difficulty doesn"t take into account that, in interactive art, the Specifications of the desired artefact are often relatively Unknown to the technologist, so an artefact may actually take more time to complete, and be less satisfactory, than would a well-specified tool for the artist (IllDefinedProblem).

references: ActiveThinking, CreativeToy, CreativityMethodCategory, MicroWorld, Order, ToyVariety

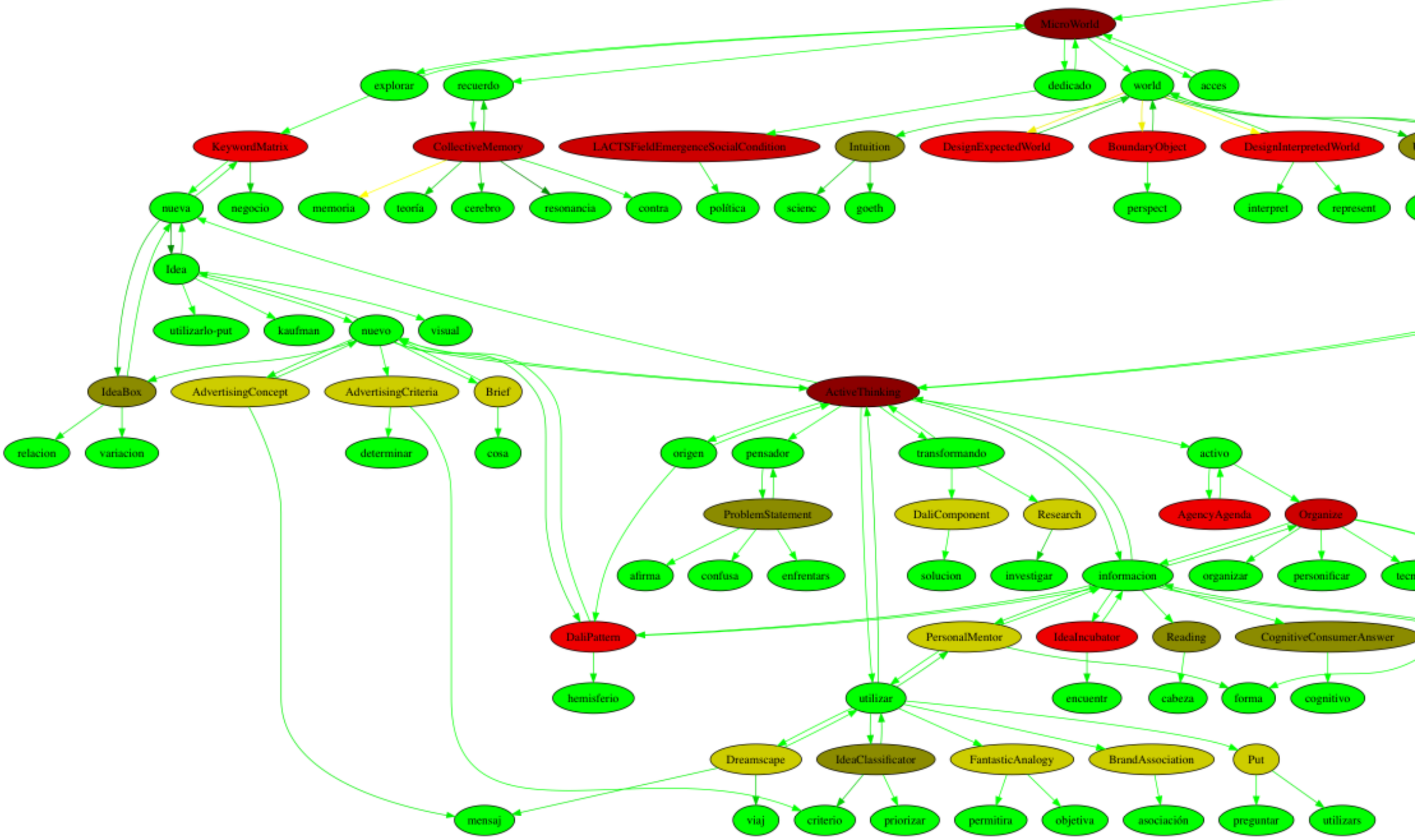

Fig. 1-CreativeToy

Tool

Inherit from DaliObject
"Process-Tools"

a device or implement, esp. one held in the hand, used to carry out a particular Function .
Tools allow us to realize the end result through an actual working element or implement.

Tools: Specific techniques which can be named, learned, Practices, and applied to increase the ease, efficiency, and effectiveness with which we generate or Analyze Alternatives. (Isakson et al., 1994, Index)

Scrapbook

¿which takes precedence? Methodology or Tools ? should we make technology to support CreativeAct methodology, or make methodology to support Creative engagement technology? When I talk about designing technology and methodology I mean: **1)** *re*designing the technologies that prevent engagement with the ComputationalMedia. **2)** capturing requirements for methodologies that encourage engagement with the computing medium. **3)** designing technologies that are aimed to support such methodologies, in the sense of automating and augmenting common Activity

Punto de intersección entre la solución de procesos (**ALT-1: SMART PROCESS**) y la tecnolog'a (CreativeToys). **(1)** el proceso debe soportar y guiar una atracci—n del creativo hacia el ComputationalMedia (notar su específicidad, A**.K**ay y Squeak sirven de guía). **(2)** Los CreativeToys deben automatizar y aumentar las actividades de estos procesos
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1. "Intuitive"

1.1. PsychicEvent

Inherit from Event
"Intuitive"

events that can only be observed indirectly (e.g. certain acts of short-term memory), and still others use it to point to events such as brain activity controlled mostly by the limbic system (e.g. emotional reactions to certain smells)

1.2. HypnogogicImage

Inherit from MentalImage

"Intuitive"

image of or relating to the state immediately before falling asleep

Ver DaliImagery

1.3. HypnogogicQuestion

Inherit from Question
"Intuitive"

Ver DaliImagery

Qué es lo que me extraña?
Existe alguna Relationship con el Problem?
Alguna Perception nueva?
Qúe es lo que está fuera de lugar?
Qué es lo que me molesta?
Qué me hacen recordar las HypnogogicImage?
Cuáles son las similitudes?
Qué Analogys puedo encontrar?
Qué DaliAssociations puedo hacer?
A qué se parecen las imágenes?

Relacionados: Problem, Perception, HypnogogicImage, Similar, Analogy, DaliAssociation

1.4. DreamQuestion

Inherit from Question
"Intuitive"

superclass of questions about Dreams

1. como eran la Person, los lugares y los acontecimientos en el sueño relacionado a mi Question?
2. quienes eran los Actors clave en el sueño?
3. como se relaciona con mi pregunta?
4. cambia el sueño la naturaleza de la pregunta?
5. que elementos en este sueño pueden ayudarme a solucionar el Problem?
6. que DaliAssociation me trae el sueño que puedan ayudarme em mi problema?
7. cual es la Answer del sueño?

1.5. PsicoSynthesis

Inherit from Synthesis
"Intuitive"

Personificacion del inconsciente para organizar las formas irregulares del mismo en formas regulares

Ver PersonalMentor, Unconscious

1.6. IntuitiveSolutionComponent

Inherit from DaliComponent
"Intuitive"

1. saber como hay que atacar un Problem sin saber como se sabe
2. relacionar un problema en un Field con problemas en apariencia diferentes en campos no relacionados. Ver DaliLinks, Connections y Relationships entre Ideas y objetos
3. reconocer lo Essence de un problema
4. ver por adelantado la Solution general al problema
5. reconocer soluciones porque se siente que son las correctas
6. concentrarse (Focus) en lo que puede ser en lugar de en lo que es

1.7. HieroglyphicSet

Inherit from DaliSet
"Intuitive"

Ver HieroglyphicBook

1.8. Fantasy

Inherit from MentalImage
"Intuitive"

a fanciful mental image, typically one on which a person dwells at length or repeatedly and which reflects their conscious or unconscious wishes

Ver FantasticAnalogy, FantasyWorld, FantasyQuestions

Nota de lectura:

hat separates fantasy from creativity is that creativity is directed towards the Limit between the Possible and the Impossible, whereas fantasy is not. A CreativeProcess must seek to separate the possible from the impossible, whether it is directed at an invention or a scientific theory, or whatever else

2. "Toys-Analysis"

2.1. IdeaBox

Inherit from AnalysisToy
"Toys-Analysis"

Objetivo
Forma de combinar los ProblemParameter en Ideas nuevas juntando la informacion existente en nuevos DaliPatterns separando Whole en Parts y revolviendo las mismas permitiendo ver Relationships entre los elementos que de otra forma no se perciben. Simplifica y condensa el problema, le obliga a encontrar nuevas Connections y nuevos Meanings; su Imagination debe saltar para llenar los vacios y hacer que el DaliSet tenga sentido

Procedimiento
Combine los parametros creando ideas nuevas. Pasos: 1) especificar el Problem, 2) seleccionar los parametros del problema tratando de incluir todos los parametros criticos, 3) hacer una *VariationList* (generalmente es mas facil encontrar ideas dentro de un marco Simple que dentro de uno Complex), 4) probar Combinations diferentes haciendo recorridos Randomly atraves de parametros y Variations, seleccionando uno o mas de cada columna y luego combinandolos de formas nuevas

Principle de destino comun. La forma en que percibimos las cosas hace casi invisibles las relaciones entre los elementos del problema, relaciones que a menudo nos dirigen a nuevas ideas. La Caja de ideas nos permite ver estas relaciones

Template:

Enunciado del Problem
parametro1 parametroN
variacion 1 param 1
variacion 1 parm N

Scrapbook

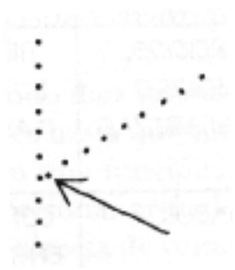

Fig. 2-IdeaBox1

What would a completely original conference table look like?						
Parameters	**Parameter attributes**					
Number of legs	None	1	2	3	4	5	100
Material	Wood	Glass	Plastic	Cork	Felt	Metal
Height	0 cm	30 cm	70 cm	1 m	2 m
Form	Rectangular	Oval	Square	Round

Fig. 3-IdeaBox2

2.2. ForceFieldAnalysis

Inherit from ScenarioAnalysis
"Toys-Analysis"

Objetivo
Estrategia para incrementar al maximo las Strengths y reducir al minimo las Weakness, permitiendo aprovechas los Positive Factors al tiempo que elimina o disminuye los Negatives. Puede ayudar a: 1) definir Better el Problem, 2) identificar las potencialidades que puede incrementar al maximo, 3) identificar las debilidades que puede reducir al minimo

Procedimiento
La tecnica de analisis de campos de fuerza permite ver la manera en que las Forces positivas y negativas empujan y tiran hacia el mejor o *Worse* Scenario. Pasos: 1) Escribir el problema que esta intentando solucionar, 2) Describir el *BestCaseScenario* y *WorstCaseScenario*, 3) Hacer una *ConditionList* de la Situation: todo lo que modifica o restringe la naturaleza de su Subject, cualquier exigencia percibida como Essence para Solve un problema concreto, 4) Notar el "forcejeo": hacer un careo de cada Condition con su opuesta en el continuo, especificando su poder de empujar y tirar. Hay tres formas de mover una condicion hacia el *BestCaseScenario*

1. aumentar al maximo sus potencialidades
2. reducir al minimo sus debilidades
3. agregar mas fuerzas positivas

Notas
Permite negociar las Forces que limitan los Goals, son negociables y neutralizables
Las situations se "pesan" en relacion a su capacidad para tirar hacia uno u otro scenario

Notas de Design
Problem enunciado, definicion del problema
Scenario mejor y peor caso
Situation lista de pre-condiciones que afectan a la solucion
Factor positivos/negativos, potencialidades/debilidades

2.3. PMI

Inherit from MurderBoard
"Toys-Analysis"

El PMI fuerza a la gente a actuar, pensar y concentrar su atencion en una direccion especifica en lugar de limitarse a reaccionar ante una idea o situacion. Puede ayudarle a:

1. comparar muchas ideas diferentes y reducir cada una a unas cuantas
2. concentrarse objetivamente en los mas y los menos de una proposicion
3. tomar una desicion respecto al valor de una idea

A los sujetos se les pide que observen y hagan una lista de los mas, los menos y los Aspects mas interesantes de una idea o situacion. La categoria "mas interesante" es para todas esas cosas que vale la pena tener en cuenta pero no encajan en los "mas" o los "menos"

2.4. KeywordMatrix

Inherit from Matrixes
"Toys-Analysis"

Objetivo
Crear un indice de Keywords y mezclarlas y aparejarlas para producir nuevas Ideas. Para tener ideas eficaces debe saber cual es el Business y que es lo que deberia ser. Esperar a que Ud. o el sector tenga problemas es como jugar a la ruleta rusa. Ayuda a definir el negocio

Procedimiento
Pasos 1) Preguntar "cual es el negocio?" y "que deberia ser nuestro negocio?". Estas preguntas concentran la Attention en el lugar en que debe buscar las nuevas ideas, 2)Definir y organizar los negocios en una DaliMatrix de acuerdo con los Products, Services, Markets, Functions y Technology, 3) Completar la matriz listando las palabras clave para el negocio debajo de cada Aspect , 4 Mezclar y emparejar la matriz de diversas maneras para explorar nuevas ideas

El problema: "cual es el Business?" y "que deberia ser nuestro negocio?"

2.5. PhoenixQuestions

Inherit from AnalysisToy
"Toys-Analysis"

Phoenix

Objetivo
Las preguntas ayudan a estimar los Problems; proporcionan una direccion consciente al Thought. La *QuestionList* (no una o dos) ayudan a comprender un problema y a asegurarse que no ha pasado por alto ningun Aspect del mismo. La lista tambien ayuda a incrementar sus capacidades de observacion y DaliAssociation. Las preguntas ayudan a superar Stereotypes, a no etiquetar un Subject con una unica descripcion, esto embota la curiosidad y limita la Imagination, la lista ayuda a examinar un asunto desde muchos angulos diferentes.

Procedimiento
Utilizar el Checklist Fenix como base para construir una lista propia personal de preguntas. Anotar las buenas preguntas cuando oiga que otros las hacen. Formule un numero de preguntas y luego, de repente, haga la pregunta que le da vuelta a todo. Pasos: 1) enunciar el problema: Isolate el problema en que que quiere pensar y comprometase a tener UNA Answer, aunque no sea LA respuesta, en una cierta fecha, 2) Hacer preguntas: utilizar la lista para direccionar el problema de tantas maneras diferentes como pueda, 3) Registrar las respuestas, solicitudes de informacion, Solutions e Ideas para Evaluate y Analyze

2.6. ToothacheTree

Inherit from AnalysisToy
"Toys-Analysis"

Arbol de obstaculos

Objetivo
Identificar los Obstacles para cumplir un Goal y eliminarlos de uno a uno. Express los obstaculos de forma Tangible: los mismos se tratan mejor si no son nociones Abstract, al dirigir toda la energia hacia formas concretas de superar el obstaculo, a medida que se va Erase cada uno, se va acercando a su objetivo general. Una idea para Solve un obstaculo puede servir para solucionar otro. Los obstaculos muestran el camino hacia la Solution

Procedimiento
Pasos: 1) Enunciar el Problem, 2) Identificar y hacer una *ObstacleList* principales que hay que superar, 3) Sort los obstaculos por grado de Complex, 4) Dibujar una linea vertical que representa el tronco de un arbol. Escribir el problema en ese "tronco", 5) Dibuje lineas horizontales que representen las ramas. Escribir los obstaculos sobre las ramas, con los mas Simples abajo de todo y los mas dificiles en lo alto 6) Convertir los obstaculos en Challenges y superar de uno en uno

2.7. MurderBoard

Inherit from GroupToy
"Toys-Analysis"

junta de asesinato.

Objetivo
Es muy importante obtener feedback de mucha gente con respecto a sus ideas, es esencial para la alimentacion y el desarrollo critico de las ideas. Ver Objetivos del Feedback y Objetivos de la Junta de Asesinato. cuando note que su idea es la final, pongala en practica. No pase dias, semanas o meses refinandola

Procedimiento
1. Comunicar la idea en palabras a otra persona en quien confie (o a su otro yo). Necesita a alguien que no tenga miedo de decirle al emperador que va desnudo, 2. Desarrollar su idea por escrito: con ilustraciones si es necesario, manifieste sus objetivos, asunciones, preocupaciones, las areas en que necesita informacion, sus creencias, lo que inspiro la idea, y porque quiere que otros la evaluen. Incluir una lista de las preguntas que necesita que se le contesten. Ver Categorias de preguntas para feedback, 3. Nombrar una Junta de Asesinato: busque gente en su red de amigos, familiares y compañeros de trabajo que tengan una mentalidad creativa o que conozcan bien el entorno de su idea. La persona perfecta tiene una buena imaginacion, vision y tiene una mirada tan fria y objetiva a la vez. Animar a cada persona a realizar un Brainstorming con usted buscando formas de mejorar su idea o su puesta en practica. Hay muchos Metodos para obtener feedback, puede elegir un enfoque cuantitativo o cualitativo dependiendo de la idea, y puede mezclarlos tambien

Objetivos de la Junta de Asesinato

1. acabar con las ideas y propuestas sin valor
2. exponer todos los Aspect negativos de una idea viable para que puedan emprenderse acciones correctivas antes de la evaluacion final y puesta en practica
3. proporcionar feedback

El grupo critica la idea lo mas duramente posible, atacando todas las debilidades. Si la idea tiene demasiadas no llega mas lejos. Cuando la Junta considera que una idea es viable, sugiere formas de modificarla o mejorarla para superar todas las debilidades

2.8. AttributeListing

Inherit from OrganizerToy
"Toys-Analysis"

Objetivo
Cambiar de enfoque al Problem identificando sus Attributes y asi concentrarse en cada uno cada vez, poniendose a distancia del resto sin verse influido por ellos. Es probable que asi se piense de manera flexible y se descubran Alternatives, apartandose de las Stereotype etiquetas

Procedimiento
El Method obliga a dirigir metodicamente la Attention a cada atributo, uno por uno. Cuando se Divide un problema en muchas Parts, su naturaleza no cambia. Sin embargo, su Perception del mismo si lo hace: esta expansion de la conciencia puede conducir a nuevas Ideas. Tambien pueden agruparse atributos relacionados (Cluster). Pasos: 1) Enunciar el problema, 2) Analyze el problema y obtener una *AttributeList* (es mas importante aqui la Quantity que la Quality), 3) Para cada atributo, Think en Ways de cambiarlo o mejorarlo (de que forma ? por que tiene que ser asi?). Realizar un esfuerzo para mantener un Thought fluido y flexible (cantidad y variedad)

Notas
Aprovechar el capital de una idea originaria, refinandola o mejorandola. Attribute clases

Attribute listing: An analytic generation technique used in CPSMethod to generate ideas by examining and altering the characteristics (or Parts) of an object, Problem, or Product, leading to many Opportunity for re-Combinations. (Isakson et al., 1994, Index)

2.9. Reverser

Inherit from OrganizerToy
"Toys-Analysis"

Inversion (mascaras)

Objetivo
1) Escapar de la manera tradicional de observar un Challenge, 2) Liberar informacion para que pueda juntarse de manera nueva, 3) Think provocativamente (puede adoptar una posicion nueva y luego elaborar sus implicaciones), 4) Search una Idea rompedora

Procedimiento
1- Enunciar el desafio/problema
2- Listar las Assumptions
3- Desafiar las asunciones fundamentales
4- Reverse cada asuncion (anotar lo **opuesto** a c/u): cuestionar lo obvio.
5- Registrar PointOfView discrepantes que pueden resultarle utiles
6- Preguntarse la forma de conseguir cada inversion ("De que manera ?"). Listing tantos puntos de vista e ideas utiles como pueda

Nota de lectura:

Los términos en oposición obedece al clásico Principle filosófico *oriental* de que sólo se puede conocerla Reality y Think sobre ella mediante la imposición de Naming a los Concepts y la reflexión a partir de los contrastes (Reverse)

2.10. IdeaMatrix

Inherit from Matrixes
"Toys-Analysis"

Objetivo
Encontrar Opportunity observando Events aislados que componen el Domain, y entender sus Relationships. Sirve para 1) identificar vacios en el Market, 2) predecir la demanda de ideas de nuevos Product, 3) formular una *AdvertisingStrategy*, 4) Positioning del producto

Procedimiento
Pasos:

1) Categorizar el Product en el cuadrante correspondiente: i) alta involucracion: productos caros (barcos), ii) baja involucracion: productos menos caros (domesticos normales), iii) Thinking: productos verbales, numericos, analiticos y cognitivos para los que el cliente desea informacion y datos (autos, ordenadores, camaras), iv) Feeling: atraen las Need y Desire Emotion (belleza, viajes). La parrilla debe ser simple, de modo que no necesite mucho tiempo para comunicarse

2) Leer la parrilla: el lenguaje visual empleado permite una comprension con Intuition. Identifique vacios en el mercado, predecir demandas de Ideas de productos nuevos, formular estrategia publicitaria, y reposicionar el producto (de tal forma que este a la distancia minima de la competencia a dominar, y a la distancia maxima de los Competitors a diferenciarse).

3) Analisis: procurar escribir unas pocas lineas de forma sencilla y clara

2.11. SCAMPER

Inherit from OrganizerToy
"Toys-Analysis"

Objetivo
Transformar un objeto, Service, o Product en algo nuevo, utilizando Techniques basadas en Questions (checklist) que estimulan Alternative Ideas, de modo de aumentar la probabilidad de que surja una buena idea. La alternativa puede: 1) Solve el Problem, 2) ayudar a resituar los ProblemComponent (solucion indirecta), 3) ser un punto de partida mejor, 4) ser una idea rompedora que no tiene nada que ver con el problema inmediato, 5) una referencia para Choose la mejor opcion (que puede ser tambien la idea original)

Procedimiento
Checklist dispuesto en el mnmotecnico S (Substitute) C (Combine) A (Adapt) M (Magnify) P (utilizarlo-Put- para otros usos) E (Erase o reducir al minimo) R (Reorder/Reverse). Pasos: 1) aislar el problema o tema en el que quiere pensar .2) Formule preguntas SCAMPER respecto a cada paso del problema o tema y vea que nuevas ideas emergen. 3) Sigan preguntando como puedo ...? de que otra forma ...? que mas ...?

Ver Substitute, Combine, Adapt, Magnify, Put, Erase, Reverse, Reorder

Según un estudio, SCAMPER is considered 'very applicable' when the idea generation process is characterized by knowledge background of participants (ExpertiseContext)

Scrapbook

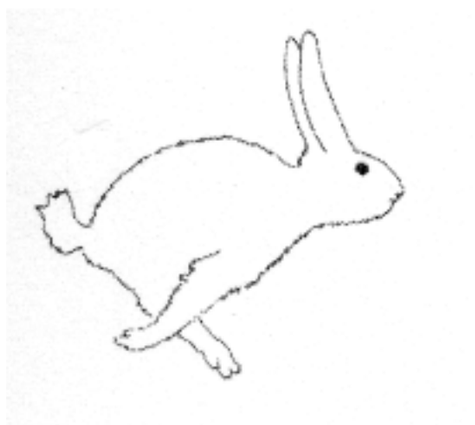

Fig. 4-SCAMPER1

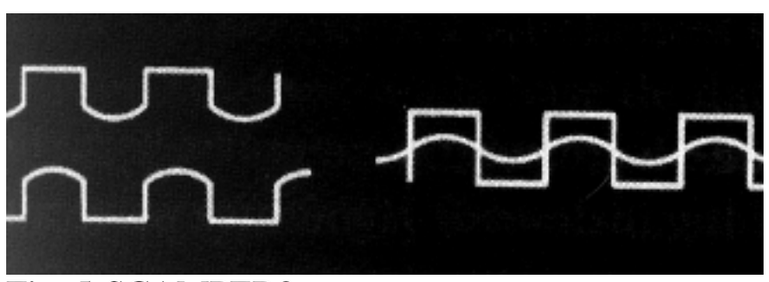

Fig. 5-SCAMPER2

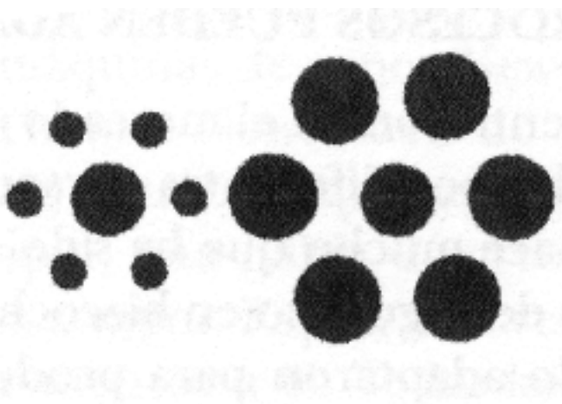

Fig. 6-SCAMPER3

Fig. 7-SCAMPER4

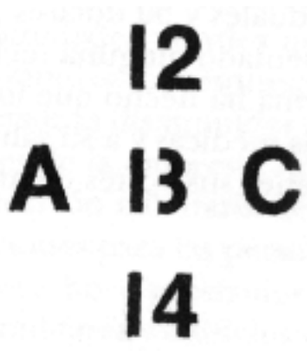

Fig. 8-SCAMPER5

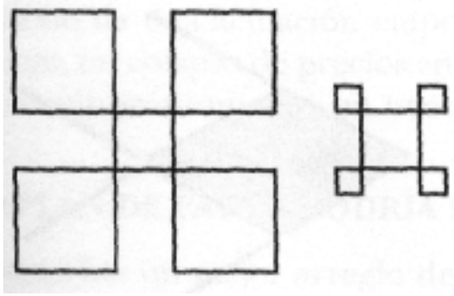

Fig. 9-SCAMPER6

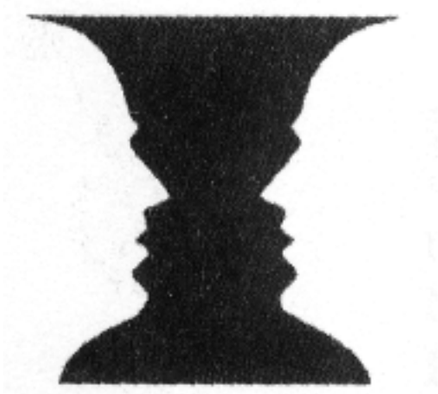

Fig. 10-SCAMPER7

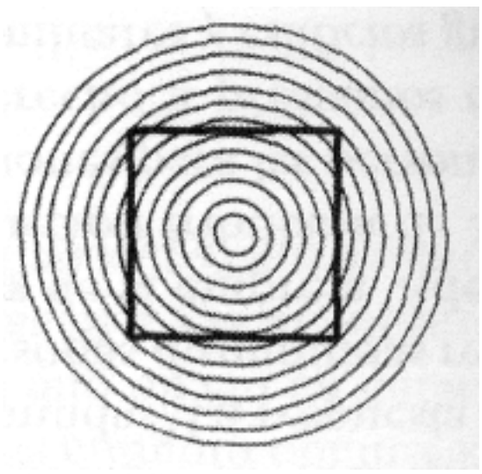

Fig. 11-SCAMPER8

2.12. AnalysisToy

Inherit from LinearToy
"Toys-Analysis"

Lineal, grupo B

Responsabilidades:
Analyze Problems

2.13. MindMap

Inherit from OrganizerToy
"Toys-Analysis"

Think Bubbles (mind mapping)

Objetivo
Realizar una Representation grafica para organizar los Thought, donde lo importante es el DaliProcess (mas que el enfasis en Problems individuales o de conjunto). Darle una nueva IdentityQuality a los problemas de manera que esta pueda ser evaluada, desarrollada y solucionada si la Solution se demuestra posible; alterada o descartada si no lo es. Es un instrumento para ayudarnos a ver, Express y Think en Complex problemas ,y al establecer Connections, abre la puerta a mas Possibilitys, como a su vez, al agrupar Concepts permite poner a prueba las DaliAssociations y detectar informacion que falta: es un generador de Ideas que debe ser alimentado con materia prima. El hecho de hacer el Map exige la concentracion en el problema, cosa que alienta las comparaciones y que la informacion sea transferida de la memoria de corto plazo a la de largo plazo.

Procedimiento
Elaborar un DaliMap individualizado de las impresiones y pensamientos sobre el problema. Estudiarlo, dejarlo, volverlo a estudiar. Sigue un periodo de pensamiento concentrado. Pasos 1) Organize: reprensentar la informacion de la manera en que Ud. piensa, cartografiar la forma en que funciona su mente, con DaliPatterns e Interrelationships. Luego, hay que ir agregando cosas al mapa, 2) Focus: concentrarse en la Essence, y las asociaciones que motivan las mismas, 3) Associate: establecer conexiones entre Parts de informacion que en apariencia esten aisladas y desconectadas, 4) Classify: el mapa debe parecerse a la forma en que su mente agrupa conceptos. Una vez que las ideas esten agrupadas, intentar adoptar el PointOfView de un Critic que las ve por primera vez, y poner a prueba sus asociaciones, 5) Involucramiento: hacer el mapa, concentrarse en el problema, agrupar y reagrupar conceptos, Compare, Juxtapose, alimentar el mapa hasta que aparezcan ideas, actuando en el momento oportuno para detectarlas, de otra forma la "chispa" se consume, se enfria, y se olvida

A Mind Map contains usually the following elements:
· The Subject or the Problem that has to be studied or analysed will be placed in the centre of the paper
· Keywords (names or verbs) are used to represent ideas, as far as possible only one word is used in a line
· The keywords are connected to the centrum through a main branch and sub-branches
· Colours and DaliSymbols are used to emphasise ideas or to stimulate the brain to identify new Relationships
· Ideas and Thoughts are permitted to arise free; too much evaluation is avoided during the period of elaboration of the map.

Notas de lectura:
Mind-mapping helps to see the Whole System to a system that goes down the page in a *DaliList*.

It is based on radiant Thinking. In spite of drawing on 2 dimensions paper, mind map actually expresses multi-dimensionality consisted of the Factors, Space, DaliTime and ColorQuality. In point of using both Texts and Picture at the same time, this method contributes to activation of thinking for Idea generator. The merits of this method are not only expanding of association abilities but also utilizing whole function of the cerebral cortex. DaliProcess of mind map is composed of preparation mind map,

central image, main trees and sub trees

Mindmap: "A graphic technique which facilitates recording Thoughts and DaliAssociations through a connected nodal Structure."

Según un estudio, Mind-mapping is considered "applicable" to idea generation processes characterized by knowledge background of participants (ExpertiseContext), or elaboration of ideas (*CreativeOutcomeContext*)

The best way to learn it is by Practice. After short time you will do it automatically

Scrapbook

Un MindMap autogenerado a partir de la "ontología hipertextual" y compuesta por el usuario podría ofrecer desde un menú abrir una definición de CreativeToys relacionados... y luego permitir instanciar dicha definición (abrir tipo eToy para utilizarlo)

diagrams should be easily shared with others, *annotatable, linkable, and searchable*

2.14. FutureScenario

Inherit from ScenarioAnalysis
"Toys-Analysis"

Objetivo
Prepararse para el futuro (no lineal) con varios Alternative Plans (basados en Events probables e improbables). Cada uno de estos Scenarios apunta a diferentes *Actions* que puede realizar, y diferentes Opportunity de Business. La creacion de escenarios lleva a pensar en futuros posibles, que a su vez, llevan a generar Ideas que funcionaran ahora y proporcionaran ventaja. Poder tratar (procesar las oportunidades) en forma inmediata las Possibilitys locales, sin que la nocion Global del futuro impida ver el nivel Local tambien.

Procedimiento
Pasos: 1) identificar un Problem particular, 2) manifestar una Decision particular que ha de tomarse (*DesicionAction* ?), 3) identificar las Forces que tienen algun impacto sobre la decision, 4) construir cuatro o cinco escenarios futuros basandose en las fuerzas principales, 5) desarrollar los escenarios convirtiendolos en Story o narraciones variando las fuerzas que hacen impacto en la decision. Cambie las fuerzas y Combine en diferentes DaliPatterns para describir las posibles consecuencias de su desicion a lo largo de los cinco proximos años, 6) busque oportunidades dentro de cada escenario, luego explore los DaliLink entre las oportunidades en toda la gama de sus escenarios, y busque nuevas ideas de forma activa

Nota de lecturas:

The following eight-step procedure is usually denominated the scenario development process:
· Set the scene,
· Generate predetermined and uncertain Factors
· Reduce factors and specify factor ranges
· Choose themes and develop Scenario details
· Check consistency of scenarios
· Present scenarios
· Assess impact of scenarios
· Develop ant test strategies

Mis Notas

CREATE. Tendencias van de micro plazo (como la moda) a la MegaTrends (como el cambio climático global)

Las metodologias pueden agruparse en:

1- prueba y error basada en una Intuition *informada* (PrototypeModels basados en Feelings)
Aunque es Risk, el ejemplo más común es el de los "concept cars" uno de cuyos objetivos es ir influyendo en el pensamiento del consumidor... todo el tiempo se está prototipando

2- toma de postura: quiero que sea asi

3- *Storytelling* narrativo
Se crea una "*Novel*" a partir de Storys para cada driver (DaliLinks entre el Now y el Future, para cada aspecto de un *Profile*), a partir de la cual se vuelve hacia atrás (deconstrucción de la historia) definiendo saltos de Conduct. En estas transiciones se proponen las Opportunity de intervención

2.15. Splitter

Inherit from OrganizerToy
"Toys-Analysis"

Fraccionador. Division de la Cereza

Objetivo
Dividir un Problem en bloques separados que pueden volver a unirse de maneras diferentes, de forma de obtener Alternative Ideas. Permite sustituir la unidad inhibitoria de un problema fijo por la Situation mas creativa de trabajar con varios Attributes de varias Ways. Se puede ver material nuevo que una vez habia formado parte de otra cosa

Procedimiento
Puede dividirse los atributos para dar forma una y otra vez a los ProblemComponent obteniendo ideas. Pasos: 1) Enunciar el problema en 2 DaliWords, 2) Divide la DaliPhrase en dos unidades separadas, 3) Dividir cada Attribute en dos atributos mas. No preocuparse por la correccion de la division. Definir los atributos tomando las Signs donde las encuentre, 4) siga dividiendo los atributos hasta que sienta que tiene los suficientes para trabajar, 5) Review cada atributo en busca de ideas (puede encontrarse una gran idea aun en el atributo mas insignificante), 6) Intente volver a unir los atributos: las nuevas Combinations pueden inducir nuevas PointOfViews y

nuevas ideas. No importa la Quantity de atributos o como los una, es solo una manera de impulsar la Imagination

Notas
Puede utilizarse en grupo

2.16. ScenarioAnalysis

Inherit from AnalysisToy
"Toys-Analysis"

superclase de toys que hacen analisis de escenarios

2.17. OPUS

Inherit from MurderBoard
"Toys-Analysis"

Sigue el patron de una tecnica de investigacion de mercado. Consiste en una caja con 4 compartimentos, en cuyo interior esta la descripcion de la idea y alrededor de 100 fichas. En cada ficha escriba una manifestacion de preocupacion (no una pregunta) respecto a su idea. Ejemplos:

- creo que mi producto es superior a la marca X porque...
- el beneficio principal seria...
- puedo fabricarlo con un coste de...
- la gente lo comprara porque...
- la mejor manera de comercializarlo es...
- pienso financiarlo por medio de...
- los problemas que solucionara son...
- espero los resultados siguientes...

Pidale al que contesta que ponga cada ficha en uno de los 4 compartimentos, que estan etiquetados: de acuerdo, de acuerdo en parte, no estoy de acuerdo, y no tengo opinion

3. "Practices-Games"

3.1. LanguageGame

Inherit from Game
"Practices-Games"

To Use DaliLanguage is to participate in language-games. In discussing how we in Practice follow (and sometimes break) Rules as a social Activity (*SocialInteraction*), **Wittgenstein** asks us to think of games, how they are made up and played. We often think of games in terms of a playful, pleasurable engagement. This aspect should not be denied, but a more important aspect for the purpose of the DesignApproach is that games are activities, as are most of the common language-games we play in our ordinary language. The rule-following Conduct of being able to Play together with others is more important to a game than the specific Explicit rules. Playing is Interaction and Cooperation. To follow the rules in practice means to be able to act in a way that others in the game can Understand. These rules are embedded in a given practice from which they cannot be distinguished

Language as a means of Communication requires Agreement not only in definitions, but also in judgments. Hence, intersubjective consensus is more fundamentally a question of shared background (Culture) and language than of stated opinions. This definition seems to make us prisoners of language and tradition (Routine), which is not really the case. Being socially created, the rules of language games, like those of other games, can also be socially altered. There are, according to **Wittgenstein**, even games in which we make up and alter the rules as we go along. Think of systems design and use as language games. The very idea of the interventionistic Design language-game is to Change the rules of the language-game of use in a proper way. Tools and objects play a fundamental role in many language-games. A *hammer* is in itself a Sign of what. One can do with it in a certain language-games. These signs remind the Users of what they can do with an *application* in the language-games of Use

3.2. ZodiacalSign

Inherit from SemioticSign
"Practices-Games"

Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, Pisces

Referencias:
Panajedrez

3.3. IdeationGame

Inherit from Game
"Practices-Games"

Ver paper "*Idea Generation, Creativity, and Incentives, Olivier Toubia*"

Puede ser la base de para una Tool de Brainwriting basado en Chat/Dialogue

3.4. Panajedrez

Inherit from Game
"Practices-Games"

Adaptacion de la idea de Xul Solar. Implementar como interface a un engine de Ajedrez

1. Alejandro Schultz Solari fue uno de los artistas más originales de la Argentina. Poeta, lingüista, pintor e iluminado, Xul Solar superó con creces el desafío al que se enfrenta todo creador: traducir sus mundos imaginarios en arte. Uno de sus artefactos más originales es el panajedrez o panjuego (juego universal) o panjogo (ajedrez criollo) desarrollado en la década del treinta.
2. Xul utiliza como base el juego de ajedrez tradicional y le incorpora elementos propios de la astrología, la filosofía y el lenguaje. Se utiliza un tablero plano, cuadrado dividido en 13 por 13 filas de escaques claros y oscuros alternados. Estas casillas representan al mismo tiempo fracciones de tiempo, o de grado, sonidos y números en el sistema duodecimal, una tabla de multiplicación.
3. Además de las piezas del ajedrez "histórico" utilizaba otros trebejos como los denominados bitorres y bialfiles. Se puede jugar al panajedrez con piezas normales o con fichas planas 'que tienen inscripciones y signos' lo que permite apilarlas unas sobre otras ampliando las posibilidades de la partida.
4. El sistema numérico adoptado para su desarrollo es el duodecimal, que Xul encontraba más simple que el decimal. Las casillas corresponden al transcurso del tiempo. Los trebejos están pintados con representaciones zodiacales y planetarias. Cada jugador dispone de treinta piezas, además de una denominada azar, que ambos pueden utilizar por igual. Las piezas inician el juego fuera del tablero y es posible superponer hasta tres de ellas; las tomadas por el adversario se invierten y pueden utilizarse nuevamente en la partida.
5. Su amigo Jorge Luis Borges señaló que Xul modificaba el juego en forma permanente y que, a raíz de esto, no existen reglas escritas completas que permitan su juego. De todas formas, la propuesta del artista es clara: el juego era una aventura creativa que buscaba la comunicación espiritual de los adversarios con "la ventaja de que ninguno pierde y todos pueden ganar al fin".
6. Está construido sobre la base de la astrología y es la síntesis de todo su sistema de equivalencias. En este juego con la notación de las jugadas es posible formar palabras, crear acordes musicales y temas pictóricos sobre la base del principio de correspondencia de las percepciones sensoriales. También se podría, según decía Xul, plantear problemas matemáticos.
7. Ese juego se completaba con las cartas del tarot modificadas, pintadas a mano. Xul lo denominaba Tarot con coecos astri (Tarot con correspondencia astrológica). Poseía veinticuatro cartas, doce de ellas llevaban los ZodiacalSign. La carencia de reglas escritas no permite conocer esa relación.
8. Las casillas figuran el paso del tiempo, y las piezas simbolizan los signos del Zodíaco y las constelaciones. Las piezas pueden ser invertidas; entonces, cambian de color y cabe utilizarlas al jugador que las ha tomado al adversario. El juego comienza con las piezas fuera del tablero; estas pueden superponerse hasta el número de tres, lo que crea un elemento imprevisto, complicando el juego
9. Cada movida admite una representación de diez minutos de tiempo, de una nota musical o de 2,5º de arco.
10. La notación de cada jugada permite formar palabras, temas musicales o temas pictográficos, de acuerdo con el principio de correspondencia entre las percepciones sensoriales. Brinda el panjuego un número infinito de combinaciones, así como una gama de posibilidades creativas en el interior de una unidad armónica, establecida por el sistema (astrológico) duodecimal
11. Permite estimular la creación musical y pictórica. La anotación de las jugadas puede generar palabras, motivos musicales y pictóricos
12. El maravilloso juego se conserva en lo que fue la casa de Xul Solar (en Laprida 1212)

Referencias

1. Museo Xul Solar, Laprida 1212 (Bs.As.)
2. http://es.wikipedia.org/wiki/Panajedrez
3. Museo Xul Solar

Nota de lectura:

Commedia dell'Arte (CdA) has a FractalStructure likeness in that it is being improvised into any detail demanded by the *Audience*. CdA was much like a **chess game**. It created interesting, dramatic situations not because the game was written beforehand, but because the Rules of representation were predefined and clear. Each DaliCharacter, like each chess piece, could only do certain things. They could only use certain masks, mimics, passages and properties...Here is the GenerativeOrder again, a play is divided into smaller scenes which offers the possibility to continue generating it into a magnitude of different directions, depending on entrances of different characters.

Scrapbook

Fig. 12-Panajedrez1

Panajedrez
Audiovisual basado en algunas de las principales entrevistas concedidas por Borges a medios televisivos durante las últimas décadas de su vida. Borges según Borges: un panajedrez donde el escritor analiza las razones de su fama, desmitifica su obra, opina sobre las literaturas del mundo, explica sus influencias, reivindica el ideal cosmopolita y su indeclinable amor por Buenos Aires
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3.5. PracticeField

Inherit from Field
"Practices-Games"

are interactive Simulations (Game) that take either a physical or electronic form and provide a Risk-free environment for users to Learn the SystemStructure

Effective practice fields also create Opportunity to build new habits and decisions Rules and must be tied to some concrete DaliActions that Participants can go out and apply.To challenge old MentalModels, we need a Tool that allows people to experience the structure for them to see the ramifications of their actions and to Practice new decision Rules and Conducts

Underlying practice fields are a combination of quantified causal Loop diagrams similar to the SystemArchetypes. Participants self-discover the structure of the system (i.e., why it works the way it does), and the leverage points for Change (i.e., where a small Change in input causes a large change in performance-Capability). This self-discovery DaliProcess inspires (Motivation) people to Change by demonstrating the Gap between current and potential performance

PracticeFieldConstraints

To foster Practice, it is important to have an open system that does not force or exclude any one Method or Approach. Team members would benefit from multiple attempts

at one scenario to see how different approaches can function with the same initial Conditions. Participants could also benefit from multiple Scenarios that highlight the need for different approaches given different initial conditions. For example participants could experience the difference between a project with strong sponsor support and one with weak Sponsor support (ProjectSystemSponsorFluctuation). Building teamwork requires that all of the relevant Stakeholders (Party) are around the table. A practice field could be used as a new DaliProject kick-off or as a Tool for a project in the early Stages of development. If Users, sponsors and Team members can all see how their DecisionActions and Interactions interrelate, everyone will have a better Understanding of how their decisions and Conducts impact overall performance and how they can help ensure overall Success. Consequently, the team will have a much easier time on the real project keeping numerous groups with different Needs, PointOfView and Priority aligned. Ver PracticeFieldForProjectManagementGoodPractice

Nota
Peter **Senge**'s book *The Fifth Discipline*, promotes the use of 'microWorlds' or 'Practice fields' as agents of Change

Example
A practice field that was developed for **Georgia Pacific**'s packaging division helped them to significantly increase market share and profitability. This practice field showed managers in the division how to Coordinate their sales, pricing and production Strategy to profitably grow their business. By Understanding the interrelated dynamics of cost, volume and profit, participants were able to create an Integrated strategy across Functions

3.6. SynecticsGame

Inherit from Game
"Practices-Games"

- Juego con DaliWords, Meanings y definiciones: Consiste en tomar una palabra o postulado específico (DaliPhrase) como Representation concreta de un Problem, y proceder luego a jugar con ella de un modo enteramente libre. En este proceso la palabra se lleva y se trae se Reverse, se transforma, se Divide, se Associate con nuevos Meaning, abriendo así la puerta a realidades que permanecían fuera de la Perception habitual

- Juego de alterar una ley fundamental (Principle) o un concepto científico: Puede variar desde postular Worlds en que el agua corre hacia arriba (**Escher**), para buscar un nuevo Approach para un problema de hidrodinámica, hasta hacer Questions del tipo: ¿How se podría abolir la segunda y tercera ley de la termodinámica? o ¿cómo podríamos negar la entropía? Este mecanismo de juego tiene grandes posibilidades de aplicación en problemas de invención, y sólo se requiere plantearse la pregunta: ¿Qué ley podemos elegir para sacarla de su normalidad?

- Juego de Metaphores: Consiste esencialmente en establecer una comparación, acercamiento o continuidad entre cosas semejantes y diferentes, recurriendo a alguna Analogy de tipo personal, directa, simbólica o fantástica. Por esta razón las analogías deben considerarse como procesos mentales específicos y reproducibles, herramientas para poner en movimiento en proceso creativo y para sostener y renovar esta actividad

3.7. PracticeFieldConstraints

Inherit from Constraints
"Practices-Games"

KeyElements of PracticeFields
· Accurate structural Representation
· True Cause and Effect Relationships
· Holistic PointOfView of the System
· Opportunities to Practice
· Promotes Teamwork
· Leads to actions

Structural Accuracy: Instead of focusing only on general knowledge, a good Simulation should capture the Feedbacks in the system, and model its behavior using real-world data. The model that underlies a good PracticeField represents the way the system works. This model is typically created through rigorous Analysis and Expert interviews. Consequently, a structurally accurate simulation will allow participants to discover the key leverage points of a system'i.e., the actions and decisions that have the largest effect on its performance.

Cause and Effect Relationships: In the real world, Connections between DaliAction and Consequences are hard to see because of real and perceived organizational barriers and time DaliDelays. Practice fields should sufficiently compress time and space allowing participants to see how their seemingly isolated actions affect overall performance, as well as other functions in the organization or project.

Holistic View: Overwhelmed by the urgency of daily tasks, people frequently possess a limited PointOfView of their organization. Practice fields should be experienced simultaneously by members from different functions, allowing them to sit in each other's shoes for at least one afternoon. Participants gain a bird's eye view of their business system.

Practice: There tend to be few Opportunity in a business setting to have low risk, experiential learning. Practice fields should give participants multiple opportunities to Learn by doing, and to try some Approaches and Scenarios that would be too risky in the real world. It is critical that the Facilitators of the learning laboratory foster a safe and open environment.

Teamwork: A good practice field will foster teamwork by focusing the team on the work. Much of the recent literature on teams (Katzenbach, 1993; Schaffer, 1988) indicates that high performance teamwork is an emergent phenomenon (EmergentOrder) that occurs when a group has a Challenge Task and a common Focus. A practice field should both identify the challenge and give the group a common DaliLanguage and focus.

Action: Most importantly, a practice field must lead to DaliAction. An enlightening and entertaining experience is not sufficient. People have deeply ingrained Beliefs and habits that do not change very easily. A good simulation should motivate participants by allowing them to invent the right Answer for themselves. Further, a good simulation experience will have a structured way of channeling a participant's excitement (Motivation) and learning into real-world action.

We have found that manual simulations, which take the form of a Board Game with several roles, are generally better suited than electronic simulations for delivering all six of these elements. Electronic simulations, also called management flight simulators, give the users a control panel from which they can see and read critical information about the performance of the system. The dynamics are usually represented by 'state of the system' numbers or graphs of performance over time. Electronic simulations, because of their quick response time, can be very effective as follow-up, 'WhatIfQuestion' policy Analysis tools once the dynamics are clearly understood. While both types of simulation can be structurally accurate and provide practice, electronic simulations hide the cause and effect relationships of the model behind a computer screen. Therefore, if the underlying model is not already well understood, the reaction is often: 'This was a black box and I am not sure how it works.'. Physical simulations, on the other hand, allow participants to see and challenge important interrelationships because they are laid out in front of them. Physical simulations are also more effective at building teamwork and capturing the Emotional elements of a system by having multiple Functions Interaction in a realistic environment (RealisticScenario)

3.8. PhraseGame

Inherit from Game

"Practices-Games"

juego de frases

Objetivo
Flexibilidad de pensamiento. Utilizar la improvisacion, jugar con el Context y el PointOfView, concentrarse en los procesos en lugar de en los resultados

Procedimiento
Juego que consiste en construir (en cinco minutos) la mayor cantidad de frases (de cuatro palabras), que empiecen con la letra de una palabra dada

Ejemplo

Palabra dada: "idea"
Frases:
ir delante era antiguo
influyo demasiado en ampliarlo

3.9. GO

Inherit from Game
"Practices-Games"

The standard Go game is played by two players alternately placing black and white stones on the vacant intersections of a 19 x 19 line grid. A stone or a group of stones is captured and removed if it is tightly surrounded by stones of the opposing color. The objective is to control a larger territory than the opponent's by placing one's stones tactically, so that as few stones as possible could be captured by one's opponent. The game ends and the score is counted when both players consecutively pass on a turn, indicating that neither side can increase its territory or reduce its opponent's

Its large board and lack of restrictions allow great scope in strategy and Expression of players' individuality. Decisions in one part of the board may be influenced by an apparently unrelated Situation in a distant part of the board.

To play GO one needs single-minded Focus, with time to study, and even more to Play. As Experience is gained and knowledge grows, one learns to take every detail of the board into account "to Think underneath the stones" as one of GO's many Proverbs proclaims. Many more abilities become natural: to trust Intuition, to recognize the DaliPatterns; thrive on Changes; take the initiative; anticipate, plan, think ahead; evolve strategies; veil and unveil moves; make life-and-death decisions. To be patient and coexist with your opponent (with just a little bit more of the territory in your possession), guided by the intention to always make the best move at exactly the right time. In game theory terms, Go is a zero-sum, perfect information, deterministic strategy game, putting it in the same class as chess, checkers (draughts), and reversi (othello), although it is not similar in its play to these. Although the game rules are very simple, the practical strategy is extremely complex. It is Intuition that gives the GO player the flashes of insight to "just know" the best move to make

Familiarity with the board shows first the tactical importance of the edges, and then the efficiency of developing in the corners first, then sides, then centre. The more advanced beginner understands that territory and influence are somewhat interchangeable ' but there needs to be a balance. It is best to develop more or less at the same pace as the opponent in both territory and influence. This intricate struggle of power and control makes the game highly dynamic

Basic Strategic and tactics aspects include the following:

- Connection: Keeping one's own stones connected means that fewer groups need defense.
- Cut: Keeping opposing stones disconnected means that the opponent needs to defend more groups.
- Life: This is the ability of stones to permanently avoid capture. The simplest way is for the group to surround two "eyes" (separate empty areas), so that filling one eye will not kill the group and therefore be suicidal.
- Death: The absence of life coupled with the inability to create it, resulting in the eventual removal of a group.
- Invasion: Setting up a new living position inside an area where the opponent has greater influence, as a means of balancing territory.
- Reduction: Placing a stone far enough into the opponent's area of influence to reduce the amount of territory he/she will eventually get, but not so far in that it is cut off from friendly stones outside.

The Strategy involved can become very abstract and complex. High-level players spend years improving their understanding of strategy

DaliPatterns and Games: GoPatterns

Notas de lecturas

Doesn't the GameOfGo serve are a better example that Chess for this sort of thing? Go has many fewer rules than Chesse, but much richer behaviour. Almost all of good Go playing relies on recognising DaliPatterns, both structural (e.g. TwoEyesLive?) and dynamic (e.g. SnapBack?)

OBSERVACION:
se podra hacer con el GO algo como el Panajedrez hizo con el Ajedrez. G. Guardincerri. es un jugador de GO: aprender a jugar con él, tentarlo de hacer un GO en Squeak

Scrapbook

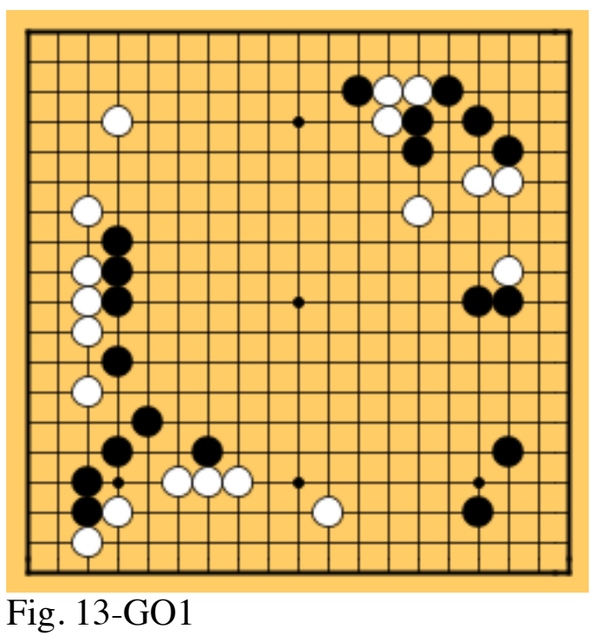
Fig. 13-GO1

3.10. Game

Inherit from CreativeToy
"Practices-Games"

Mas allá de que el proceso debería ser "como un juego", cada toy puede tener un juego específico (por ejemplo, para ilustrarlo, motivar su uso, etc.).

Relacionado: Play

Tipos de juego según **Piaget** (en el niño):

Juego de Exercise: repetición de actividades de tipo motor que inicialmente tienen un fin adaptativo pero que pasan a realizarse por el puro placer del ejercicio funcional y sirven parta consolidar lo adquirido. Muchas actividades sensorio-motrices se convierten así en juego (Periodo sensorio-motor).

Juego con DaliSymbols: se caracteriza por utilizar un abundante simbolismo que se forma mediante la imitación. El niño reproduce escenas de la vida real, modificándolas de acuerdo con sus necesidades. Los DaliSymbol adquieren su Meaning en la Activity. (entre los 2-3 y los 6-7 años).

Juego de Rules: se realiza mediante reglas que todos los Players deben respetar. Esto hace necesaria la cooperación, pues sin la labor de todos no hay juego ni competencia, pues generalmente un individuo o un equipo gana, lo que obliga a situarse en el PointOfView de otro para tratar de anticiparse y no dejar que gane obligando a una coordinación de los puntos de vista, muy importante
para el desarrollo social y para la superación del egocentrismo (De los 6 años a la adolescencia).

Nota de lectura:
Games are rapidly developing the language of new Media, even though we do not really see any deep and meaningful games out there. Games are usually too Goal oriented, focused on the mastery of skills and often have to end happily. Most games are not really Interactive. The story in them is actually linear, it just stops and waits for the player to figure out the next thing to do before it goes on. The language used by games today are most often the language of cinema. They do quite well with the immersion, agency and transformation, but are weak on Interaction. There is a storyworld which can be even more interactive, immersive, agentive, and transformative than games. The virtual *Community* on the web, a visit to these can be like participating in the enactment of an improvised theatre piece

Nota de CREATE
psicologo que trabaja con Design. El juego es un buen CreativeProcess, hay marcos para el juego... pero no son muy rigidos:
- hay Communication
- investigación (Research)
- el juego permite **apropiación**
- encuentro colectivo donde las subjetividades aprender a discentir y encontrar **consenso.** Hay que fomentar el Dialogue garantizando la voz del otro.
- hay que actuar un PersonRole, y perfeccionarlo

En un ajedrez, lo importante no es el tablero ni las piezas, ni tanto la comunicación, sino las Rule del juego, hay un contexto. La comunicación depende del Context

4. "CTS-Qualities"

4.1. Explicit

Inherit from OutcomeQuality
"CTS-Qualities"

stated clearly and in detail, leaving no room for confusion or Doubt.

4.2. Implicit

Inherit from OutcomeQuality
"CTS-Qualities"

implied though not plainly Expressed.

5. "Design-Patterns"

5.1. DesignOperation

Inherit from Operation
"Design-Patterns"

Design movements, actions that Manipulate design entities (Function, DesignBehaviour, Structure/DaliForm)

5.2. DesignPattern

Inherit from DaliPattern
"Design-Patterns"

A design pattern is a formal way of documenting successful Solutions to Problems. The idea was introduced by the architect **Christopher Alexander** and has been adapted for various other disciplines. A pattern may be defined as a structured Description of an invariant solution to a recurrent problem within a Context

Design problems in a context
An important aspect of design patterns is to identify and document the key Ideas that make a good System different from a poor system, and to assist in the design of future

systems. The idea expressed in a pattern should be general enough to be applied in very different systems within its context, but still specific enough to give constructive guidance. The range of Situations in which the problems and solutions addressed in a pattern apply is called its context. An important part in each pattern is to describe this context

Balancing of forces
A pattern must characterize the problems that it is meant to Solve, the context or situation where these problems arise, and the Conditions under which the proposed solutions can be recommended.
Often these problems arise from a conflict of different interests or "Forces". A pattern will then help to balance the forces and finally make a DecisionAction.

Patterns contain their own Rationale
Usually a pattern contains a Rationale referring to some given values, for example *QualityWithoutAName*. Other possible values are related to the efficiency of a system, regarding a specific task. Here the happiness of the participants is less important, as long as they do their job

Generic structure and layout
Usually the author of a pattern language or collection chooses a generic structure for all the patterns it contains, breaking each into generic sections like context, ProblemStatement, solution etc. C. Alexander's patterns, for instance, each consist of a short name, a rating (up to two '*' symbols), a sensitizing picture, the context description, the problem statement, a longer part of text with Examples and explanations, a solution Statement, a sketch and further references. This structure and layout is sometimes referred to as the "Alexandrian form".

Meaningful names
One idea of pattern languages is that the pattern names will form a *DaliVocabulary* for the design Team. This makes it necessary for pattern names to be easy to remember, and by itself already explaining much of what the pattern is about.

Aggregation in an associative network ("pattern language")
A PatternLanguage, as thought by Alexander, contains links from one pattern to another, so when trying to apply one pattern in a project, a designer is pushed to other patterns that are considered helpful in its context. In Alexander's book, such links are collected in the "references" part, and echoed in the linked pattern's "context" part - thus the overall structure is a directed graph. A pattern that is linked to in the "references" usually addresses a problem of lower scale, that is suggested as a part of the higher-scale problem

6. "CTS-Context"

6.1. CTSDiscipline

Inherit from Discipline
"CTS-Context"
labels: Author: **Bordieu** Note: **brecha**

Subcampo de las ciencias sociales que abarca sociología e historia de la Ciencia y la tecnología, economía del cambio tecnológico, política de Ciencia, Tecnología e innovación, administración y gestión de la Ciencia y la Tecnología, ética aplicada (bioética, ética de la investigación científica), filosofía de la Ciencia y la Tecnología, comunicación pública de la Ciencia y ciencias de la educación. Dada la naturaleza del campo, también es usual registrar intervenciones CTS en estudios interdisciplinarios, por ejemplo: planificación del desarrollo sustentable, estrategias de preservación del medio ambiente, innovación tecnológica y desarrollo socio-económico

la trayectoria del campo de los estudios sociales de la ciencia y la tecnología en América latina presenta, más allá de los altibajos, una dinámica signada por el aumento de la cantidad de *investigadores*, la acumulación de Knowledge, la multiplicación de abordajes teórico-metodológicos, el crecimiento de *grupos de investigación*.

La aparición de diferenciaciones disciplinares dentro del campo CTS latinoamericano conllevó un fenómeno significativo. Es posible verificar la aparición de crecientes puntos de convergencia entre distintas disciplinas. Se generó no sólo un diálogo entre enfoques, sino un incipiente grado de institucionalización de esa convergencia mediante la generación de redes específicas en la temática. La existencia de distintas visiones disciplinares (economía de la innovación, sociología e historia de la ciencia, sociología del trabajo, sociología de la tecnología, etc.) volcadas sobre un objeto relativamente unitario ha permitido el enriquecimiento de los análisis, particularmente la sofisticación de las descripciones. Pero, paradójicamente, la profundidad y capacidad de propuestas político-estratégicas no ha alcanzado a desarrollarse en la misma proporción que la calidad descriptiva. Es notable, al comparar la producción de la primera generación con dos las siguientes, una notoria disminución de la capacidad creativa. A diferencia de *PLACTS*, que respondía a una dinámica endógena, gestada a partir de la matriz de la teoría de la dependencia, se tendió a operar a partir de la simple aplicación a la realidad Local de instrumental analítico generado fuera de la región

Bordieu. la ciencia social toma necesariamente partido en la lucha política. La cuestión fundamental de la sociología de la ciencia: ¿Cuáles son las condiciones sociales de posibilidad del desarrollo de una ciencia emancipada de las constricciones y las demandas sociales, sabiendo que en este caso, el progreso en el sentido de la racionalidad científica no es el progreso en el sentido de la neutralidad política? por ejemplo, De hecho, la teoría del retardo no es verdadera ("**brecha**"). Una sociología científica de la ciencia (y la sociología científica que ella contribuye a hacer posible) no puede constituirse más que a condición de percibir claramente que las diferentes posiciones en el campo científico están asociadas a representaciones de la ciencia, estrategias ideológicas disfrazadas de tomas de posición epistemológicas

6.2. ScientificField

Inherit from ScientificSocialOrganization
"CTS-Context"
labels: Author: **Bourdieu** Author: **Bohm** Author: **Latour** Domain Specific: .

Note: **La lucha produce la fragmentación en sub-campos** Author: **Bordieu**

El campo científico, como sistema de relaciones objetivas entre posiciones adquiridas (en las luchas anteriores) es el lugar (es decir el espacio de juego) de una lucha competitiva. El campo científico ya no fue visto como una comunidad de especialistas compitiendo por realizaciones creativas, sino como el lugar [locus] de una lucha competitiva por un monopolio del *crédito científico*

Bourdieu.

Lugar de una lucha política por la dominación científica, asigna a cada *investigador*, en función de la posición que ocupa, sus problemas, indisociablemente políticos y científicos, y sus métodos, estrategias científicas que, puesto que se definen expresa u objetivamente por referencia al sistema de posiciones políticas y científicas constitutivas del campo científico son, al mismo tiempo, estrategias políticas. Similar a un campo artístico fuertemente autónomo, el campo científico debe su especificidad, entre otras cosas, al hecho de que los competidores no pueden darse por satisfechos sólo por distinguirse de sus antecesores ya reconocidos

La estructura del campo científico se define en cada momento por el estado de las relaciones de fuerza entre los protagonistas de la lucha, agentes o instituciones, es decir

por la estructura de la distribución del capital específico, resultado de la luchas anteriores que se encuentran objetivadas en las instituciones y las disposiciones relación diálectica que se establece entre las estructuras y las estrategias. El campo científico es siempre el lugar de una lucha más o menos desigual. Dentro de todo campo se oponen los dominantes, ocupando las posiciones más altas dentro de la estructura de la distribución del capital científico, y los dominados, es decir los recién llegados. **A** medida que la homogeneidad del campo se incrementa y que decrece correlativamente la probabilidad de grandes revoluciones periódicas en beneficio de innumerables pequeñas revoluciones permanentes. Los dominantes adoptan estrategias de conservación tendientes a perpetuar el orden científico establecido del cual son parte interesada (el sistema de enseñanza, único capaz de asegurar a la ciencia oficial la permanencia y la consagración inculcándola sistemáticamente). Los "recién llegados" pueden encontrarse orientados hacia las colocaciones seguras de las estrategias de sucesión, o hacia estrategias de subversión

El campo ejerze un desvío sistemático de fines que hace torcer continuamente la persecución de los interés científicos privados (entendidos siempre en su doble sentido) en beneficio del progreso de la ciencia (natural). La **revolución** permanente puede también ser sin contradicción el del "dogmatismo legítimo", la revolución científica no es un asunto de los más carenciados sino, por el contrario, de los más ricos científicamente entre los recién llegados. A medida que se incrementan los recursos acumulados y el capital necesario para apropiárselos, el mercado en el cual puede ser ubicado el producto científico no deja de estar restringido a los competidores cada vez más fuertemente armados para criticarlo racionalmente y desacreditar a su autor: el antagonismo que está en el principio de la estructura y del cambio de todo campo, tiende a devenir cada vez más fecundo porque el acuerdo forzado donde se engendra la razón deja cada vez menos lugar a lo impensado de la doxa

En los problemas, los métodos y las soluciones inmediatamente percibidas como científicas, encuentra su fundamento en el conjunto de los mecanismos institucionales que aseguran la selección social y escolar de investigadores (en función por ejemplo de la jerarquía establecida de las disciplinas), la formación de los agentes seleccionados, el control del acceso a los instrumentos de investigación y de publicación, etc. la *doxa*, conjunto de presupuestos que los antagonistas admiten de hecho, sin discusión, porque estos constituyen la condición tácita de la discusión.

Latour.

Un grupo es el resultado de varias trayectorias scientíficas entretejidas . Así se puede interpretar la organización del grupo en términos de los movimientos acumulados y de las inversiones de sus miembros. La dinámica del grupo es la historia de sus inversiones. El modelo de intercambio científico de **Bordieu** compara el comportamiento de los científicos con los hombres de negocios modernos, pero contribuyen poco a entender la producción del valor ("*no se analiza el modo en que se vincula la capacidad técnica al poder social. Tal ausencia podría no ser un problema en el estudio de la «alta costura», pero, en la ciencia, es absurda*". El universo "puro" de la ciencia más "pura", es un campo social como otro, con sus relaciones de fuerza, sus monopolios, sus luchas y sus estrategias, sus intereses y sus ganancias, pero donde todas estas invariancias revisten formas específicas. El mercado de bienes científicos tiene sus leyes, que no tienen nada que ver con la moral (en los universos en los cuales se tiene interés en el desinterés, tienden a disimular las estrategias)

La lucha produce la fragmentación en sub-campos (también advertido por D.**Bohm**)

7. "CTS-Collections"

7.1. SocialSpace

Inherit from Space
"CTS-Collections"

mapa de relaciones sociales

8. "CTS-Behaviour"

8.1. TransepistemicArena

Inherit from Arena
"CTS-Behaviour"
labels: Domain Specific: **arenas transepistémicas** Note: **El Domain analisis no debe ser simplemente un modelo mental descontextualizado del sociológo** Author: **Merton** Idea: **FictionalUser: producir el mayor valor posible (no basado en features: "conocimiento aplicable que no se aplica", sino en los deseos de los "usuarios")** Idea: **User centered - Tema de seminario: "el innovador como Fictional User (personaje)"** Idea: **Posible tema de seminario: Domain Specific Language y taxonomías del trabajo creativo situado de los científicos e innovadores** Author: **Knorr-Cetina** Idea: **Bricolage Game diálogico** Note: **procesos propios del Job**

Las relaciones y actividades entre los científicos mismos, y entre éstos y los agentes externos a su actividad, se entienden mejor desde los intereses, y no a partir de los tradicionales valores morales. De esta forma, **Knorr-Cetina** acuñará el término de campos transcientíficos mutables para designar el conjunto de las relaciones cruciales que se dan en la actividad científica, y que tienen que ver con el conjunto de los intercambios interesados que los científicos mantienen con el mundo político, económico, militar, etc., y que afectan directamente a la vida y a la producción científica. Critica los modelos cuasi-económicos predominantes de tales entidades colectivas

Son más pequeñas que las comunidades científicas en el sentido de que la preocupación de los científicos gira en torno a unas pocas personas centrales, pero las arenas de transacción respectivas apuntan a una clientela mayor que el grupo de especialidad

Se argumenta que las "arenas" de acción dentro de las cuales procede la investigación científica (de laboratorio) son transepistémicas; esto es, **incluyen en principio a científicos y no-científicos**, y abarcan argumentos e intereses de naturaleza tanto **"técnica" como "no-técnica"**

El mérito original de la sociología de la ciencia estructural-funcionalista de **Merton** fue el de concentrar la atención en la organización social de los científicos, pero las comunidades de especialistas, son en gran medida irrelevantes y habitualmente desconocidas para los científicos, por lo que ha sugerido que sea reemplazado por una perspectiva de las colectividades científicas radicalmente centrada en el participante, **arenas transepistémicas** de investigación, organizada en términos de relaciones de recursos... que involucran una mezcla de personas y argumentos que no se dividen naturalmente en una categoría de relaciones pertenecientes a la ciencia o "la especialidad". Los científicos se han vuelto capitalistas, pero aún son tratados como si estuvieran aislados en un sistema auto-contenido y cuasi-independiente. Ya que no podemos definir *diferencias de clase* dentro de este sistema de un modo razonable, acabamos con comunidades

Los colectivos taxonómicos pueden no tener interrelaciones reales, y las similitudes invocadas por el sociólogo para caracterizar a sus miembros pueden no ser significativas para los participantes mismos (**El Domain analisis no debe ser simplemente un modelo mental descontextualizado del sociológo**... **Posible tema de seminario: Domain Specific Language y taxonomías del trabajo creativo situado de los científicos e innovadores**). Especificar el sistema de la ciencia en términos de los mecanismos económicos que operan dentro de las comunidades deespecialistas es exhibir desde el comienzo un interés en el nivel macro de la estructura social. En contraste con esto, esta perspectiva insiste en especificar los fenómenos sociales en un nivel micro, y derivar los conceptos de la "estructura social" del análisis de una multitud de micro-eventos centrados en los participantes (**User centered - Tema de seminario: "el innovador como Fictional User (personaje)"**)

Las jugadas realizadas en las diversas arenas de acción no necesitan agregarse a un juego particular practicado de acuerdo a un conjunto coherente de reglas y persiguiendo un objetivo definido. La imagen que obtenemos es más la de un campo sobre el cual un número de personas practican distintos juegos al mismo tiempo, los distintos juegos evolucionan a partir de lo que se transmite entre agentes en una sucesión de escenas que se continúan y se entretejen (**Bricolage Game diálogico**)

Las arenas transepistémicas de acción simbólica se muestran como el sitio [locus] en el cual se negocian el establecimiento, la definición, la renovación o la expansión de relaciones de recursos.

Aquí tiene lugar cadenas de traducciones de problemas, las cuales comienzan con una definición de propósitos y continúan con una desmenuzada refinación de los métodos, materiales fuente y procesos, negocian cuál es el problema, y cómo debe ser traducido en elecciones de investigación reales en un proceso de refinamiento... la investigación científica se muestra en el trabajo científico real como constructiva más que como descriptiva, y he especificado la constructividad en términos del carácter del trabajo de investigación de estar impregnado de decisiones. Las conecciones transepistémicas de investigación se mantienen a través de estas traducciones de criterios de decisión. En estas traducciones se invocan y se toman en consideración los compromisos y los intereses negociados en las arenas transepistémicas, y así la consistencia con los requerimientos impuestos por las relaciones de recursos se constituye al interior de los resultados científicos.

FictionalUser: producir el mayor valor posible (no basado en features: "conocimiento aplicable que no se aplica", sino en los deseos de los "usuarios")

Relacionados: SituatedDesignApproach, WittgensteinianDesignApproach, ScandinavianApproach, Ver **procesos propios del Job**. CreativeKnowledgeWorkProcess

8.2. Scientist

Inherit from PersonRole
"CTS-Behaviour"
labels: Author: **Bordieu** Quote: **La primera ocupación del científico consiste en hallar el modo de hacer las cosas, mientras que la del ingeniero consiste en hacerlas** Quote: **La responsabilidad moral del científico en el mundo de hoy es difícil de eludir** Author: **Latour**

a person who is studying or has expert knowledge of one or more of the natural or physical sciences

Los aspectos funcionales del científico y del ingeniero son radicalmente diferentes. **La primera ocupación del científico consiste en hallar el modo de hacer las cosas, mientras que la del ingeniero consiste en hacerlas**

Para que un hombre pueda ser calificado de científico es necesario que añada algo propiamente suyo al fondo común de conocimientos

Ante un mundo de creciente escasez, miseria y temor, y en el que la misma ciencia está cada vez más directamente implicada en los aspectos menos agradables de la guerra, la exaltación de una desinteresada búsqueda de la verdad indiferente a las consecuencias que de ella puedan seguirse comienza a descomponerse. **La responsabilidad moral del científico en el mundo de hoy es difícil de eludir**

El científico individual siempre ha necesitado trabajar en estrecha relación con otros tres grupos de personas: sus patronos, sus colegas y su público.

Latour los científicos de laboratorio suelen autorrepresentarse mediante métaforas económicas o comerciales. Su MentalModel de su propia *conducta* no distinguía entre factores internos y externos. Si se trata de un *director*, es un capitalista por excelencia, ya que puede ver cómo su capital aumenta sustancialmente sin tener que meterse directamente a trabajar. Su trabajo es el de un inversor a tiempo completo. En lugar de producir datos y efectuar afirmaciones, trata de asegurarse que se investiga en áreas potencialmente remuneradoras, que se producen datos creíbles, que el laboratorio recibe la mayor parte posible de crédito, dinero y colaboración y que las conversiones de un tipo de *credibilidad* a otro se producen tan rápidamente como sea posible. **A**ntes que ser un individuo o una mente, cada uno es parte del laboratorio. En consecuencia, las unidades de análisis más apropiadas eran las secuencias de trabajo, las redes y las técnicas argumentativas, en vez de los individuos

Bordieu. los dominantes son aquellos que consiguen imponer la definición de la Science según la cual su realización más acabada consiste en tener, ser y hacer lo que ellos tienen, son o hacen. La filosofía social durkhemiana reduce las relaciones de competencia entre dominantes y dominados a las relaciones entre un "centro" y una "*periferia*"

8.3. ScientificCommunity

Inherit from ScientificSocialOrganization
"CTS-Behaviour"
labels: Author: **Casas** Author: **Latour** Author: **Kuhn** Author: **Bordieu** Author: **Knorr-Cetina**

Está definida por relaciones sociales convencionales, racionales, instrumentales y estratégicas, es decir, una forma de organización social en la que priman los valores utilitarios. Un sistema institucionalizado que es simultáneamente un sistema de comunicación y un sistema de recompensas y que permite, por ende, el proceso de control social en el orden científico. El hecho central que consigue que el edificio social se mantenga en pie, al igual que en el resto de actividades sociales, es la existencia de un sistema de intercambio cooperativo de mercancías, en este caso, de productos cognitivos

Kuhn sugiere la existencia de conflictos internos en las comunidades conformadas alrededor de una especialidad o tema de estudio . Habla de *comunidad*: una serie de elementos sociales como la educación en común, la intensa socialización, la formación de sucesores, la relativa unanimidad de juicio en los asuntos profesionales, y un conjunto de compromiso y metas cognoscitivas comunes, comparten una misma *matriz* compuesta por generalizaciones simbólicas, modelos y ejemplares

Casas. Adquirirá características diferentes dependiendo de la sociedad.

La idea de que los grupos de pertenencia profesional (llamados comunidades científicas) son las unidades relevantes de la organización social y cognitiva de la ciencia ha penetrado virtualmente a todos los estudios sociales de la ciencia, pero ha sido criticado por **Latour**, **Bordieu** y **Knorr-Cetina**

9. "Process-Methods"

9.1. CreativityMethod

Inherit from Method
"Process-Methods"

The "method" view of creativity is that there is a formula for creativity.

Notas de lectura:

Deciding whether or not to use a specific method and where, if so, to begin the process is Critical to the success of creative problem solving in general. Diagnosing the Situation allows an individual to make decisions about whether to use one method over another and where exactly to enter the process. This is done by appraising (Appraisal) the challenge at hand through a series of data-finding Questions. Interviewing the Client serves the purpose of gathering information related to the challenge and specifically to discover if there is ownership of the Challenge, the need for novelty, the situation surrounding the challenge and costs and benefits of using one method over another

La pérdida de vigencia del Paradigm positivista, la crítica a la razón instrumental y la búsqueda de un nuevo paradigma, lo mismo que los recientes Approachs sobre *posmodernidad*, han generado un terreno fértil para la creatividad. Pero debe entenderse que se trata de una particular concepción de la creatividad, porque al alero del positivismo precisamente surgió un concepto de creatividad fuertemente vinculado a la eficiencia y al cálculo. Del mismo modo, puede afirmarse que los distintos CreativityMethods revelan una clara orientación instrumental, ligada a la Solution de Problems en el mundo del trabajo (Business) o la Technology, pero ajenos al universo de las Relationship interpersonales, del Worlds subjetivo o de la vida cotidiana (Routine). Esta característica es comprensible, por las circunstancias sociales que se encuentran en el origen de los métodos, pero puede ser alterada intentando aplicaciones a problemas propios del desarrollo personal y la convivencia social

9.2. Method

Inherit from Procedure
"Process-Methods"

a particular form of Procedure for accomplishing or approaching something, esp. a systematic or established one

Nota: all methods contains a model (Schema)

Nota de lectura:

No existe acuerdo en distinguir entre técnica, método y estrategia. La tendencia es utilizar indistintamente alguno de estos vocablos o preferir uno de ellos, especialmente Technique o método. Joachim **Sikora**, por ejemplo, habla de método para referirse a una manera de proceder claramente diferenciada, y agrega que cuando alguno de ellos es ampliado o modificado por medio de nuevos detalles tenemos una técnica (1979). Con un criterio diferente, Saturnino **de la Torre** se refiere a un método como una forma general de proceder, a una técnica como algo más concreto porque especifica con precisión una serie de Steps o Stages, y a una estrategia como un Plan preparado considerando todos los detalles. En un sentido esencial estas distinciones no parecen ser demasiado aclaradoras. Sin perjuicio de su valor puntual, lo fundamental reside en la génesis de estos Procedures y en el papel que juegan dentro del CreativeProcess, y no en consideraciones respecto a su estructura.

Con frecuencia los métodos para pensar son vistos como recursos instrumentales. Eso significa, lisa y llanamente, que son distintos de los resultados intelectuales (CreativeOutcome). Una concepción vacía y artificiosa del método, ignorando la compleja Interaction que debe existir entre un método y quien lo usa (CreativePerson). Un sentido demasiado instrumental del método, gratuito y sin sutileza. Los métodos no existen por generación espontánea, nacen de la Experience. Al dividir arbitrariamente esa experiencia, separando DaliProcess de Result, el método queda sin sustento. Aquí está el punto crítico que determina, en primer lugar, la fertilidad de un método creativo. Su apropiación sin mediar una *Metathought* apropiada, mecaniza los procesos de Search y reduce las cosas sólo a sus aspectos externos. Un método no es sino la consagración de un cierto camino (Steps) seguido por la Reflection, de un cierto Style de Approach de los Problems, respaldado por sus éxitos. Los métodos de ningún modo son ajenos a la actividad del Thought (Thinking). Un método es, al fin de cuentas, una manera de pensar (Thinking). Esta concepción es decisiva, porque significa que los métodos son un testimonio de que el CreativeThinking aprende de sí mismo, reteniendo su propia Experience. Los métodos creativos equivalen al Thought detenido en un gesto de generosa espera. Se puede obtener de ellos el máximo provecho, pero sólo a condición de no olvidar que no conducen directamente al éxito sin un nuevo esfuerzo reflexivo. Los métodos no pueden eximir a nadie de volver a Think, únicamente pueden estimular (Stimulus) y orientar formalmente la acción del pensamiento. Nos exigen una bien desarrollada habilidad *Metathought*

9.3. Bricolage

Inherit from CreativityMethod
"Process-Methods"

construction or creation from a diverse range of available things.

Seymour **Papert** discusses two styles of solving problems. Contrary to the analytical style of solving problems he describes bricolage as a way to learn and solve problems by trying, testing, playing around. Karl **Weick** identifies the following requirements for successful bricolage in Organizations

- intimate knowledge of *ImprovisationResource*s
- careful observation and Listening
- Trusting one's ideas
- self-correcting structures, with Feedback

Notas de lectura:

A special case combining the Heuristic, AestheticFactor and *AnalogicalProcess* "methods" is suggested by the performing arts, which exhibit "real-time," "on-line" creativity while executing, interpreting and, especially, improvising upon the formal codes created by composers and playwrights. Every creative *Medium* has its own Constraints, its own "givens." And they all leave room for originality and for innovation -- in short, for genius

The concepts of improvisation (Improvise) and Bricolage seem to be having from the literature, is only apparent: the inseparability of the convergence between conception and execution ' improvisation, as it is currently defined ' and the ability to build Solutions from available (vis-à-vis optimal) Facility, i.e. Bricolage. If improvisation means to respond in real time **improvisers** (Bricoleur**)** cannot wait for optimal resources to be deployed and have to tackle the issues at hand with those that are currently available. Bricolage only makes sense when having to 'Plan in real time'. If time is abundant, it seems only sensible to wait for the 'optimal' resources and optimize their deployment. Planning in action is still an important element of improvisation.

The first stage of theory development in organizational improvisation was, in essence, an attempt, by first generation authors, to transpose to organizational contexts the characteristics of improvisation and Bricolage in **jazz** and improvisational theater, where this phenomenon is the norm. The contributions: the translating of jazz performance elements into the organizational arena and several lists of competencies that organizations should possess to be able to Improvise effectively

Jones stresses that too much emphasis is placed on small answers rather than large Questions. He relates it to his experiences playing the piano. Rather than try to impose his ideas into the instrument, he says there's a reciprocity that exists, an interplay or dance ' a Dialogue ' that stimulates creativity: "*It's not me trying to impose my ideas onto the instrument and trying to bend and shape it to conform to my will, but it's more of an interplay or dance-of not being entirely clear as to whether I'm playing the instrument or whether it's playing me. In fact, both are probably happening simultaneously. And that interplay is what we might call a dialogue.* "

9.4. MICORBS

Inherit from TeamCreativeProcess
"Process-Methods"

MICORBS are the abbreviation of Master Plan, Idea development, Communication, Organization, Retrieval, *Brief*ing board and Synapse. It is a process Disney's World developed to ignite team creativity and focuses on Visual CreativeThinking

The seven *MICORBSStep* format are (1) *MICORBSPlaning*; (2) MICORBSIdeaDevelopment; (3) MICORBSCommunications; (4) MICORBSOrganization; (5) MICORBSRetrieval; (6) MICORBSBriefingBoard; (7) MICORBSSynapse.

MICORBS is based on the Storyboard method developed by **Walt Disney** Company. Actually, a Team should prepare physical spaces to display these seven boards because the method has strong connection with visual thinking. By means of VisualThinking, team members could easily Expand their Thoughts, Combine pieces of the data and Create excellent Ideas. The Visual display of the seven boards Stimulates the comprehensive Thinking. A team could arrange the total DaliProject Stage in advance and being prepared. The method ensures that Organization will swift rapidly on a crisis or make the DecisionAction efficiently

9.5. CPSMethod

Inherit from CreativityMethod
"Process-Methods"

Creative Problem Solving (CPS)
Alex F. **Osborn**, founding partner of advertising agency **BBDO** (Batten, Barton, Durstine & Osborn, Inc.), first described the CPS process in his book *Applied Imagination* (1953). Osborn believed strongly in human Creative potential, the power of learning, and was enthusiastically interested in how to nurture and Stimulate the human Imagination in any Situation, whether Business or personal. A gifted writer and advertising executive, Alex Osborn concerned himself with the promotion of creativity for generating new and useful Solutions and introduced the famous concept of 'Brainstorming'. Osborn believed in the notion that we must 'stretch' beyond our own self-imposed Constraints in a balanced process of first generating Ideas and only later evaluating them. **Parnes** (1969) believed that we could Manipulate existing Experiences and information in order to Stimulate the creation of new Ideas. He felt that by combining and rearranging new Facts with old facts, one could get a greater number of new possible IdeaPatterns. What allows CPS to work at its core, is the action of separating our creative and Critical Thinking skills (dynamic balance). Separating these creative and critical thinking skills can only be done through the use of and adherence to deferring judgment when generating options and then Judge those options affirmatively (Positive) when it is time to Evaluate. The power in this method is that CPS's Framework delicately balances one's generative (DivergentThinking) and focusing (ConvergentThinking) in order to overcome Challenges. Its framework ensures that people don't get lost in the problem itself.

The CPSMethod components include, *Understanding the Challenge, Generating Ideas, and Preparing for Action*. *Understanding* the Challenge deals specifically with gaining a clearer focus of the problem at hand and ensures that you are working on the right problem. *Generating Ideas* does specifically just that - generate ideas. After the problem has been formulated, the Focus shifts to generating many, varied and unusual. potential solutions under this component. The component *Preparing for Action* focuses on preparing and developing Alternatives for successful implementation. Within these three components exist six specific CPSMethodStages that contain both a CPSMethodDivergentPhase and CPSMethodConvergentPhase. Broken down even further, CPSMethod has a variety of CPSMethodTools that guide one's behavior during each divergent and convergent phase of the process.

Its true power resides in the Diversity and different perspectives it elicits from group participants. Prior learning and hands-on experience are required in order to successfully facilitate a CPS session. Because of its flexible structure and operational model, individuals may utilize CPS's entire process in linear fashion, or simply utilize specific stages, along with their corresponding divergent and convergent phases and supporting tools.

Nota: In comparison to Synectics and de Bono's Lateral Thinking and Parallel Thinking, CPS helps to navigate the user from problem clarification and idea generation to final refinement of solutions and implementation. CPS has thinking 'guidelines', I feel that this is what makes CPS the 'safest' method, CPS may act as a host creative problem solving method and include parts of other methods within its framework

Dynamic balance: The appropriate use of both DivergentThinking and ConvergentThinking in CPS. (Isakson et al., 1994, Index)

9.6. LateralThinkingMethod

Inherit from DeBonoCreativityMethod
"Process-Methods"

without explicit steps, suppored by LateralThinking. The medthod looks for Person to adopt more generative vs selective mindset to solving Problems and creating new Ideas. In order for the Lateral Thinking to function properly, several things need to happen; 1) subscribe to the mindset that unconventional thinking techniques enable us to cut across patterns in the mind in search of establishing new Concepts, DaliPatterns and Perceptions; 2) understand that only deliberate and constant use of these tools will allow us to think differently; and 3) adopt an Attitude of the mind that says 'provoking thought and continuously moving forward are the underpinnings to help me change perceptions and directions in any situation.'

Nota de lectura:
Limitations on what can be known are *not always innocent*. There are clear reasons why **management** would endorse and encourage the cognitive and psychological approaches to creativity implicit in the use of the **lateral-thinking** tool. They range from widely shared understandings (the cultural myth of the lone genius, our cultural individualism, the reductionism of social-science methodology) to the unwillingness to explore the link between creativity in the workplace and the social, political, and economic Factors that determine how organizations are structured. A more wideranging inquiry into creativity might well require a rethinking of such staples of the present Business environment as Hierarchy, control and reward systems, the bureaucratic propensity for Order versus disorder, and the social and Market forces that encourage a stress on predictability

9.7. ConstraintsMethod

Inherit from PreparationMethod
"Process-Methods"

Stravinsky saw all creativity as problem solving. He felt that a creative medium could not be infinitely yielding, infinitely "free." It had to resist in some way (perhaps by giving rise to anomalies, Problems) in order to allow creativity to be exercised or even defined. Stravinsky's point was that there can be no creativity without problems, no problems without constraints, no constraints without preparation. Rules may be made to be creatively broken, but they must be mastered before they can be modified or abandoned, and there must always be new ones to take their place.

Ver Constraints, *ProblemSolvingFactor*

9.8. DeBonoCreativityMethod

Inherit from CreativityMethod
"Process-Methods"

Dr. de Bono's philosophical approach to creativity is supported by numerous tools and techniques. Some of these tools may act as actual methods/processes yet function primarily as tools or techniques that contain subtools and subtechniques. Edward de Bono's entire body of work is supported by three pillars ' Lateral Thinking, Parallel Thinking and DATT (Direct Attention Thinking Tools)

Note: The techniques that de Bono has designed in order for us to think laterally, really don't have much substance in that they do not provide us with a structured flow or organized framework that generates, evaluates, refines and helps to implement solutions. There is much overlap between the Lateral Thinking techniques and the Direct Attention Thinking Tools (DATT). Many of the DATT and Lateral Thinking techniques share similar purposes and it seems unnecessary to have more than one tool or technique for the exact same purpose: The process is missing and without a process one is left with sporadic array of techniques. It is necessary to combine Lateral Thinking, Six Thinking Hats and DATT in order to create a creative problem solving method that can flow within a structured framework. Six Thinking Hats, in and of itself, functions well as a creative thinking process because of the five modes of thinking (creative, positive, critical, emotional, informational) that are triggered and explored through the use of the Blue hat (facilitator)

9.9. ARIZMethod

Inherit from Method
"Process-Methods"

ARIZ is a step-by-step program for the Analysis and Solution of inventive Problems. ARIZ consists of a program (sequence of actions) for the exposure and solution of Contradictions, i.e., the Solution of Problems. It consists of a sequence of operations for the following operations:

1. Exposure and solution of *ARIZContradictions*
2. Analysis of the initial Situation and Selection of the problem to be Solved
3. Synthesis of the solution
4. Analysis of the received solutions and selection of the best *Variant*
5. development of received solutions
6.Collection of the best solutions and summarization of this material for the improvement of methods for solving other problems.

The structure of the program and the laws for its implementation are based on the laws and regularities of technological development. Another component are the Methods for the control of psychological Factors are necessary as a result of the fact that the program ARIZ is not intended for computers and that problems are not solved automatically, but with the help of a human being. Therefore, the problem solver often exhibits psychological inertia, and it is necessary to control this. Furthermore, these methods allow one to develop the creative imagination necessary for the solution of complicated inventive problems. During the solution of technological problems, the end result is Unknown, however, it is still possible to continue on ... It is possible to Imagine the ideal of a developed construction ' this ideal construction is the ideal final Result. An ideal technological system is one that does not exist, although its Function is fulfilled, i.e., the goal is achieved without the means

The definitive basic procedure for the solution of problems with ARIZ can be represented in the following manner:

SuperficialContradiction -> *IntensifiedContradiction* -> Ideal final Result -> *AggravatedContradiction* -> Solution

To formulate of all its DaliLinks, first of all reveal that which does not suit the "poser" of the problem in the given Situation (superficial contradiction - SC) and what is faulty in the system (undesirable effect). What kind of Requirements are necessary to expect from the System? Thus the intensified contradiction (IC) is determined. Then the system is expressed in such a way so that the undesired effect is absent from it, yet the Positive qualities are preserved. The result of expressing the system in this manner constitutes the formulation of the ideal final result - IFR. After comparison of the actual situation and the IFR, obstacles to the achievement of the ideal result are revealed, reasons for the appearance of the Obstacles are sought, and the contradictory qualities that appear in certain Parts of the system (operative zones) and do not satisfy the requirements of the IFR are determined. In this manner the aggravated contradiction (AC) is formulated, which constitutes the exact formulation of the Problem

9.10. Hermeneutic

Inherit from Method
"Process-Methods"

a method or theory of interpretation

9.11. SynecticsMethod

Inherit from CreativityMethod
"Process-Methods"

meaning 'bring together' and ectikos, meaning 'diversity'. The word Synectics was coined in 1956 by William J. Gordon, while Synectics, the creative problem solving method was co-founded by William J. **Gordon** and George M. **Prince**. An advertising executive, Prince began to experiment with creative people and psychologists in hopes of understanding how new ideas could be generated on every day problems. George Prince was motivated to make thinking operations visible so that any operations that tended to be repressed could be stimulated, making an individual a more effective problem solver and learner. It can be debated whether or not Synectics is an actual creative problem solving method or process or more of a tool that may be utilized within the confines of any structured creative problem solving method

1. Creative production increases significantly when a person understands the psychological process by which he/she operates.
2. The emotional component in the CreativeProcess is more important than the intellectual, and the Irrational component more important than the Rational.
3. In order to increase our creative output, we must understand these emotional and irrational components.

Synectics is based on AnalogicalThinking and encourages the ability to live with complexity and apparent contradiction. It encourages speculation and creative behavior and its use of Metaphors and Analogy helps people explore their mind's potential and gather information in order to create new solutions. Clues responsible for productive CreativeThinking come from analogies (Analogy) brought up by the Preconscious from the unconsciously stored data of past Experiences. The preconscious hovers between and links the conscious (Consciousness) to the Unconscious. Synectics professes that it is not necessary to wait for the conscious mind to drift into a period of incubation (IncubationStage) before the preconscious mind can work effectively. Instead, Synectics tries to evoke the preconscious and enable individuals to oscillate between rational and non-rational (Irrational) views of the Problem or Situation. This allows users to broaden their understanding of the situation instead of narrowing it by highly logical methods. What is interesting about Synectics is that the ExcursionPrinciples that propel this process are also the tools that generate the novelty. While other creative problem solving methods instruct participants to engage in certain modes of Thinking that allow them to generate creativity such as thinking wild, deferring judgment or playing and then use different divergent tools to generate novelty, Synectics by-passes these 'Guidelines' and gets right to the point by forcing Participants to make and break Connections. Synectics detaches you from the problem and then brings you back to it. Although not as explicit as other creative problem solving methods, there are phases of divergence and convergence. Synectics is mostly a divergent process (DivergentThinking) with convergence taking a more active role towards the end of the process.

Synectics functions through a series of five broad SynecticsStage:

1. ProblemFramingStage

2. DirectEffortToSolveStage
3. PuttingTheProblemAwayStage
4. ConnectionMakingStage
5. DevelopmentalThinkingStage

In order for Synectics to work properly, session participants must be willing to adhere to several Principles and Guidelines. First, they should be able detach themselves from the problem by way of an Excursion ' an artificial and induced vacation. Individuals should subscribe to the notion that the fusion of opposites through making and breaking Connections brings about creativity. Synectics seeks Novelty by encouraging Irrational thinking skills and playing with DaliWords. Participants must be willing to make the familiar strange and the strange familiar through the use of Metaphors and Analogy. The encouragement of speculation is what drives this process and participants must listen and think carefully and always seek value in what others say (ver Dialogue). Synectics is useful in most all Problems, including People, Situation or thing problems and is applicable across multiple Contexts. Synectics is both an individual and group process. Although many industries, such as advertising, informally tap into the use of metaphors and analogues to generate creativity, being able to consciously lead a Synectics ProblemSolvingSession and guide individuals through the process of analogical and irrational thinking requires process expertise (Leader, Expert). Synectics is probably not for everyone because its high degree of and use of 'irrational thinking' along each making the strange familiar and the familiar strange phases

Nota: Synectics didn't really have a back-end mechanism to the process that would help in terms of evaluating, refining and implementing solutions. Unlike de Bono's work, Synectics offers clear and understandable stages, phases and tools. It is probably the most powerful divergent thinking process in terms of generating novelty. Having come from the world of **advertising**, I believe that the use of *analogues is a natural and transparent process*. Advertising executives rely on forcing opposites and drawing analogies by watching *director's reels, commercials, scanning magazines, flipping through stock photography books* and constantly tinkering with a diverse bodies of experiences and knowledge. The novelty generated in advertising is through the making and breaking connections...the underpinnings of Synectics. Synectics is powerful process and excels at generating novelty. I feel it will get you the **quickest** 'aha'

Es una teoría funcional del empleo consciente de los mecanismos psicológicos inconscientes (o preconscientes) 'Analogy personales, directas, simbólicas y fantásticas' que se desarrollan en el proceso creativo. La meta es incrementar la probabilidad del conocimiento del problema y de su solución. Los supuestos para ello son la idea de que el componente Emotion es más importante que el intelectual, el irracional más que el Rational; la visión de que el proceso creativo individual es análogo al del proceso grupal, y que los fenómenos culturales del descubrimiento son los mismos en el arte y en la ciencia. La diferencia entre las técnicas de la synectics y de Brainstorming en grupo consiste en que en la primera se le explican al individuo exactamente los mecanismos.

Teniendo estos ExcursionPrinciples como inspiración básica, el método sinéctico consiste esencialmente en proporcionar los mecanismos que permitan trastocar lo extraño y lo conocido. En este contexto, se proponen tres tipos generales de mecanismos de SynecticsGames. Normalmente los grupos sinécticos son InterdisciplinaryTeams.

Synectics is proprietary and exclusive and held under lock and key by the Synectics corporation

9.12. PreparationMethod

Inherit from CreativityMethod
"Process-Methods"

if there is one creative "method," then "Pasteurization" is it, with the creative "DaliTrait" perhaps amounting to no more than a rare form of resistance or immunity to contagion from Convention despite extensive exposure. Puede haber una fase Heuristica (Ver *HeuristicFactor*) doing random or mechanical trial-and-error sampling, trying out analogies and inductive conjectures

Ver ConventionalSet

9.13. CreativityMethodCategory

Inherit from Category
"Process-Methods"

current CreativityMethods categories

1. Association (DaliAssociation), Connection, Structure, stratification and Problem definition: examples MindMap, AttributeListing, AnalogyMixer
2. Question-related, problem solving
3. Directional or morphological (Brainstorming, FutureScenario, SCAMPER)
4. Subconscious (Unconscious)
5. Visual Representation (VisualThinking)
6. Holistic: 'second generation' creative methods are typically some combination of the other categories of methods listed above; thereby attempting a more holistic approach (SixHatsThinking)

Ver CreativityMethod

All known creative techniques (CreativityMethodCategory) can be categorized depending on the methods (CreativityMethod) and means utilized:

1. Randomization (Brainstorming, Synectics, Image streaming)
2. Focusing techniques (Morphological analysis, Osborn questionary, AttributeListing)
3. Evolutionary directed techniques (HBGA, Laws of System evolution)
4. knowledge-base techniques (Altshuller *Matrix* or Contradiction table and 40 Innovation principles)
5. Conceptual blending techniques. Michael Michalko (CreativeToy)

Depending on the Methods and means utilized, creative techniques can be categorized as follows:

1. Conditioning/motivating/organizing techniques
The techniques, procedures and/or special conditions and means belonging to this group help create an Habitat/CreativeEnvironment that facilitates the removal of various mental CreativeBlocks, unleashes natural creativity, etc.

2. Randomization
Since psychological inertia usually keeps an individual 'inside the box' of his/her Paradigms/Perceptions/Assumptions, forcing an individual to make more Randomly attempts to Solve a difficult Problem were found to be very helpful. Randomization makes the search more chaotic. Example: Brainstorming

3. Focusing techniques
Many people have difficulty with random idea generation when no Guidelines or Focusing Steps or Subjects are offered. Special focusing techniques are used to help a CreativePerson focus on one issue at a time and avoid frustration. Focusing elements (steps) may be presented with or without any particular Order (random focusing). Example: AttributeListing

4. Systems
A system contains a set of focusing or random steps to be followed in a specific order (Procedure). Example: **QFD**

5. Pointed techniques
These techniques offer single or multi-step recommendations following a pre-determined, promising direction. This direction may be identified as useful based on Intuition, Experience or documented knowledge. Examples:
· Problem Reversal (single step)
· ARIZMethod (multi-step process targeting the ideal Solution)

6. Evolutionary directed techniques
These techniques offer directions according to fundamental patterns of evolution. Example: Utilization of the **TRIZ** Patterns/Lines of Technological Evolution

7. Innovation knowledge-base techniques
These techniques utilize structured knowledge derived from the past human innovation experience. Example: Contradiction Table and 40 Innovation Principles

9.14. ISCPSMethod

Inherit from CPSMethod
"Process-Methods"

Couger himself developed a variant CPS model specific to information systems

Each of his (five) phases (Figure ISCPSMethod) is allied with several of 22 "creativity techniques" (CPSMethodTool), which are a representative set of heuristics for geminating creative ideas.

The 22 techniques are:

- Attribute Association (list the attributes of the solution) - AttributeListing
- Analogies / Metaphors
- Boundary Examination
- Bug List (identify irritations)
- Brainstorming (in a group)
- Brainwriting (as individuals)
- Crawford Blue Slip (ideas are written on slips by individuals, and arranged as a group) - Ricestorming
- Disjointed Incrementalism (Determine the policies involved in the Analysis; break the policies into its increments, or Stages; evaluate each policy) - Splitter
- Decomposable *Matrixes* (construct a matrix which sets each potential solution against each problem aspect, then assign a rating to each of the interactions)
- Interrogatories (Ask Who? What? Where? When? Why? Then How?) - KeywordMatrix / SituationalQuestion
- ForceFieldAnalysis (describe the "forces" tugging the present situation to the worst possible, or best possible situation)
- Goal/Wish (identify a goal, use Concepts from a distant Field to generate unusual ideas)
- Lotus Blossom (peel back Assumptions about a situation)
- L/R Brain Alternations (consciously Focus on each hemisphere's modality, MindActivity, to arrive at a Holistic (SystemApproach) Solution)
- Morphological Connections (three dimensions of a problem are chosen, and random positions within this 3-space are evaluated in order to narrow down Alternatives) - ConnectionThinking, ForcedConnectionTechnique
- Manipulative Verbs (Manipulate the problem in several particular ways, e.g. Divide, Add, Invert, Transpose) - SCAMPER
- Nominal Group Technique (generate ideas individually, discuss as a group, iterate) - *FocusGroup*
- Progressive Abstraction (for identifying underlying problems)
- Problem Reversal (Reverser)
- Peaceful Setting (ChillingOut)
- Wild Idea (generation of impractical ideas in order to inspire unusual solutions)
- Wishful Thinking

Scrapbook

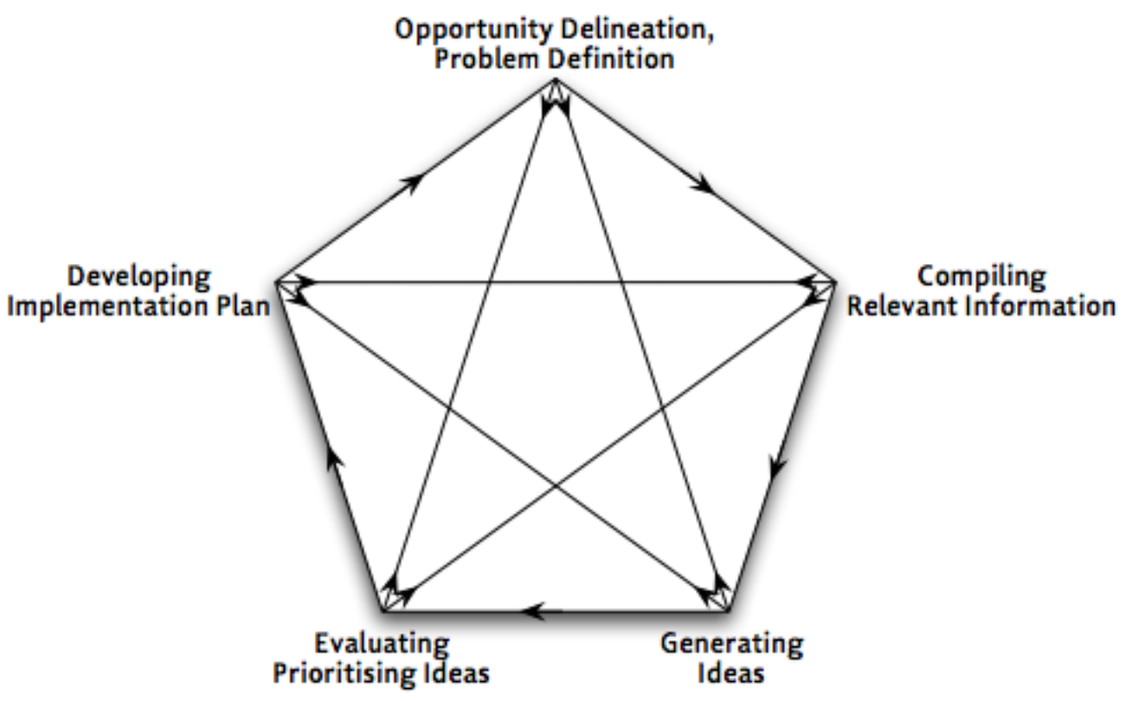

Figure 4. Redrawing of Couger's Creativity Problem Solving process for information systems.
(Couger, 1996)
Fig. 14-ISCPSMethod1

10. "Analysis"

10.1. Constraints

Inherit from Requirement
"Analysis"

Limits the development in some way

Nota de lectura:

Imposes tension between limitation and Possibility that stimulates your Imagination to resolve the tension (example: Newspaper and magazine writers commonly deal with a space constraint). Another type of constraint uses randomly selected words (RandomWord) as a creative Stimulus

Overconstraining is but one of a number of ways the ProblemSpace can be inadequate. Sometimes it is not the relaxation of constraints that is needed, but rather the specification of existing constraints, or the making of further constraints in order to make the Representation adequate in the present (Now) Situation. It may also include adding further constraints, specifying constraints, altering constraints etc. In stead of estimating the adequacy of the problem space in terms of whether the solution lies within the boundaries of the space, the adequacy needs to be estimated against the Objective Possible and Impossibles of the Situation. Focus should be on having the right kinds of constraints in creativity, rather than assuming that CreativeAct and *Insight* always needs to Drop constraints

COSTART. creativity researchers have established that appropriately balanced constraints form stimulating Spaces (ConceptualSpace para **Boden**) to Explore. Too few constraints, too much freedom, can result in the 'staring at the blank page' type of mental CreativeBlock, and too many constraints restrict creative activities to a frustrating degree. Margaret **Boden** argues that creativity can always be ascribed to some GenerativeSystem and so then to the constraints of that system, and concludes that 'constraints'far from being opposed to creativity'make creativity possible. To throw away all constraints would be to destroy the capacity for CreativeThinking'

The constraints on a given *Medium* are things that the technology, physics and economics of that medium permit, and things it does not

10.2. Signal

Inherit from Indication
"*Analysis*"

A gesture, action, or sound that is used to convey information or instructions, typically by prearrangement between the parties concerned. While a Sign may be involuntary or even unconscious, a signal is always voluntary and is usually deliberate (example: A ship that shows signs of distress may or may not be in trouble; but one that sends a distress signal is definitely in need of help.)

message (trace): A gesture, action, or sound that is used to convey the info
info: the conveyed information or instructions

10.3. AttitudeChangeSignal

Inherit from ChangeSignal
"*Analysis*"

change (Attitude)

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo

10.4. ConceptModel

Inherit from Schema
"*Analysis*"

concepts are defined as loose models that have been grounded in some form of reality. They may still be metaphoric in character and intangible

Sirve para Understand un Problem

10.5. NonFunctionalRequirement

Inherit from Requirement
"*Analysis*"

Describe the *SystemProperties*

10.6. Need

Inherit from Description
"*Analysis*"

a thing that is wanted or required

Mis Notas

CREATE
AYER: satisfacer necesidades del cliente
HOY: cumplir el Dream del Client

10.7. Requirement

Inherit from Need
"*Analysis*"

is a singular documented Need of what a particular Product or Service should be or do.

Requirements are written in such a way that they direct the creation/modification of a system according to the business rules appropriate to the Domain in which the System will be used. Systems should normally conform to the Business domain of operation. The general form of a requirement looks like.. "who shall what". Example: "The contractor shall deliver the product no later than xyz date."

Good requirements should be:

- Necessary ' Something that must be included or an important element of the system will be missing for which other system components will not be able to compensate.
- Unambiguous ' Susceptible to only one interpretation.
- Concise ' Stated in language that is brief and easy to read, yet conveys the essence of what is required.
- Consistent ' Does not contradict other stated requirements nor is it contradicted by other requirements. In addition, uses terms and language that means the same from one requirements statement to the next.
- Complete ' Stated entirely in one place and in a manner that does not force the reader to look at additional text to know what the requirement means.
- Reachable ' A realistic capability that can be implemented for the available money, with the available resources, in the available time.
- Verifiable ' Must be able to determine that the requirement has been met through one of four possible methods: inspection, analysis, demonstration, or test.

Nota de lecturas:

Information needed by developers may be TacitKnowledge: "*Can you tell your child how to ride a bike?*". A lot of information is often needed by developers: "*You didn't tell me you were going to use the product that way!*".

10.8. ValueChangeSignal

Inherit from ChangeSignal
"*Analysis*"

change (Values)

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo

10.9. AttributeCombination

Inherit from Mix
"*Analysis*"

Combination of Attributes.

Ver Splitter

10.10. MatrixProductCategory

Inherit from Category
"*Analysis*"

Ver IdeaMatrix

10.11. Keyword

Inherit from DaliWord
"*Analysis*"

a word that acts as the key to a cipher or code (a secret or disguised way of writing)

Referencias:
KeywordMatrix
ProblemAnalyzer

10.12. TrendPattern

Inherit from DaliPattern
"*Analysis*"

Referencias:
ContentAnalysis, acumular informacion (email) para buscar patrones repetitivos de tendencias que emergen

10.13. Scenario

Inherit from Story
"*Analysis*"

a postulated sequence of Events'. For example: the worst-case scenario. It should not be used loosely to mean 'Situation,' as in | a nightmare scenario. The scenarios are 'written up' in the most suitable form. The flexibility of this often confuses participants, for they are used to forecasting processes which have a fixed format. The rule, though, is that you should produce the scenarios in the form most suitable for use by the managers who are going to base their strategy on them. Less obviously, the managers who are going to implement this strategy should also be taken into account

Scenarios are stories. They have a setting, agents or Actors who have Goals or objectives, and a plot or Sequence of actions and events

Referencias:
ForceFieldAnalysis, ver la manera en que las fuerzas positivas y negativas empujan y tiran hacia el mejor o peor escenario
FantasyQuestions, lista de Escenarios de "Y que pasaria si... ?"
Dreamscape
Scenario_thinking

Mis Notas

Definen a los Competitors y sus Trends de ventas. Están relacionados a los Goal -> Strategy -> Results

10.14. Trends

Inherit from Outcome
"Analysis"

a general direction in which something is developing or changing
(tendencia)

from: direction origin
to: direction destination

ContentAnalysis, buscar tendencias, conexiones y paralelismos entre lo que se lee y nuestro problema, para luego buscar ideas
IdeaBox, Principio de destino comun, tenemos tendencia a percibir los elementos de un problema como un continuo completo en lugar de como cosas separadas

10.15. Specification

Inherit from Description
"Analysis"

a detailed description of the design and materials used to make something

10.16. ForcePattern

Inherit from DaliPattern
"Analysis"

Referencias:
FutureScenario, Cambie las fuerzas y combinelas en diferentes patrones para describir las posibles consecuencias de su desicion a lo largo de los cinco proximos años

10.17. CreativeCycleConstraints

Inherit from Constraints
"Analysis"

different kinds of constraints on the generation of simulated Variations in the *CreativeCycle*

simulated variations are generated by recombining represented events and entities in novel ways through **Simulator**s. Such a view implies a vast Space of subjectively represented Possibles and Impossibles ' a space that is 'sampled through generation'. There are obviously an incredible amount of constraints operating on the generation of variations in the EcologicalCreativeProcess

All these different kinds of constraints on simulated variations help Limit the number of pointless simulated variations: the point is that a priori the CreativePerson did not see the pointlessness of the variation. The extension of the 'possibility and impossibility Space' is so large, that the subject needs all the constraints he can get, to narrow it down (to an *infinity* of smaller cardinality).

Simulated variations in creativity are always uncertain in outcome before they are produced. This is no different for experts than for novices. As such, creativity is both blind, and highly constrained at the same time.

10.18. Analysis

Inherit from Outcome
"Analysis"

detailed examination of the elements or Structure of something, typically as a basis for discussion or Interpretation.

The key characteristics of any analysis, regardless of type, include parsing large quantities of information; finding DaliPatterns; showing interconnectedness of information; Linking (DaliLink) actual Examples, quotes and Images to specific *Insights*; making sure Generalizations hold for multiple examples, and building interpretive Schemas of the analysis that Communicate findings to non-researchers

analyzed: the something examined
structure: the analyzed Structure examined
inspection: the detailed examination

Referencias:
ContentAnalysis
ForceFieldAnalysis
IdeaMatrix, procurar escribir unas pocas lineas de forma sencilla y clara
IntuitionExerciser, comprobar los resultados del analisis racional

Notas de lectura:

the predominant models lean more towards a theory that novel ideas emerge from the conscious effort to balance Analysis and Imagination

Analysis: (Dacey, 1989, Index) Separation of a Whole, whether a material substance or any matter of Thought. (American Collegiate Dictionary, 1970)

Paired Comparison Analysis: Prioritizes (Priority) options (Alternative) by comparing them against each other. (CAPS, 2000) . (PriorityList)

Too much Analysis can lead to paralysis (of the mind)

Most descriptions of Creative Problem solving thus involve both Focused analytical processes (AnalyticalThinking) and a less-focused generational process, which allows access to remotely associated Concepts. Analysis ensures appropriateness, and the inclusion of remote elements supports Originality.

10.19. PrototypeModel

Inherit from Schema
"Analysis"

A first or preliminary model of something. Prototypes start to become tangible and have some physical reality to them

Ver ConceptModel

10.20. LatentNeed

Inherit from Need
"Analysis"

In a A time-dependent diffusion of knowledge about new idea (The S-shaped curve), the emerging recognition of Innovations (Region I)

Region I represents latent need, yet to emerge as a recognized need. An idea generated in this stage is likely to be perceived as Creative and, once adopted, it will trigger Original Innovation (because no one expects this need to be addressed). **Hayes** defined creativity in terms of Valuable Consequences and novel (Original) or surprising (Surprise) Outcomes. Accordingly, these two components of creativity are likely to be present in Region I than in Region II (*StrongDemand*)

11. "Process-Steps"

11.1. MICORBSOrganization

Inherit from MICORBSStep
"Process-Steps"

is necessary to ensure none of the details are being neglected. Implementation of a project requires organizing details so nothing will lose. The organization board is the basic structure of the project and provides the Answers to the Questions:
What needs to be done?
Who is going to do what?
When does it need to be completed?
What are the required training and development strategies?

Organization board shows the DaliProcess to reach the Goals. It is like a proposal that presents the PlanSchedule, allocation of the resources, and the supports that team Members need.

11.2. ExplorativePhase

Inherit from CreativeProcessStage
"Process-Steps"

GenerativePhase structures are used to come up with creative Ideas

Ver Geneplore

Exploratory-transformational creativity: Creativity grounded in a richly Structured Conceptual Space. (Sternberg, 1999)

11.3. DevelopmentalThinkingStage

Inherit from SynecticsStage
"Process-Steps"

- *ItemizedResponse* = seeking the benefits/Positives of the Idea
- Possible Solution = solution is identified and written up
- NextSteps = Client lists actions (who, what, where, when, how, why: SituationalQuestion)

11.4. StrategyDevelopmentVisionStep

Inherit from StrategyDevelopmentStep
"Process-Steps"

What should the situation of the organisation be in the Future?

different visions of the future of the organisation will be elaborated conditioned by an expected state of the environment of the organisation. At this step, the FutureScenario method is usually the preferred approach to create visions about the Future

11.5. ConnectionMakingStage

Inherit from SynecticsStage
"Process-Steps"

- Examination = Select one of the analogical examples
- Force Fit = example Analogy is 'force-fitted' to the Problem in order that it may be seen in a new way

- View Point = viewing the problem from several angles from which to view its familiar Facts - new ideas are generated based on these viewpoints (PointOfView)

11.6. Step

Inherit from Activity
"Process-Steps"

a measure or action, esp. one of a series taken in order to deal with or achieve a particular thing

Two very different types of Steps required can be identified, as follows:
· Well-defined, organized and controlled; easy to explain, learn, and utilize with predictable Results.
· Difficult to explain, hard to follow, poorly controlled, containing many uncerlacking a guarantee of results ' in other words, those requiring CreativeAct. (CreativeProcess)

11.7. MICORBSCommunications

Inherit from MICORBSStep
"Process-Steps"

It is essential to express the details of a major DaliProject, Event or Activity. The Communication board often provides the information:
Who needs to Know?
What do they need to know?
When do they need to know it?
What Media best communicate the information?

Communication Board ensures that team members know the information they need to know and it's a way for team members to communicate.

11.8. CPSMethodDivergentPhase

Inherit from CPSMethodPhase
"Process-Steps"

where we generate many, varied and unusual Alternative

11.9. Iteration

Inherit from Step
"Process-Steps"

the repetition of a DaliProcess or Stage

11.10. PuttingTheProblemAwayStage

Inherit from SynecticsStage
"Process-Steps"

- Evocative Question for *DirectAnalogy* = comparison of one thing with another
- Evocative Question for PersonalAnalogy = empathetic identification with something outside oneself ' 'If I were he...'
- Evocative Question for *BookTitlePhrase* = close coupled phrase where words fight each other

11.11. MICORBSIdeaDevelopment

Inherit from MICORBSStep
"Process-Steps"

involves fully expanding on a Concept or Idea generated by the master Plan. The posting of ideas is the essence of displayed Thinking and the Context of the ideas will change with the master plan board. Team Members should pay Attention to check if the details are fully developed and contribute their ideas on this board.

11.12. MICORBSBriefingBoard

Inherit from MICORBSStep
"Process-Steps"

It's a visible system that allows an individual or team to Communicate and Organize daily work details. *Brief*ing boards are organized into five categories:

Do (things wait to finish),
Doing (things are in the process),
Done (things are finished),
Input (suggestions or special ideas) and
Hang-ups (something waiting for resolve).

Other People who view the briefing boards can post their input on a briefing card for you to see. Anyone who has a concern about the project can put their Thoughts on a briefing card and place it under the Hang-ups to be addressed. The Ideas are displayed on this board and every team member could write down his unique ideas triggered from the daily activities and these kinds of DaliMessages are available for all

11.13. CPSMethodStage

Inherit from CreativeProcessStage
"Process-Steps"

exist six specific CPSMethodStages that contain both a divergent and convergent phase. *Understanding the Challenge* contains three stages including, Mess-Finding, Data-

Finding, and Problem-Finding. The CPSMethod component *Generating Ideas* includes the stage of Idea-Finding. Preparing for Action includes the stages of Solution-Finding and Acceptance-Finding. Each stage in the three process components has two phases, that when engaged accordingly, maintains the "dynamic balance" mentioned earlier. These two phases include Divergence, where we generate many, varied and unusual Alternatives, while the other phase is Convergence, where we Analyze, develop and refine options

ProblemFindingStage and *IdeaFindingStage* clearly require novel, CreativeThinking; while other steps require traditional skills and AnalyticalThinking.

11.14. MICORBSPlanning

Inherit from MICORBSStep
"Process-Steps"

it's an overview of total DaliProject objections, Requirements and deliverables. It provides the foundation upon which everything else is built. The master Plan details the outline required to reach a specific desired Result. It will drive NextStep, Idea development, and provide overall structure of a project. The master plan is a road map to achieving mission and will continue to Change and be reshaped as the project evolves. Team Members should always keep the master plan board visible and Understand the objections they need to reach.

11.15. MICORBSRetrieval

Inherit from MICORBSStep
"Process-Steps"

is a method of capturing **past** or **unused** Ideas.

Some ideas developed on the step two may be not Adapted but team members should sometimes look back to Review the old ideas. Maybe the old and not adapted idea is just right for now, maybe the old idea would trigger other new neat ideas. Retrieval of historical and intellectual ideas can be the launching pad for generating fresh ideas and building upon work previously done.

11.16. SelectionPhase

Inherit from ExplorativePhase
"Process-Steps"

Selection processes are higher level processes that determine what information will be used and how it will be incorporated to meet the Goals of the Task. One mechanism of selection processes is choosing a subset (DaliSet) of information from generation processes (GenerativePhase) that will be retained or discarded (elemental Representations as well as Combinations that have been generated during Synthesis). The selection process appears to be somewhat more fragile and more prone to errors than is the generation process. As an example of how selection processes work, consider the task of designing a novel toy (e.g., Smith et al., 1993). One may briefly consider the Category of gemstones and decide to design new plastic "jewelry" for young girls whose pieces are interchangeable and can be strung together to make bracelets or necklaces. In the generation process, other categories may have been considered (e.g., tools) but rejected by selection processes as ill suited or not amenable to the generative task at hand. Selection processes can also reject novel (Original) Combinations of Ideas, such as the plastic jewelry, as either not novel (which the jewelry is not) or an *Unsuitable* Solution (because it does not fit the Constraints and goals of the task at hand; e.g., perhaps the novel toy should be suitable for both young boys and young girls)

The Geneplore model ExplorativePhase is the relevant component of that theory to selection mechanism. For example, if the task is to create a new shape for an automobile, the designer might first generate a MentalImage of a novel shape for the vehicle. Then, during the exploratory process, the designer would Select the properties (Attributes) of this preinventive form that make the shape more aerodynamic, allow for the maximum amount of passenger space, or involve some other attribute that is viewed as a novel (Original) contribution (i.e., an improvement over previous designs). These Goals may require the generation of new shapes, further exploration, and so on. In short, efficient selection requires the additional process of *NoveltyMonitoring* the evolving knowledge structures or Mental representations (MentalImage).

Interaction of Generation and Selection
Task Goals and the Domain of Activity comprise the cues for an initial search of relevant information for solving (Solve) the creative Problem at hand. These processes best correspond to the object level in this metacognitive description. As relevant information is retrieved and synthesized into interim Combinations, these components (DaliComponent) constitute the memorial cues for the iterative Search of additional relevant pieces of information to move toward a goal or end State. By contrast, at the meta level, these pieces of information and their interim combinations are evaluated and selected as useful or not useful for creating a Product. Once decisions concerning their retention (or especially their Rejection) have been made, these decisions change the working components at the object level and alter further generation and Synthesis processes. As argued earlier, the influence of meta-level selection processes will depend wholly on the mental agenda (CreativeAgenda) of the CreativePerson, the Domain and expertise in that domain, and the ultimate Goal of the Activity. The influence of processes at the basic level will be determined by the efficiency of retrieval processes, the degree to which information comes to mind explicitly and implicitly, and the way that synthesized pieces of information serve as iterative retrieval cues at this level.

Ver Select, Reject

11.17. StartingPoint

Inherit from Step
"Process-Steps"

Punto de partida. General ideas designed to suggest a direction and provide inspiration for the Creatives

Referencias:
SCAMPER, ser un punto de partida mejor
Dreamscape, Buscar patrones, cualidades, relaciones y pistas utilizando las imagenes y simbolos como punto de partida para la asociacion libre
DaliImagery

Relacionados: DaliPattern, Search, Quality, DaliAssociation

Nota de lectura:

La creatividad (CreativeAct) se pone en marcha como una Answer frente a los Problem, Challenge y Opportunity, que la People perciben o descubren. El reconocimiento de una Fail o de una insuficiencia (Contradiction) puede bastar para desatar un CreativeProcess. La incomodidad generada por una Situation insatisfactoria, las inevitables Questions, la tensión impuesta por la falta de Harmony, la simple imperfección, las provocaciones de la Fantasy, la fuerza de la Doubt, el descubrimiento de una Alternative, dan vida a un movimiento que se manifiesta ante todo como Search de nuevas Connection entre Parts conocidas. Desde el comienzo **Guilford** puso de relieve

el factor de Sensitivity a los Problems como un StartingPoint del CreativeProcess: Hay que destacar que en una Situation determinada una persona observará que muchos problemas se plantean, mientras que otra no se dará cuenta.

Reject lo establecido es ya un punto de partida. No puede haber Innovation sino a partir de lo Known. No se crea de la nada, como tampoco en la nada. A su vez muchas tradiciones pueden contener en sí mismas el germen del cambio. Perfectamente puede desarrollarse una tradición cuyo sentido sea la promoción y aceptación del Change. Un mundo como el actual, con Challenges y Opportunity en cada esquina, no siempre tiene presente que el primer Problem a Solve está relacionado con lo que queremos Modify y con lo que queremos preservar. Por último, ciertamente, también con lo que queremos recuperar. La apología de la Innovation queda muchas veces presa de su propio entusiasmo, cuando sólo observa el Change en su aspecto más superficial. La Practice del cambio llevada al límite de su potencial, o bien la Flex desatada sin reparos, conducirían a la pérdida de la IdentityQuality

The starting point for creativity within this social-cultural framework (SystemApproach) is really arbitrary. One would think it is with the creator but, in fact, the system is really rather fluid. As an example, an assignment for a *PrintedAdvertisement*, television commercial, or a direct mail may start with a client (*AdvertisingField*) who comes up with a new marketing Strategy. Or, the work may come as a response to what the competition is doing (*AdvertisingDomain*). Then, as another option, a *CreativeDirector* (creator) may see an opportunity in the marketplace (domain) and suggest a new idea to a client (field).

Mis Notas

Pappon: un Problem, una Need del Client

StartingPoint a partir de Analogy que transmita el Approach

11.18. CPSMethodConvergentPhase

Inherit from CPSMethodPhase
"*Process-Steps*"

where we Analyze, develop and refine Alternatives

11.19. InsightStage

Inherit from CreativeProcessStage
"*Process-Steps*"

where the creative idea bursts forth from its preconscious processing into conscious awareness (*illumination*)

Ver *Insight*, Unconscious

Notas de lectura:

El individuo no recreativo no puede alcanzar la fase de visión, porque faltan los supuestos de la IncubationStage. Las Experience están atadas a Stereotyped Categorys

Requiere del CreativePerson la estabilidad para soportar los fuertes Feeling que acompañan a la vivencia del «iajá!» (*Insight*). Simultáneamente exige también el distanciamiento (PointOfViewShift) de esa visión a fin de poder formularla (Narrative) y comunicarla (Communication) de un modo claro

Para Margaret **Boden** se trata de 'una Experience (un sentimiento inexplicado de certeza o significación respecto de una idea recién formada) que las personas tienen de vez en cuando'. **Koestler** la define y describe, según recoge esta misma autora, como 'la emergencia repentina a una nueva comprensión, es un acto de la Intuition. Tales intuiciones dan la apariencia de destellos milagrosos o de cortocircuitos del razonamiento'. **R. J. Sternberg y T. I. Lubart** se refieren a ella como 'un nuevo modo de considerar algo que por regla general se siente como si se nos hubiera ocurrido de manera repentina y, por consiguiente, evoca una sensación de Surprise y, a menudo, de Pleasure'. Erika **Landau** la define como 'un momento totalmente ajeno a la libertad, en él el material acumulado durante la IncubationStage se transforma en un Knowledge claro y coherente que aflora de forma repentina'. Los psicólogos de la Gestalt prefieren hablar de *Insight* y definirlo como 'momento de la toma de conciencia de una relación que puede ocurrir entre dos Reality o entre otras Relationships'.

Dos rasgos característicos de este proceso inconsciente que tiene lugar en la fase de iluminación:

1. la necesidad de superar CreativeBlocks y de romper *Fixation* y sets de conocimientos para alcanzar la solución (algo que ya habían puesto de manifiesto los psicólogos de la Gestalt). M. Romo alude al empleo de Heuristics (Tools) para este fin
2. la participación del TacitKnowledge y la comprensión en el logro de la Idea. **Perkins** para quien la iluminación es, ante todo, 'rellenar una laguna' ('reconocer y percatarnos de algo exige necesariamente 'rellenar' una laguna, de tal manera que la pauta (Guidelines) a la que se llega da significación a una información desorganizada u organizada de manera diferente').

Como ya ocurriera en la IncubationStage, también la iluminación parece requerir de una sólida PreparationStage. M. **Csikszentmihalyi** afirma que 'las intuiciones tienden a sobrevenirles a las mentes preparadas, es decir, a aquellos que han pensado larga e intensamente acerca de una serie dada de cuestiones problemáticas'. El CreativePerson experimenta varios insights a lo largo del proceso creativo, insights que se suceden de manera encadenada hacia la Solution: 'puede haber varias intuiciones entremezcladas con periodos de IncubationStage, evaluación (VerificationStage) y elaboración (*ElaborationStage*)'. Para los psicólogos de la Gestalt, 'la solución final aparece como producto de sucesivas Reorganize y Transformations graduales'

La iluminación, en la medida en que supone un reconocimiento súbito, implica que había un esquema de búsqueda activado (*CreativeSearch*). El sentimiento de adecuación que experimenta el creativo cuando surge la idea se asienta en una cierta relación entre el TacitKnowledge poseído por el sujeto y la Surprise que le genera el hallazgo

Supone la necesidad de la existencia de una cuarta fase en el proceso de creación (VerificationStage), fase en la que tenga lugar la revisión del valor de la idea obtenida, y más aún cuando cabe la posibilidad de que se trate de un falso insight.

The illumination phase is probably the most important stage, but has also been the most difficult to study. Kubie (1961) and Wells (1996) report that there is surprisingly little research on this stage. In this phase, definitions of creativity were rarely made formal, nor were they often measured.

11.20. ProblemFindingStage

Inherit from CPSMethodStage
"Process-Steps"

Understanding the Challenge

CPSMethodDivergentPhase
Generate many, varied and unusual ways to state the Problem, Challenge or Opportunity

CPSMethodConvergentPhase
Select statement that best states the Issue you want to work on

11.21. MICORBSSynapse

Inherit from MICORBSStep
"Process-Steps"

the last step of MICORMS .Synapse is used to generate ideas by intentionally bringing together seemingly disordered ideas into Meaningful Relationships. Synapse will help the team create synergy, Original thinking and ignite neat ideas. By means of this board, team Members make the data which developed before connected. The CreativeOutcome may be the new Products, new Solutions or new DaliProcess.

11.22. Procedure

Inherit from Practice
"Process-Steps"

an established or official way of doing something. A series of actions conducted in a certain order or manner. Application of existing Knowledge

11.23. EndingPoint

Inherit from Step
"Process-Steps"

punto de llegada

11.24. CreativeProcessStage

Inherit from Stage
"Process-Steps"

The "method" view of creativity is that there is a formula for creativity. There is the well-known problem of falling into a mental "set," which involves perseverating with existing methods by habit, at the expense of trying out or even noticing new ones (ConventionalSet)

Etapas del CreativeProcess. Para Parra **Duque** son estas que siguen:
*Exploración para definir con claridad y precisión el problema a resolver.
*Sobreexploración para buscar nuevas formas de abordar el problema.
*Bloqueo: para alcanzar el punto de saturación.
*Incubación para transferir al inconsciente el problema abordado.
*Iluminación para advertir la serie de señales que ayudan a resolver el problema.

Entre muchos e interesantes, no podemos dejar de citar este ejemplo de García Márquez.'Cuando no tengo un tema definido (para el artículo del viernes) me acuesto mal la noche del jueves (…) la experiencia me ha enseñado que el Drama se resolverá por sí solo durante el sueño (Dream) y que empezará a fluir por la mañana…'

Entre los variados y muy divertidos ejercicios propuestos, vale citar el Diccionario de zoología poética, que consiste en combinar (Combine) un sustantivo abstracto (como nostalgia) con un animal (como halcón)

Al observar con atención el modo como proceden los distintos métodos (Brainstorming, SynecticsMethod, LateralThinkingMethod), advertimos que todos ellos desagregan el proceso creativo, estableciendo una o varias etapas con un fuerte sentido divergente (DivergentThinking), que desemboca inevitablemente en un momento convergente (ConvergentThinking). En este último se seleccionan y valoran los hallazgos y se toman DecisionActions. En ninguno de los métodos examinados la divergencia es pura espontaneidad, más bien ocurre conforme a un Plan previamente trazado

Wallas - devised a model of four stages of the creative process. The model has stood the test of time, as the model today is widely accepted, and is (at least descriptively) virtually unchanged since its conceptionthe model was not to be perceived as fixed in its progression through stages (one can indeed go back and forth, as the task demands it): PreparationStage'IncubationStage'Illumination (InsightStage)'VerificationStage

Las fases pueden superponerse 'con lo cual en ocasiones resulta difícil delimitarlas con precisión- y reiterarse varias veces (Iteration) antes de que se logre el CreativeOutcome. Así pues no siempre se sigue el mismo orden en el desarrollo del proceso pudiendo darse intercambios, avances y retrocesos (Cycle) entre las fases. Y no en todos los casos el tiempo dedicado a cada fase es el
mismo

11.25. Algorithm

Inherit from Procedure
"Process-Steps"

a process or set of rules to be followed in calculations or other problem-solving operations, esp. by a computer

Nota de lectura:
The road divides and we must choose between creativity and automatism. It would be erroneous to imply that the two are mutually exclusive, as they are alternative and complementary states. 'CreativeAct' refers to the production of new or artistic ideas, while 'automatism' implies a sequence of mechanical actions. Both processes are essential. Automatism, which is a result of previously acquired action scripts, requires creativity to set it into play. Automatism is a beneficial component of computers, as

it sets free other parts of the mind. But it is insufficient without the sparks of creativity that allow us to change or modify our Routines as previously unknown Goals or new possibilities come to the fore. (**S. Papert**)

11.26. GenerativePhase

Inherit from CreativeProcessStage
"*Process-Steps*"

an individual constructs mental representations (MentalImage) called preinventive structures, which have properties promoting creative discoveries

Ver Geneplore

Notas de lectura:

the cognitive or generative processes (GenerativePhase) through which a creative Product is generated have been viewed as less important to its birth than is the ultimate impact (Effect) it may have, but our central argument is that creative processes involve many of the same underlying cognitive processes that are present in more mundane, everyday Activity

Generation processes are largely analogous to memory retrieval processes in noncreative cognition. Also begin to Synthesize that information. The use of direct information in creative tasks results from retrieving specific information related to the Domain in question or relevant to the Explicit Constraints of the Task (i.e., Goals). For example, in reasoning by Analogy, knowledge acquired in a particular Context is applied more or less directly in a new context; may also take the form of generalizing from a particular Category: structured Imagination, in which people sometimes consciously base their novel creations on existing category knowledge (e.g., using Earth animals as a basis for novel space creatures). Indirect uses of knowledge in creative tasks are governed by the mechanisms of Implicit memory (information from prior experience is retrieved and used in the Solution to a Task). The final form of a creative Product may represent the interaction between information familiar to the individual and specific task demands. Synthesis involves combining pieces of information that have not hitherto been associated with one another to yield a separate piece of new information. Processes that Synthesize, or bring together, novel entities often instill in the Combinations properties (Attributes) that the elemental entities individually do not possess. The melding and combining processes associated with synthesis bring together novel features that combine to form a Product greater than the sum of its Parts (a Whole)

Generation continues until the task Goals are completed or at least partially met.

11.27. IncubationStage

Inherit from CreativeProcessStage
"*Process-Steps*"

Landau se trata de un 'tiempo de espera, en que se busca inconscientemente una solución'. Para R.J. **Sternberg** Incubate consiste en alejarse del problema por un tiempo para regresar a él más adelante

Eureka phenomenon: 'Takes a vacation' from solving a problem and later finds a full-blown Solution to the Problem which occurs in a flash. (Dacey, 1989)

It may be that the provision of a period of Relaxation prior to, or during, idea generation may be considered an Approach for improving productivity in itself

En la segunda fase se consigue oponer la suficiente tolerancia a la frustración y ambigüedad al estado tenso que sigue a los preliminares en el Unconscious. Es difícil precisar cuando la fase primera entra en la segunda.
Los estudiosos coinciden en que resulta imposible calcular la duración de esta etapa aunque algunos proponen acelerar el proceso recurriendo al empleo de Heuristic, puede recurrirse a las distintas técnicas de estimulación de la creatividad y a los métodos de descubrimiento (Tools).

Tiene lugar una vez que el sujeto ha reflexionado acerca de todos los datos pertinentes y ha 'empujado hasta el límite' su mente racional. M. **Baños** define la incubación como una 'fase de trabajo inconsciente en la que la tarea es tomada y dejada varias veces'. Las pausas posibilitan que el problema sea visto cada vez con mayor claridad

La fase viene caracterizada por dos rasgos principales:
1. la participación del Unconscious
2. el alejamiento 'al menos aparente- del problema por parte del creativo

La aplicación mecánica de las leyes de asociación supone que la mente busca Relationship/DaliAssociations sobre la base de los datos logrados en la PreparationStage. Cuando surge una relación-asociación-combinación fuerte, una idea correcta, ésta pasa a la Consciousness (dando lugar a la fase siguiente: de InsightStage). La dependencia que este mecanismo asociativo tiene de los conocimientos disponibles para el sujeto implica que, en consecuencia, la incubación dependerá en sumo grado de un adecuado trabajo por parte del CreativePerson en la fase previa

Eysenck y Frith: "en aquellos momentos de descanso del trabajo lógico (*el viaje en diligencia de Mozart (...)*) se producen asociaciones inconscientes o se consolidan las huellas de memoria adquiridas durante la fase preliminar de trabajo'.

Mis Notas

CREATE - Las ideas suelen surgir en los tiempos intermedios (necesitan incubarse)

11.28. Stage

Inherit from Step
"*Process-Steps*"

step or period in a process or development

Nota: Algunos investigadores no hablan de «fase» sino de «estadio», pero todos están de acuerdo en que no siempre se trata de fases o estadios claramente delimitados, pues a menudo pueden superponerse

Notas de lecturas:

A key Principle in successful management is to try and manage the Risk ' and the value of a process model is that if provides *Milestone*s along the journey where these risks can be assessed. R. **Cooper** introduced the concept of 'stage-gates' at these milestones ' essentially points at which strategic assessment can be made and where progress ' passing through the gate ' only takes place when key technical and Market Questions can be answered. The issue is not one of implementing a standard set of

stage gates ' as with models of DaliProcess, the number and position of these will vary with the kind of Business ' but rather it is one of managing the inevitable uncertainty in the process. It moves the process from being a gamble to a managed set of risks

11.29. NextStep

Inherit from Step
"Process-Steps"

next Step in term of who, what, where, when, how, why: SituationalQuestion

11.30. DirectEffortToSolveStage

Inherit from SynecticsStage
"Process-Steps"

- Purge = participants air immediate Solutions and viewpoints (PointOfView)
- Problem as Understood = participants restate the Problem as they understand it
- Choice of Problem as Understood = Selection of problem to work on

11.31. SynecticsStage

Inherit from CreativeProcessStage
"Process-Steps"

SynecticsMethod functions through a series of five broad SynecticsStage

11.32. Operation

Inherit from Step
"Process-Steps"

a process in which an object is altered or manipulated according to formal rules, such as those of addition, multiplication, and differentiation.

elementos que pueden integrarse en procesos más amplios, dotados de un significado unitario. Así la operación de percibir relaciones puede utilizarse tanto en un proyecto poético como, por ejemplo, en uno matemático. La Activity constituye, sin embargo, 'un nivel jerárquico superior, que determina a los elementos subordinados'. Operaciones como percibir, reconocer parecidos, combinar esquemas de percepción, asimilar, producir ocurrencias, utilizar modelos, construir la propia memoria, o relacionar, serán empleadas por el sujeto creativo al servicio del fin que persigue en el campo de conocimiento o actividad en que se halle. 'En algunos problemas, - señala este J.de Nicolás- los sujetos son incapaces de identificar Alternative operadores porque carecen de Knowledge para hacerlo'.

11.33. ProblemFramingStage

Inherit from SynecticsStage
"Process-Steps"

- Problem as Given = general statement of problem as provided by an outside source or generated by ProblemSolvingSession Participants
- Analysis & Explanation by Expert = problem is made familiar by the expert/Client (strange is made familiar: *ConnectionBreaking*)

11.34. VerificationStage

Inherit from CreativeProcessStage
"Process-Steps"

where the Idea is consciously verified, Elaborated, and then applied

Aquí se comprueba, examina y configura la nueva *Insight* hasta adecuarse al CreativePerson y al Surroundings, En esta fase se da el cometido más difícil, que es el de la Communication, consistente en traducir la visión Subjective a formas Objective DaliSymbol (como la Narrative o el DaliLanguage). El individuo debe aportar una capacidad de aguante y una facultad de diferenciación para examinar (Evaluate) si el *Insight* 1) es realmente nueva (para su *World* experimental o para la Culture), 2) es relevante y adecuada al Problem, y 3) amplía el mundo experimenta del individuo o de la cultura

'parte final del proceso en la cual se comprueba, examina y configura la nueva visión hasta adecuarse al CreativePerson y al Surroundings (Domain, Field)'. Se examina si soluciona el Problem inicial, si supera los *DisciplineCriteria* establecidos. No se trata sólo de Evaluate las Solutions obtenidas sino que el creativo tiene que llevar a cabo una toma de decisiones (DecisionAction).

La verificación de la creatividad de la solución obtenida es algo necesariamente externo al individuo (CreativePerson). Surge así la figura de los jueces, de cuya Evaluate dependerá el reconocimiento del CreativeOutcome. La participación de estos Critic resulta tan relevante en el CreativeProcess que debe tenerse en cuenta quiénes son los sujetos que finalmente Judge la Idea. Para M. **Boden** el Expertise es necesario porque es el que hace posible que la nueva Idea pueda ser Compare con alguna estructura mental preexistente y Judge interesante según los *CreativityCriteria* oportunos.

El CommunicationProcess inherente a esta última fase del proceso creativo se transforma en ocasiones en la gran Opportunity para el creador de demostrar el valor de su producto y convencer a su ámbito (Domain). M. **Csikszentmihalyi** considera a esta etapa evaluadora la parte con frecuencia emocionalmente más difícil para el creativo ('Suprima todo orgullo paternal y continúe examinándola críticamente antes de mostrársela a otros', recomienda E. **Raudsepp**). Es entonces cuando se siente más inseguro y cuando cobran importancia los *CreativityCriteria* interiorizados del Field así como la opinión interiorizada de los jueces de ese campo (es decir, del Domain según la terminología de este autor). El creativo juzga su idea en función de estas consideraciones asumidas; por ello resulta fundamental que pueda reproducir en su mente los criterios de juicio empleados por el ámbito.

Cabe reconocer dos posibles desarrollos de esta etapa:

1. el que tiene lugar cuando se comprueba que la *Insight* no es utilizable: el creativo tendrá que regresar a la etapa previa de la IncubationStage en busca de una iluminación nueva que no resulte fallida. Esto demuestra que en ocasiones el CreativeOutcome se desarrolla en etapas alternativas (Cycle) de Evaluate e Incubate.

2. el que ocurre cuando se certifica que la idea era buena al menos parcialmente, tras lo cual, se logra sacar adelante el Product

11.35. PreparationStage

Inherit from CreativeProcessStage
"Process-Steps"

preparatory work on a problem that Focus the individual's mind on the Problem and explores the problem's dimensions: ProblemSpace

Notas de Lectura:

There is a (perhaps very large) element of chance in creativity, but it is most likely to occur if the mind is somehow prepared for it. Context shows that by "preparation" (PreparationStage) Pasteur did not mean being born with the "creative" DaliTrait. Paradoxically, his suggestion is that the only formula for creativity is the most uncreative one imaginable, which is to learn (*LearningFactor*) what is already known. Only then are you likely to have enough of the requisite raw materials (RawMaterial) for an original contribution, and only then would you even be in a position to recognize something worthwhile and Original for what it really was. Nothing guarantees creativity. What Pasteur means is that the only way to maximize the probability of creativity is preparation. He correctly recognized that the essential element is still chance -- the unforeseen, the Unexpected -- but that this fortuitous factor is most likely under prepared conditions

It's the first Step toward satisfying the desire, both pertinent and seemingly impertinent information are gathered. This may be through research, experimentation or exposure to Experience. ... The process is Analytical (AnalyticalThinking), and is a way of 'making the strange familiar (from *Context for Creativity*)

En la primera fase el CreativePerson reúne de modo abierto y sin prejuicios las informaciones sobre el problema afrontado o sobre el Goal que personalmente persigue, sin englobarlas todavía en Category.

What has been termed the 'preparation' stage is probably the most extensive phase of any CreativeAct; the acquisition of knowledge and initial Search.

inmersión consciente o inconsciente en aquellas cuestiones del problema que puedan ser interesantes o motivadoras (Motivation). Su núcleo sería el enfrentamiento del individuo con el problema.

subfases

1. Detect y Define el problema ha resolver
2. la posterior Search de información.

Otros autores advierten un mayor número de pasos en el transcurso de esta fase. Así **Seifert, Meyer, Davidson, Patalano y Yaniv** proponen el siguiente itinerario:
a) confrontación con el problema;
b) Analisys de los fallos;
c) almacenamiento en la LongTermMemory de los fallos clasificados en un índice; y
d) suspensión del planteamiento inicial.

esta fase consista esencialmente en 'reunir una amplia gama de datos, de modo que elementos insólitos e improbables puedan comenzar a encajar uno con otro'

en el caso concreto de la *Advertising*, cabe señalar la dificultad extra a la que se enfrenta el creativo dado que entre la materia prima con la que ha de trabajar figura el voluble factor humano que supone el Consumer. Además el creativo publicitario ha de disponer de la información oportuna referente al producto, a la empresa, al mercado y toda aquella otra información que pueda condicionar el proceso creativo (*Brief*)

La duración de esta etapa vendrá condicionada tanto por el tipo de problema que se pretende resolver, como por los conocimientos de que disponga el sujeto a cerca del problema y la cantidad de información que tenga que analizar en relación con él, así como por los hábitos y habilidades de dicho sujeto. En líneas generales la superación de esta etapa requiere no sólo un cierto tiempo sino un cierto grado de esfuerzo mantenido. Resulta fundamental que el trabajo, el proyecto, guste e ilusione (Motivation). Es tambien necesario suspender el Judge crítico, de mantener una cierta ingenuidad en la manera de Interpretation la información, de admitir la llegada de estainformación sin previa censura y sin englobarla aún en ninguna Category, de disponer o desarrollar una cierta Sensitivity en la Perception del Surroundings, de dejar vagar libremente la Imagination, de mantenerse receptivo al entorno escuchando abiertamente, de combatir la
fijación funcional (*Fixation*) y los convencionalismos, de saber formular Questions que vayan al fondo del Subject y tener ganas de formularlas. Pero sobre todo, en esta fase entran en juego todos los procesos y capacidades implicados en el CreativeAct

11.36. CollectPhase

Inherit from GenexPhase
"Process-Steps"

learn from previous works stored in digital libraries, the web, etc.

11.37. PrototypingStage

Inherit from InnovationProcessStage
"Process-Steps"

Ideas are generally developed into conceptual ConceptModels, then PrototypeModels

12. "Design-Context"

12.1. RealisticScenario

Inherit from Scenario
"Design-Context"

Realistic scenarios appear to be a perfect tool for Design: They depict the work Practices one hopes to support. Their weakness is that they are not engaging. Scenarios are often difficult to
reconstruct and hard to extend with confidence. Engagement is important. That is why **Bødker** argued for caricatures, unrealistic extremes that are more engaging, more memorable.

These Scenarios can be constructed around *FictionalUser*s (persona): are a method for enhancing engagement *and* reality. We are finding them to be a powerful design tool in practice. Adding FictionalUsers does not require eliminating scenarios or any other method: It is a foundation on which to build scenarios and data collection. It is an infrastructure for engagement. It is a means for communicating data that is collected using other user research methods

Persona use needs to be complemented with a strong, ongoing effort to obtain as much quantitative and qualitative information about users as possible, to improve the selection, enrichment, and evolution of sets of personas. Persona creation begins with quantitative market segmentation. The highest priority segments get fleshed out with user Research including field studies, focus groups, interviews and further Market research

Relacionado: ScandinavianApproach, *ScenarioBasedApproach*

Nota de CREATE
Alex Blanch. Story Telling narrativo: se crea una "novela" a partir de Storys para cada driver, a partir de la cual se vuelve hacia atrás (deconstrucción de la historia) definiendo saltos de Conduct. En estas transiciones se proponen las Opportunity de intervención

12.2. DesignProblem

Inherit from IllDefinedProblem
"Design-Context"

The Designer is faced with a problem based on real Constraints that he/she ought to identify during the DesignProcess, usually starting with ill-defined Goals but real Needs to fulfil (IllDefinedProblem). The designer takes on the problem as a Situation of Use and puts him/herself in the situation of the needed User, Enacting the use and the Manufacture with the help of Sketches and Representations to apprehend the *Wholeness* of the Experience. We can say that Representations in Design may have a role, not only as a working Memory aid, but also as Experience Understanding, and Synthesis.

The Designer might work more in a perceptual sphere (*SenseSpace*) and less in a conceptual one (ConceptualSpace) because his/her aim is a perceivable, felt, manageable Artifac See also ConceptualDesign

Where Do Bad Products and Where Do Bad Products and Services Come From?

· Designers do not really know the Users: Stereotypes, design for self
· Designers do not Understand What users really want to achieve with the product or service, or Why
· Designers do not understand the Values and value hierarchies of the users
· Designers find the information available on the users difficult to use
· Designers cannot Assess (Assessment) the Quality of their Design
· During a conventional product development DaliProject designers have little opportunity to really study users and their Needs

13. "Problem-Factors"

13.1. Obstacle

Inherit from Factor
"Problem-Factors"

a thing that blocks one's way or prevents or hinders progress (example: money)

magnitudeQuality: Simple or Complex (see ToothacheTree)
goal: the Goal blocked by the obstacle (example: buy a yacht)
quality: the inherent features of the obstacle (example: PriceAttribute)
surrounding: the Surroundings place of the obstacle (example: a Limit)

Referencias:
ToothacheTree, Identificar los obstaculos para cumplir un objetivo y eliminarlos de uno a uno
Sketcher, cuales son los obstaculos principales?
FeedbackQuestionCategory, marketing: Posibles obstaculos, objeciones y preocupaciones?

Relacionados: *DaliList*, Solution, Perception, Draw

Notas de lecturas:

Obstacles: Situations which represent areas of concern, discomfort, or dissatisfaction for an individual; may serve as StartingPoints for CPSMethod. (Isakson et al., 1994, Index)

Los obstáculos tienen dos caras, por un lado son impedimentos y por el reverso son Opportunity

13.2. Opportunity

Inherit from ExternalFactor
"Problem-Factors"

a set of circumstances that makes it possible to do something (example: opportunities for promotions)

daliAction: action possible to do (for example an Activity, Research or a Manipulate)
window: DaliTime ventana de la oportunidad (example: February 15 to March 15)

Referencias:
ContentAnalysis, buscar ideas, oportunidades y posibilidades de negocios
ObjectiveList, Detectar estas oportunidades decidiendo cuales vale la pena perseguir

ChallengeProgram, Convertir las oportunidades en desafios productivos
ProblemRegistry, Detectar oportunidades a traves de los problemas
IdeaMatrix, Encontrar oportunidades observando acontecimientos aislados que componen el universo del dominio, y entender sus relaciones
FutureScenario, Cada uno de estos escenarios apunta a diferentes acciones que puede realizar, y diferentes oportunidades de negocio
Feedback, determinar oportunidades de negocio y de marketing, o falta de ellas, para la idea
secciones del IdeaRegistry

13.3. Threat

Inherit from ExternalFactor
"Problem-Factors"

a Person or thing likely to cause damage or danger
(amenaza)

Ver ForceFieldAnalysis, Risk

13.4. ProductVariable

Inherit from Parameter
"Problem-Factors"

Product Attribute parameter

Internal: under producer's (Manufacturer) control (PriceAttribute)
External: in contact with product but not under producer's control (environment temperature)

13.5. Condition

Inherit from Factor
"Problem-Factors"

the factors or prevailing Situation influencing the performance or the Outcome of a DaliProcess

13.6. SubProblem

Inherit from Problem
"Problem-Factors"

division de un Problem

Referencias:
ProblemAnalyzer, dividir en subproblemas...solucionar los subproblemas

Ver tambien ProblemComponent

13.7. Cause

Inherit from Factor
"Problem-Factors"

a person or thing that gives rise to an action, phenomenon, or condition : the cause of the accident is not clear.

13.8. Force

Inherit from Factor
"Problem-Factors"

an influence tending to Change

1. economicas
2. Technology
3. lineas de Product
4. competencia
5. otras

trend: la direccion de la fuerza (a Trends)

Rererencias:
ForceFieldAnalysis
FutureScenario
fuerzas que tienen algun impacto sobre la DecisionAction

13.9. Goal

Inherit from Factor
"Problem-Factors"

an aim or desired result

"No hay viento favorable para el que no sabe a dónde va" (Séneca)

Ver ObjectiveList

Goal-oriented creativity: Creative *Insight*s normally arise when people are focused on particular Problems. (Sternberg, 1999)

Cuando alguien hace algo, aplicando energía para la realización de un Product, debe distinguirse entre el Result logrado y el hecho de que la Person se propuso hacerlo. **Perkins** otorga valor a los propósitos y sugiere que son ellos los que moldean los DaliProcess.

People can (and do) postpone pending goals that do not fit into the current ongoing Activity. Predictive encoding ensures that subjects can recognize later Opportunity that allow them to achieve these goals. This allows people to defer work on goals until they are in a better position to achieve them

13.10. DecisionForce

Inherit from Force
"Problem-Factors"

fuerzas que tienen algun impacto sobre la decision

1. economicas
2. Technology
3. lineas de Product
4. Competitors
5. otras

Individuals lacking Emotions proceeds as an infinite Sequence of cost-benefit Analysis which never leads to a decision. Rationality without emotions proves to be an infinite process. Rationality alone represents the bankruptcy of any process of decision-making. When leading no-where, Emotion help us to Choose one of the Alternatives. But good emotions influence us
positively if we live in a natural or social Surroundings that is rich in such emotions

13.11. Parameter

Inherit from Factor
"Problem-Factors"

a numerical or other measurable factor forming one of a set that defines a system or sets the conditions of its operation

Ver tambien IdeaBox, incluir todos los parametros criticos

13.12. Strength

Inherit from InternalFactor
"Problem-Factors"

the quality or state of being strong
(fortaleza)

Referencias:
FutureScenario, generar ideas que funcionaran ahora y proporcionaran ventaja
What, ventajas y desventajas
ForceFieldAnalysis

13.13. Risk

Inherit from Factor
"Problem-Factors"

como llevar a la practica ideas que funcionan, manejo de riesgos

Referencias:
FeedbackQuestionCategory, Costo: Piensa que los factores de riesgo son aceptables?

Relacionados: Accept

Para las incertidumbres y riesgos sólo existe el remedio de tolerarlos, y para las equivocaciones y errores lo razonable es convertirlos en Experience. No se trata de una tolerancia resignada, sino de una tolerancia lúcida que acepta ciertas condiciones para salir de la repetición y la Routine

Nota de lectura:
Take risks: there always exists the probability that your ideas will lead to failure due to many Factors out of your control; seize upon a chance means to take a calculated risk in order to take advantage of an opening that allows to move forward toward a Creative Solution.

Joan Teixido (DGC TBWA España): *No me imagino la creatividad sin tener en cuenta los Goal del cliente. La creatividad no es más que una herramienta para lograr esos objetivos. Los creativos publicitarios no somos artistas, un poco artesanos a veces, pero no artistas. Por eso la relación creativo-cliente depende del creativo y del cliente. Los dos persiguen exactamente lo mismo: eficacia. Y aquí entra la capacidad del cliente para entender lo del error, lo del riesgo. Si no te arriesgas, difícilmente acertarás de pleno. Es pura matemática: cuanto mayor sea tu obsesión por no equivocarte, menor es tu posibilidad de lograr un gran éxito. En este sentido, el refranero popular suele ser inmensamente sabio: 'el que quiera peces, que se moje el culo'. Las marcas dispuestas a empaparse los pantalones de vez en cuando suelen tener campañas más brillantes, más creativas, más eficaces… y alguna vez cometen un error. De ellos es de quien más se aprende.*

13.14. Weakness

Inherit from InternalFactor
"Problem-Factors"

a quality or feature regarded as a disadvantage or fault

Ver ForceFieldAnalysis, Feedback, MurderBoard

13.15. ProblemParameter

Inherit from Parameter
"Problem-Factors"

Parametros de un Problem:

1. Feature
2. Factor
3. Mutable
4. Aspect

Un parametro es importante si el problema deja de existir de no existir el parametro

Referencias:
IdeaBox, Forma de combinar los parametros de un problema en ideas nuevas
parametros

Relacionados: RandomStimulator, Idea nuevas

13.16. Factor

Inherit from DaliObject
"Problem-Factors"

a circumstance, Fact, or influence that contributes to a Result or Outcome (example: see subclases)

Nota de lectura: Pareto analysis -- A ranked comparison of factors that contribute to a quality issue that separates the "vital few" from the "useful many"

magnitudeQuality: particularmente Positive, Negative
event: connected with or relevant to an Event (or action) - the factor's 'condition'
outcome: contribute to

Ver ForceFieldAnalysis, ProblemParamenter

14. "Problem-Questions"

14.1. Riddle

Inherit from Question
"Problem-Questions"
labels: Author: **Goethe**

a question or statement intentionally phrased so as to require ingenuity in ascertaining its answer or Meaning, typically presented as a Game.

A riddle is a mystery involving contradictory statements, with a hidden meaning designed to be guessed at

A Paradox is a statement that seems self-contradictory or absurd, but in reality expresses a possible truth

Conundrum applies specifically to a riddle phrased as a question, the answer to which usually involves a pun or a play on words, such as "What is black and white and read all over?"; conundrum can also refer to any puzzling or difficult Situation.

Notas de lecturas

A Whole a unique Worlds to be disclosed (**Goethe**). The StartingPoint of any Research as a Conversation (UnfoldingProcess), specific Approach/PointOfView, but that can be shared with others

14.2. How

Inherit from SituationalQuestion
"Problem-Questions"

in what way or manner; by what means

Esta pregunta ayuda a reconocer:
1. la manera en que se ha desarrollado la Situation
2. las acciones que pueden haberse intentado o que estan sucediendo ahora

14.3. Question

Inherit from Sentence
"Problem-Questions"
labels: Domain Specific: **CTS - Policy**

a sentence worded or expressed so as to elicit information

Referencias:
Repository, IdeaRegistry, formas de estimular la yuxtaposicion al azar de ideas, Recojer y almacenar gran cantidad de ideas e inicios de ideas (inclusive preguntas)
ChallengeProgram, ProblemAnalyzer, PhoenixQuestions, centrando los problemas con preguntas
SCAMPER, tecnicas basadas en preguntas que estimulan ideas alternativas
KeywordMatrix, "cual es el negocio?" y "que deberia ser nuestro negocio?". Estas preguntas concentran la atencion en el lugar en que debe buscar las nuevas ideas
IdeaIncubator, haga preguntas investigue tanto como pueda: trabajar de manera consciente y tan intensamente como pueda en el problema
FantasyQuestions, Hacer una lista de Escenarios de "Y que pasaria si... ?"
MurderBoard, Categorias de preguntas para feedback, lista de las preguntas que necesita que se le contesten
IntuitionExerciser, pruebe hacerse preguntas del tipo "si" y "no" de las que ya sepa las respuestas
IntuitiveWritting, anotar algunas preguntas pertinentes al problema
DreamQuestion preguntas con respecto al sueño
SubjectQuestion preguntas clave para resolver un asunto
Principios basicos del Brainstorming, El lider del grupo ha de alejarlos de su manera disciplinada de contemplar los problemas, a veces haciendo preguntas abstractas
creatividad implica siempre la Manipulate

Notas de lectura:

- Ask questions -- Ask the six universal questions who, what, when, where, why and how (SituationalQuestion). Ask why five times concurrently around the same problem.
- Applied imagination -- outlines about 75 idea-generating questions like: Adapt, modify, substitute, magnify/maximize, minimize/eliminate, rearrange, reversal, combine? (SCAMPER)
- Assumption smashing -- List the assumptions of the Problem, and then explore what happens as you drop each of these assumptions individually or in combination. For example, "What if we don't close at 5:00pm?
- Information question -- The determination of the precise question that needs to be answered by quality efforts
- Function analysis -- Defines current product or process such that one asks "How could I do it differently?" The answers to this question lead to the necessary new strategies, new product, and new ways.
- Oracles -- Create an oracle (in some cultures, an object of divine inquiry) by asking a question, generating a random piece of information and interpreting the resulting random piece of information as the answer to your question.
- Neuro-linguistic programming (NLP) -- Experts are carefully studied and modeled as a way to make conscious and unpack the mental strategies they used to get expert results. Once the strategies are decoded, they are the available for others to enhance their own expertise

Alex Osborn, co-founder of one of the world's largest ad agencies, suggested that child-like Questions give you access to your inherent creativity. Applying logic can come later when it is time to shape the ideas in practical ways that add value

A Powerful Question (from WorldCafeProcess)

is simple and clear
is thought provoking
generates energy
Focuses inquiry
surfaces Unconscious Assumptions
opens new possibilities (Alternatives)
seeks what is useful (Valuable)

CTS - Policy

Las preguntas apuntan a definir un tema de investigación: el área empírica y analítica que delimita lo que estudiamos y en función de lo cual recogemos y procesamos información.

14.4. Answer

Inherit from Sentence
"Problem-Questions"

a thing said, written, or done to deal with or as a reaction to a Question, statement, or Situation
a Solution to a Problem or dilemma

Referencias:
PhoenixQuestions, aislar el problema en que que quiere pensar y comprometase a tener UNA respuesta, aunque no sea LA respuesta, en una cierta fecha
IntuitionExerciser, Una asuncion importante es que Ud. ya sabe la respuesta al problema
IdeaIncubator, sera empujado subconscientemente hacia una respuesta creativa
Dreamscape, pedir al inconsciente una respuesta al problema, un simbolo o una imagen de como debe solucionarlo
IntuitiveWritting, anotar las respuestas a medida que vayan llegando. No analice ni piense

Relacionados:
Questions, Isolate, Visual, Analysis/Analyze

14.5. Who

Inherit from SituationalQuestion
"Problem-Questions"

Esta pregunta ayuda a identificar Person y People que:

1. pueden estar involucrados en la Situation
2. tienen potencialidades o recursos especiales o acceso a informacion util
3. puede salir ganando con la Solution del problema

14.6. Why

Inherit from SituationalQuestion
"*Problem-Questions*"

preguntas del tipo 'porque ...?' Ask why five times concurrently around the same problem

14.7. When

Inherit from SituationalQuestion
"*Problem-Questions*"

Esta pregunta indaga los siguientes Aspects de la Situation:

1. los programas
2. horarios
3. fechas
4. oportunidad temporal
3. los pasos que pueden darse

14.8. FeedbackQuestionCategory

Inherit from Category
"*Problem-Questions*"

Category de Feedback Questions

14.9. WhatIfQuestion

Inherit from Question
"*Problem-Questions*"

Alex Osborn, co-founder of one of the world's largest ad agencies, suggested that child-like questions give you access to your inherent creativity. Applying logic can come later when it is time to shape the ideas in practical ways that add value (example: 'What if this product were ...')

14.10. SituationalQuestion

Inherit from Question
"*Problem-Questions*"

preguntas sobre una Situation (Ver subclases)

Ask the six universal questions who, what, when, where, why and how

Según un estudio, is an 'applicable' technique when the idea generation process is characterized by knowledge background of participants (ExpertiseContext), or elaboration of ideas (*CreativeOutcomeContext*). It is regarded as 'inapplicable' when the process is characterized by opportunity of ExperimentationContext

14.11. SubjectQuestion

Inherit from Question
"*Problem-Questions*"

Question que contienen KeyElements para resolver un Subject
(en particular, de la interpretacion de Hieroglyphs)

1. que es esto?
2. por que utilizaban esto?
3. que puede significar?
4. que significa la frecuencia de esta figura?
5. que figura se acerca mas a mi Problem?
6. quien podria ser este?
7. que es lo que me recuerda?

14.12. ProblemStatement

Inherit from Question
"*Problem-Questions*"

A question that can be used to generate many, varied, and novel ideas; expressed in a concise form that includes an *InvitationalStem*, a statement of *Ownership*, a constructive *Verb* and a Goal or objective. (Isakson et al., 1994, Index)

Un pensador, por tanto, no se caracteriza sólo por Solve problemas, sino además por descubrir Question sujetas a debate. En los grandes descubrimientos, afirma **Werthaimer**, el hecho más importante es el hallazgo de una pregunta provocativa. Otorga gran importancia al StartingPoint de estos DaliProcess cuya naturaleza no es cognitiva: En términos humanos, en el fondo está el deseo, el ansia vehemente de enfrentarse con el verdadero Problem, el núcleo estructural, la raíz de la Situation; de pasar de una relación confusa e inadecuada a una confrontación clara, transpareyendo directamente del corazón del pensador al corazón (KeyElement) de su objeto o problema

14.13. YesNoQuestion

Inherit from Question

"Problem-Questions"

preguntas del tipo "si" y "no"

14.14. What

Inherit from SituationalQuestion
"Problem-Questions"

Esta pregunta ayuda a identificar los siguientes Aspects de formular una Solution:
1. cosas, objetos, articulos involucrados en la Situation
2. requerimientos (Requirements)
3. dificultades
4. recompensas
5. ventajas y desventajas (Opportunity & Threats)

15. "Design-Process"

15.1. DesignReflectionQuestion

Inherit from SituationalQuestion
"Design-Process"

Designer Reflection Questions

What 'Parts' are missing;
How much the Designer is 'sure' about a newly created part;
What the role of this newly created part is in terms of the Whole Design;
What the role of this newly created part is in terms of other parts; or
Which Direction the whole design is moving toward and whether the direction is in accordance with the intention behind the design.

15.2. CreativeKnowledgeWorkProcess

Inherit from DesignProcess
"Design-Process"

Candy has continued to conduct research on cognition and creativity and, in particular, to present models for collaborative creativity (CollaborativeProcess) and computer support. The model represent three CreativeProcessStages. The process model of Creative work was extended into a model of creative knowledge work (ver Figure CreativeKnowledgeWorkProcess):
1. Exploration: Examine (Review), Analyze, Interpret, Select
2. Generation: *Formulate*, *Apply*, *Refine*, Transform
3. Evaluation: Analyze, Test, *Refine*, Reformulate

The *contributors* to the activities are expressed as different types of design knowledge. The Knowledge Contributors to the creative design processes may be classified according to:
1. the Domain of origin or application: Design *Brief*, Visual Images, Statutory Regulations, Manufacturer Constraints, Expertise
2. the *UseContext*: Alternative Solutions, Client Feedback, Organizational, Changes, Plan of action
3. the Strategy: Test Results, Modifications, New Requirements, Further Plan

CreativeKnowledgeWorkProcessStages:
1. *LinguisticInterpretationStage*
2. *MeaningGenerationStage*

The representation of Design Thinking is indispensable to the design of creativity support computational systems

Scrapbook

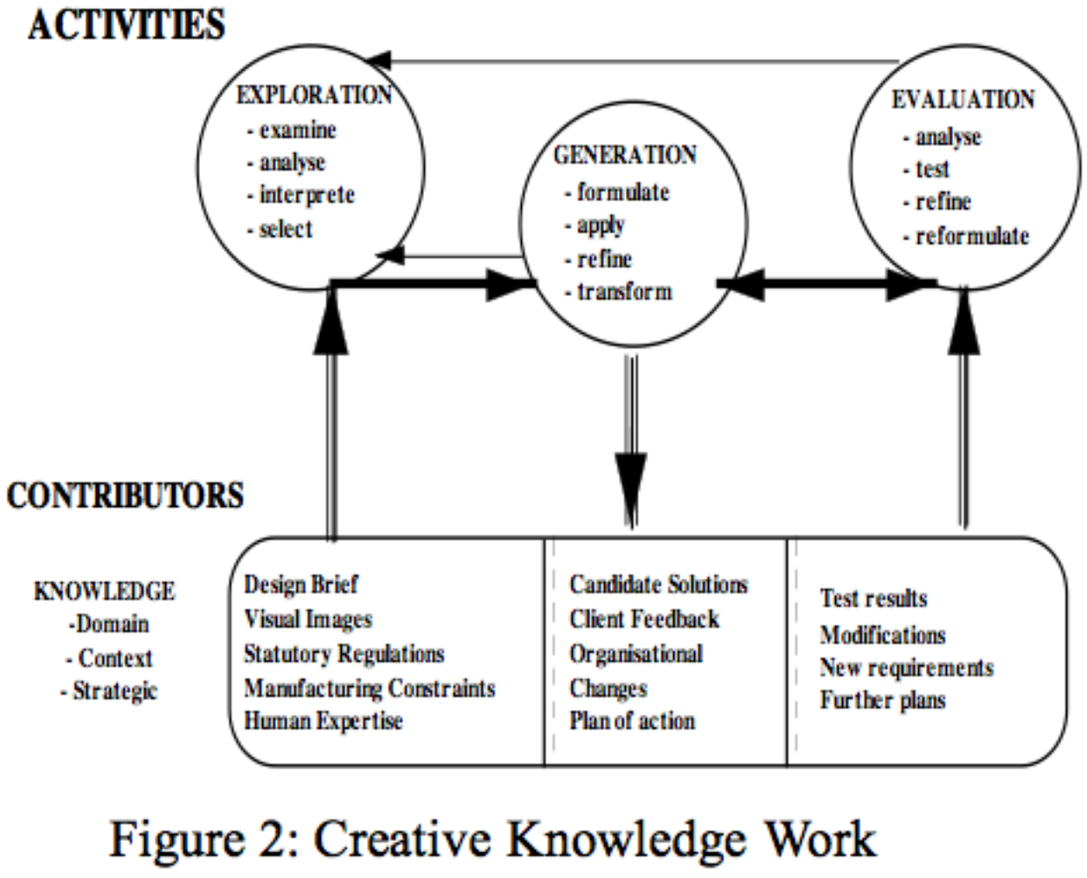

Figure 2: Creative Knowledge Work

Fig. 15-CreativeKnowledgeWorkProcess1

15.3. MetaDesign

Inherit from Design
"Design-Process"
labels: Author: **Fischer** Example: **COSTART**

Metadesign (**Fischer** et al.) is a methodology for creating new Media and software environments (CreativeEnvironment) that allow the owners of Problems to act as Designers throughout the lifespan of the System'design for designers, as it were

A shift in Focus from finished Products or complete Solutions to Conditions, Contexts (DaliPattern) and Tools

Relacionado: MetaDesignProcess

Nota de lectura:

COSTART. A way to overcome such frustration (Analysis vs. Synthesis) is to have the technologist (Manufacturer) metadesign a system for the artist (CreativePerson/Designer)

15.4. MetaphoricalDesignProcess

Inherit from MetaphorProcess
"Design-Process"

currently there is a growing interest in addressing the role of Metaphor in the DesignProcess.

Pragmatic approaches acknowledge that in the context of real-world situations, metaphor inevitably involves incompleteness and mismatches and that the power of metaphor may be attributed to such disparities between the *source* and the *target* Domain. Rather than using a structural or *formal mapping* definition of metaphor, a pragmatic approach emphasizes the use of metaphor as a particular kind of "seeing as" governed by previous Situations and Examples rather than by Rules and fixed categories

Guidelines derived from practical cases are organized along the three main activities of metaphorical design *MetaphoricalDesignProcessGuidelines*

It can make several theoretical observation about characteristics and the nature of the role of metaphor in design:

- Physical Structure plays an important role.
- Metaphor is an inherent part of everyday DaliLanguage.
- Metaphors often originate from everyday Experience.
- Abstract Concepts are understood in terms of Concrete things.
- Metaphors provides detailed and specific Design options (Alternative).
- Metaphors may provide the basis for justifying design decisions.
- A metaphor provides the user with a model (Schema) of the System.
- Seeing something as something else.
- Provide a novel (Original) view (PointOfView) of Reality
- Provide a shift in Focus of Attention.
- Problem setting (ProblemStatement)

15.5. ValidationDesignStep

Inherit from ConceptDesignStage
"Design-Process"

· Assessment, Validation, and Analysis
'Lo-fi PrototypeModels, role Games, Storyboards, industrial design prototypes, computer Simulations, ...
'Field methods, formal usability testing

Concept Validation
· Walkthroughs, Heuristics, design Guidelines
· Field methods
'Focus groups: diaries, focus group discussions (open, closed), self assessment
'Direct observation
'Role games
'Use logging
· Laboratory methods
· Large field tests
'Extended use periods, logging and analysis

15.6. MetaDesignProcess

Inherit from MetaProcess
"Design-Process"
labels: Author: **Norman**

Across a variety of Domains, Consumers often Choose to act as the designer of their own Solution, sourcing the necessary DaliComponents and assembling the parts to meet their specific Goals.

Meta-design = how to create new Media that allow users to act as Designers and be Creative

Why meta-design?
- design as a process is tightly coupled to use and continues during the use of systems
- address and overcome problems of closed Systems
- transcend a 'Consumer mindset'

socio-technical environments supporting meta-design must

- support emerging, unintended, and subversive uses, not just anticipated ones
- not only build new Technology but seed new Practices, new genres, new *Communitys*
- avoid that most of the design intelligence is forced to the earliest part of the DesignProcess, when everyone knows the least about what is really needed

Nota de lectura:

D.Norman. *The best that the designer can do is put the tools into their hand*. The best kind of design isn't necessarily an object, a space, or a structure: it's a DaliProcess -- dynamic and adaptable. The best designs are the ones we create for ourselves. And this is the most appropriate kind of design -- functional and aesthetic. It is design that's in Harmony with our individual *LifeStyles*. Manufactured design, on the other hand, often misses the mark: Objects are configured and made according to particular Specifications that many Users find irrelevant. Ready-made, purchased items seldom fit our precise Needs, although they might may close enough to be satisfactory. We are all designers ' and have to be. Professional designers can make things that are attractive and that work well. They can make beauty, create products we fall in love with at first sight. They can create products that fulfill our needs, that are easy to understand, easy to use, and that work just the way we want them to. Pleasurable to behold, pleasurable to use. But they cannot make something personal, make something we bond to. Nobody can do that for us: we must do it for ourselves

Ver MetaDesign

15.7. CoDesignStage

Inherit from DesignStage
"Design-Process"

In the co-design phase, actors share an identical goal and contribute in order to reach it through their specific skills. They do so with very strong Constraints of direct co-operation so as to guarantee a solution to the problem resolution

15.8. DesignProcess

Inherit from DevelopmentProcess
"Design-Process"

Design as a process can take many forms depending on the object being designed and the individual or individuals participating. Designing normally requires a Designer considering aesthetic, functional, and many other aspects of an object or process, which usually requires considerable research, Thought, Modelling, interactive adjustment, and re-design (DesignStage)

But it is clear that effective design at the firm level will involve a much broader range of people and inputs: a number of other contributions can be made to help Understand User Needs and link these with inputs on development of form and function: 'integrated design' (ConceptualDesign)

During the design process, a Designer is engaged in a Cycle of producing a DesignRepresentation (such as Sketches, mockups and memos), and Reflecting on them. The externalized representations serve as a 'Situation' that talks back to the designer (RepresentationalTalkback). During the process, the designer has a Conversation with a material asking DesignReflectionQuestions. The design process requires both generating parts and structuring them (solution synthesis) while exploring what to design (problem analysis). One cannot Understand a Problem without having started solving it (Solve). A partially constructed solution helps uncover problems. In design, problems and Solutions co-evolve

Design Thinking is a process for practical, creative resolution of problems or issues. The stages of this process are suggested as:

Define
- Decide what issue you are trying to resolve.
- Agree on who the *Audience* is.
- Prioritize (Priority) this DaliProject in terms of urgency.
- Determine what will make this project successful.
- Establish a Glossary of terms.

Research
- Review the history of the issue; Remember any existing Obstacles.
- Collect Examples of other attempts to Solve the same issue.
- Note the project supporters, investors, and Critics.
- Talk to your end-users, that brings you the most fruitful ideas for later design
- Take into account thought leaders opinion

Ideate
- Identify the needs and Motivations of your end-users. (Requirements)
- Generate as many ideas as possible to serve these identified needs
- Log your Brainstorming session.
- Do not Judge or debate ideas.
- During brainstorming, have one Conversation at a time

Prototype
- Combine, Expand, and Refine Ideas.
- Create multiple drafts.
- Seek Feedback from a diverse group of people (TeamDiversity), include your end users.
- Present a Selection of ideas to the Client.
- Reserve judgment and maintain neutrality.

Choose
- Review the objective.
- Set aside emotion and ownership of ideas.
- Remember: the most practical solution isn't always the best.
- Select the powerful ideas.

Implement
- Assign Tasks.
- Execute.
- Deliver to client.

Learn

- Gather feedback from the Consumer.
- Determine if the Solution met its Goals.
- Discuss what could be improved (Conversation).
- Measure success; collect data.
- Document.

In the process of design (CreativeProcess), Ideas are generally developed into conceptual ConceptModels, then PrototypeModels, then Products which are then accepted, or rejected, by the consumer/society (Client/Field).

Notas de lectura:

D.Norman: Design ' and for that matter, most Problem solving ' requires CreativeThinking followed by a considerable period of concentrated, focused effort. In te first case, creativity, it is good for the designer to be Relaxed, in a good mood. Thus, in Brainstorming sessions, it is common to warm up by telling jokes and playing games. No criticism is allowed because it would raise the level of anxiety among the participants. Good brainstorming and unusual, creative thinking require the relaxed state induced by Positive affect. Once the Creative Stage is completed, the Ideas that have been generated have to be transformed into real Products. Now the design team must exert considerable attention to detail. Here, Focus is essential. One way to do this is through Deadlines just slightly shorter than feel comfortable. Here is the time for the concentrated focus that Negative affect produces. This is one reason people often impose artificial deadlines on themselves, and then announce those deadlines to others so as to make them real. Their anxiety helps them get the work done. The problem is not to overdo it: too much anxiety produces a phenomenon known as 'tunnel vision': the people become so focused that may fail to see otherwise obvious Alternatives. It is tricky to design things that must accommodate both creative thinking and focus

DesignApproach

Design is dynamically structured and depends on Context. English lacks the non-Cartesian term we need here. Consider,for example, **Détienne**'s struggle: "*The overall process is cyclical rather than strictly linear.... [Design involves] phases of planning, translation, revision, implementing*". To cope with this conceptual/terminological problem, Détienne relies on Jens **Rasmussen** and Morten **Lind**'s notion of levels of control. Levels of control undergo multiple shifts, between activities that involve high-level knowledge to activities based on Rules (for example, the execution of Procedures such as trial-and-error). memory. According to a DesignProcess view, designers rely on Heuristics such as recognition priming and ravenous opportunism, and DesignBySurvivalApproach is still the norm. The Imposed Category View is that design is a Category humans have imposed, not a category of the things-in-themselves. It seeks design guidance, not design formulas. The human-centered design approach embraces the richness of human cognition so that it might be leveraged and extended by technologies that amplify. Human-centered design involves integrating technological novelty into the world of Practice in a way that lets practitioners Adapt to Innovation. Design isn't a process: only rarely does designing have clear-cut beginnings and endings. While Stages or cycles might be imposed, designing is never divorced from other ongoing mental activities (MindActivity)

Françoise Détienne - A collective process. The most common conception of **design problems** considers them as IllDefinedProblems. Team design can be characterised as cycles of DistributedDesignStage and CoDesignStage. These two design phases involve distinct co-operation processes:
· Operative synchronisation and co-ordination in distributed design;
· Cognitive synchronisation and confrontation/integration of PointOfView in co-design:
· To ensure that they share knowledge about the state of the Situation: e.g., Problem data, State of the Solution.
· To ensure that they share the same general knowledge about the Domain: e.g., technical Rules, domain objects, solving Procedures.
In design, we can identify cycles of planning and translating. One of the most influential cognitive models of text production is that proposed by Hayes and Flower. Hayes and Flower have defined three major phases in the writing process: Planning of the text structure as a function of Domain knowledge (organizing) and Communication purposes (Goal setting); Translate the text plan into a linguistic representation; and reviewing the text as a function of the writer's evaluation. One important feature of this model is that the overall process is cyclical rather than strictly linear. Design also includes phases of planning, translation and revision, usually called problem solving or design, implementing, revising. Planning involves both retrieving problem-relevant knowledge and building up an Abstract solution. Translating is equivalent to implementing the solution in a particular DaliLanguage. Finally, revising may include either modifying the implementation, the abstract solution, or even one's understanding of the problem structure.

A good Outcome of a design process most often is a mix of Tradition (Ways) and transcendence. One reason for bringing in Designers is to transcend the tradition. At least someone in the Organization has considered some of the old ways of doing things have lost their Rationale, or found that new technological Opportunity are worthwhile investigating. We have experienced managers as well as employees in that role. However, designers need to respect traditions in an organization, both as a way of maintaining (or establishing!) credibility but also because there often is a rationale behind phenomena perceived odd by a newcomer. Designers thus have to be careful in reading the meaning attached to mundane activities, modes of cooperation, or Artifacts used in the work processes.

Critica a diversos CreativeProcess y CreativityMethods como modelos de Creative DesignProcess (CreativeDesigning)

- Geneplore
Through this model, creativity (CreativeAct) may be seen as a good way to *identify* different Ideas but not to Create Innovative Solutions that can be implemented. There are problems in applying this model and Geneplore research findings to research in Design:
1. this experimental construction has little to do with a Design Situation (ver SituatedCreativeDesignProcess) in which the Designer is faced with a *wicked* Problem where an infinite number of shapes (Solutions) can be produced. Furthermore, in design it is the moment of facing the problem from a particular PointOfView that lends Originality to the CreativeOutcome. The solution is not generated in a vacuum but in a constrained Reality; with what is possible given the Constraints of a particular moment (DaliTime)
2. the establishment of a Domain of allowed Outcomes brings some reality to the task but does not provide a plausible Goal in which to design. So, the Problem of Representation remains Abstract
3. after one DaliForm Combination is achieved the CreativePerson builds the Meaning around it to justify why it fits the domain attempted. It is not to Create the right Artifact from felt Need; it is just constructing meaning through the combination of forms. It is *accidental* and ungrounded form building where everything may be Imagined afterwards, the Solution, the Constraints, the Use, the manufacturing process but nothing is tested (Evaluate) in a real Situation and the usefulness (Valuable) remains unproven Ver DesignProblem.
A more sophisticated model is proposed by **Dorst** and Dijkhuis **[1]** who conducted design experiments to identify a Rational problem-solving paradigm and a Reflection-in-action paradigm. Dorst and Dijkhuis classified design activities into five categories which were: Designer, DesignProblem, DesignProcess, Design Knowledge and Example model (Schema).

- DeBonoCreativityMethod, Brainstorming, SynecticsMethod
Nagasundaram and **Bostrom:** consider that some groups may naturally outperform these techniques when using the right Communication Tools. The lack of further evaluation of CreativityMethods in Design Practice is an evident fault. Such "idea generation" techniques might be useful to certain activities where the deliverable is a report, but in design the CreativeProcess (DesignProcess) does not end with a Concept; the Designer is Searching for a Concrete DaliForm, for a Representation of a future Reality

We are starting to accept the **emergence** of forms from enacted Reality (**Purcell** and **Gero**) previously created in imagery (MentalImage). But the need to search for a better explanation of the role of Meaning in design creation remains. Artifacts may exist without conceptual meaning but it is impossible to Create them without any perceptual meaning. Furthermore, this notion of perceptual meaning helps to establish the design process as Heuristic with the notion of Reflection in Practice (**Schön** - SituatedCreativeDesignProcess) because it is a thinking feature that allows speed and practicality in action. However, both conceptual and perceptual meaning seem to have a utility in the CreativeDesigning, but their specific roles have yet to be defined

Referencia

[1] **Dorst** K and **Dijkhuis** J. *Comparing paradigms for describing design activity*, Design Studies Vol.16, no.2,261-274 (1995)

Scrapbook

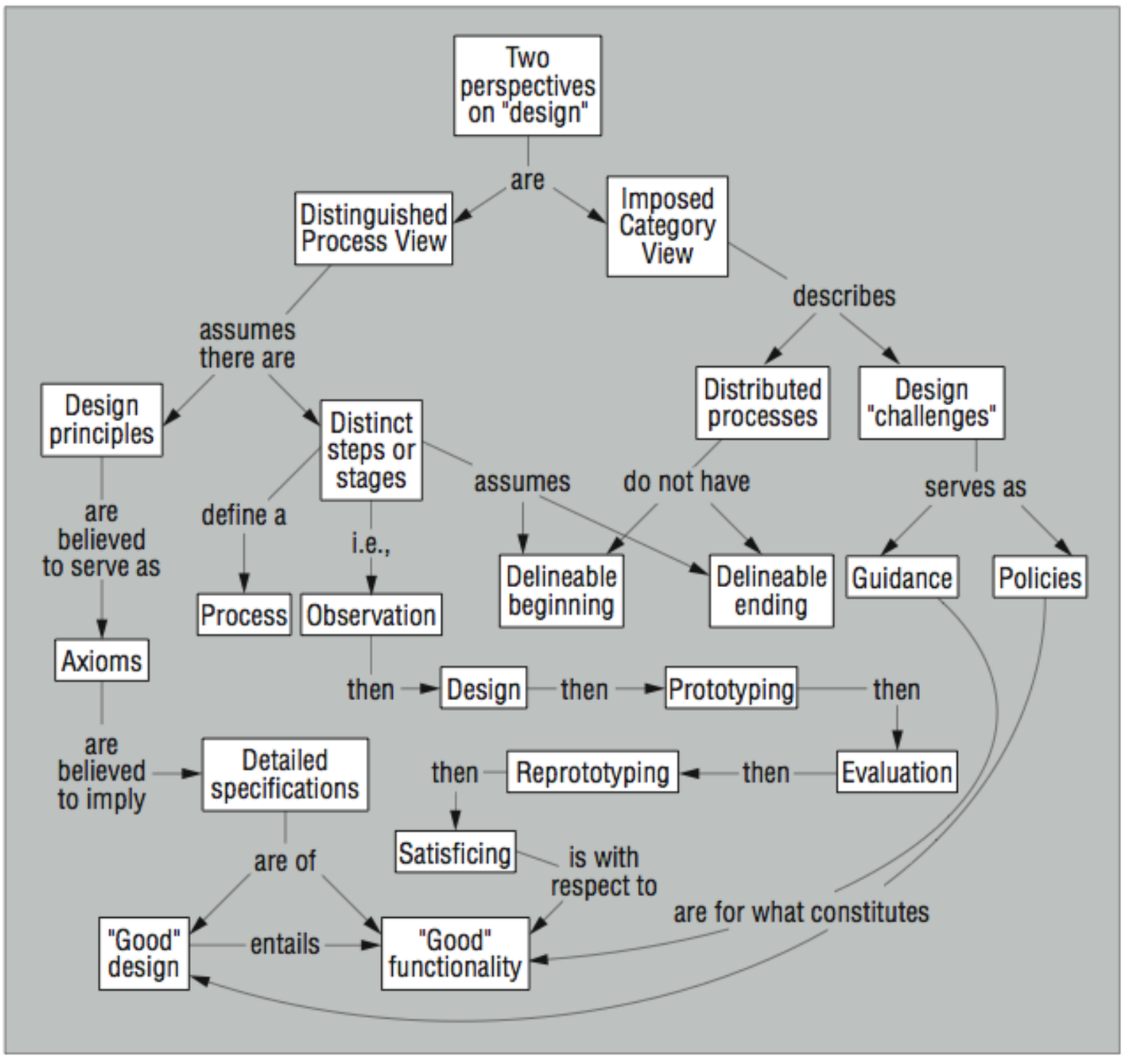

Figure 1. A Concept Map describing two views of design.

Fig. 16-DesignProcess1

15.9. DesignStage

Inherit from Stage
"Design-Process"

concerned with the management of the 'design' stages of DaliProjects. These are the stages that are usually ill defined ' the fuzzy front end as coined by Reinerstein. Design is defined as the process of giving form to Ideas. One focus could be from a knowledge creation, knowledge sharing and knowledge application perspective. Systems thinking forms a core philosophy and the management of creativity and innovation are viewed as a socio-political system. Derived from a work on management competencies, a fourfold division into 'self' (creativity), 'others' (teamwork), 'things' (technology) and 'systems' (Surroundings) could be made

Ver System

Design activity is necessary when we are dealing with any kind of a project. The DesignProcess can include Problem solving and, if necessary, CreativeAct. Traditionally, each of these activities has its main focus, that is, creativity focuses on the CreativePerson, problem solving is built around a Problem, and a design (or DaliProject) is built around a system to be developed or improved (Product). However, there is a definite trend toward mutual penetration of these activities

15.10. ConceptualDesign

Inherit from DesignProcess
"Design-Process"

Effective Conceptual Design begins with the commitment to Innovation. In *StructuredPlanningProcess* it continues with a systematic identification of all Functions that can be identified for the Product in all of its *OperationModes*, and a Search for the *Insights* (*CreativeIntuitionSearch*) that will lead to better Understanding and better Ideas. Organized so that they can be optimally seen together for potential synergistic effect, the Functions and associated *DesignFactors* constitute an Information Structure well-matched to the Requirements of design for *ProductIntegrity*

Notas de lectura:

Conceptual design is a DaliProcess of creating functions, forms and behavior. It is essentially a CreativeProcess. It is the creation of Functions to fulfill customer Needs, and the creation of DaliForms and DesignBehaviours to realize (*Apply*) those functions. If many ideas are created during ConceptualDesign, there can be plenty of Alternatives to choose from, and consequently it is more likely that a good Design can be attained

As companies have responded to the Need for better quality control, the idea of quality has broadened to include better detail design -- in appearance, performance and human factors. Growing awareness of the competitive advantages of well detailed products has led to greater in-depth participation by Designers in generating Product Ideas and in making DecisionActions regarding their production. The Trends continues, and another level of quality is now emerging as the touchstone for competitive advantage: Concept

Consists in Collect, study, and Visualize user information proactively before product development proper is begun
· This results in a layered design model where different life-cycle Stages are relatively independent
· Need many Disciplines
· => Transparency and PointOfView Integration become Issues
· => Methods + Information management

ConceptDesignStages:
1. *ConceptGenerationDesignStep*
2. *ServiceDesignStep*
3. ValidationDesignStep

Future Challenges

· Concept design Methods
'Particularly rapid methods that allow 2-week design Cycles (now 2 months), yet do not sacrifice Quality

· Design information management, group work methods
'Models (Schema) and notations (formal, semi-formal, informal)
'Usability of usability

· Integration of deep Knowledge from various Disciplines
'PointOfView integration

· Concept *Reuse*: Generalisation (*Generalize*), knowledge *Transfer* to new Contexts

15.11. SituatedCreativeDesignProcess

Inherit from DesignProcess
"Design-Process"

CreativeDesigning is a DesignProcess that aims to Create the Structure (S) of Artifacts that meet a set of Requirements stated as Functions (F) and Possible DesignBehaviours (B). As this mapping between function and structure can be established only via behaviour (B), that behaviour must satisfy two Constraints:
1. it must reliably describe the object's 'actual' performance under operating conditions, and,
2. it must be consistent with the functions (F) required.
One can think of behaviour (B) as being located in a field of tension between desirability, represented by Function (F), and feasibility, represented by Structure (S). Designed objects are successful only if their desired behaviour (constrained by function) matches their feasible behaviour (constrained by structure).

This process specifies a set of eight fundamental *SituatedCreativeDesignSteps*

1. *SituatedCreativeDesignFormulationStep*
2. *SituatedCreativeDesignSynthesisStep*
3. SituatedCreativeDesignAnalysisStep
4. *SituatedCreativeDesignEvaluationStep*
5. *SituatedCreativeDesignDocumentationStep*
6. *SituatedCreativeDesignReformulationType1Step*
7. *SituatedCreativeDesignReformulationType2Step*
8. *SituatedCreativeDesignReformulationType3Step*

Locating design creativity in an ontological frameworkcan enhance the development of better **computational** Tools to support creativity. This is based on the independence of an ontological view of CreativeDesigning with respect to its embodiment. All CreativeProcesses and Activity in designing can be located in human Designers, their Tools and the Interaction between the designers and the tools.

Scrapbook

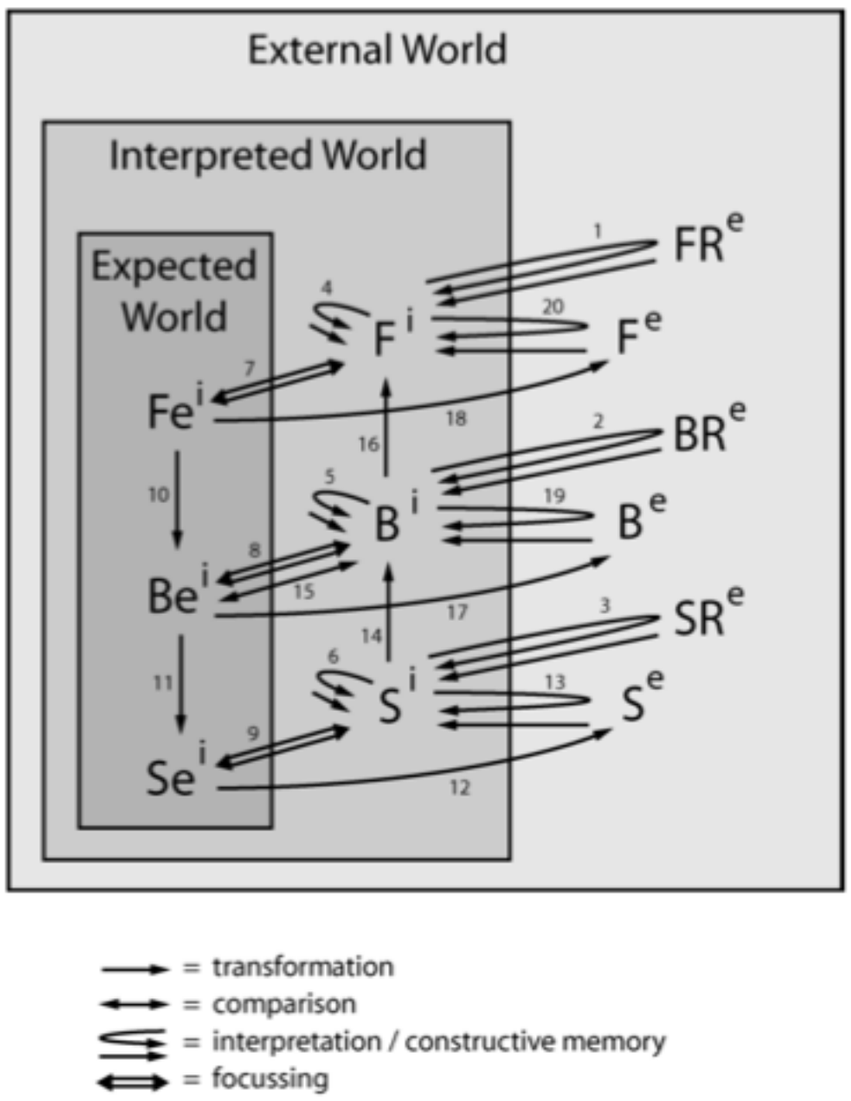

Figure 7. The situated FBS framework.
Fig. 17-SituatedCreativeDesignProcess1

15.12. ConceptualDesignThinking

Inherit from CreativeThinking

"Design-Process"

cognitive processes that produce Creative Ideas. Thoughts that produce DesignOperations

The initial generation of a design element signifies the creation of a ConceptualDesignPreinventiveStructure. As new elements are generated and existing elements are Explored, the preinventive entity *evolves* into a **knowledge entity.** The evolution of design entities occurs as a result of many types of GeneploreCognitiveProcesses.

Observación
There is very little formal evidence to prove the benefit of using Intuitive creativity techniques like Brainstorming and SynecticsMethod

Nota de implementación
A goal could be to provide a Tool to support human based evolution of design entities (DesignRepresentation), rather than to replace the human with a 'creative' computer. Therefore, this requires an investigation of creative thought processes

15.13. SituatedCreativeDesignAnalysisStep

Inherit from SituatedCreativeDesignStep
"Design-Process"

Analysis derives DesignBehaviour from synthesised design Structure. In the situated FBS framework, this design step is composed of activities 13 and 14, Figure SituatedCreativeDesignProcess

Emergence during the analysis step is not limited to the structure level. An example can be seen as the generation of an additional, Explicit behaviour variable that may be used to augment the DesignBehaviourSpace. The CreativeAct in this case can be seen in the interaction between the Designer and the Analysis Tool. (AnalysisToy)

15.14. DistributedDesignStage

Inherit from DesignStage
"Design-Process"

In the distributed design phase, the actors who are simultaneously (but individually) involved in the same co-operation process, carry out well-determined Tasks. They pursue Goals (or at least sub-goals) that are specific to them

Operative synchronisation is crucial in distributed design. It fulfils two functions. Firstly, it aims at ensuring that the Tasks are shared between the partners of the team Activity. Secondly, it aims at ensuring, the start, the end, the simultaneity, the sequencing, and the rhythm of the actions to be carried out. Operative synchronisation leads to co-ordination activities. **Grinter** describes two mechanisms to facilitate cross-group co-ordination in distributed design: boundary spanners and boundary object. She identifies :

· Boundary spanners as people who move among different teams transferring information about the State of the project. They translate information from a form given by one team into a form that could be understood by other teams. Boundary spanners are characterised as an informal PersonRole, adopted by persons with good Communication skills who have Contacts with various teams. They are often essential in the communication between rival teams .

· Boundary objects are objects adapted to the local Needs and Constraints used by various Teams and shared by all the actors of the DaliProject.

16. "Interaction"

16.1. Interaction

Inherit from Activity
"Interaction"

reciprocal action or influence. Interaction is a kind of action that occurs as two or more objects have an Effect upon one another. The idea of a two-way effect is essential in the concept of interaction, as opposed to a one-way causal effect. Example: for example two or more people talking to each other, or communication among groups

Nota de lectura:

Cada Person puede desarrollar seis interacciones diferentes: Consigo misma, autoconocimiento. Con otras personas, interacción social. Con la naturaleza. Con las creaciones humanas (CreativeOutcomes, Artifacts). Con el pasado. Con el futuro. En forma más integrada estas seis interacciones dan lugar a tres ejes que permiten enlazar las capacidades contexto independientes con el mundo del desarrollo:

- Person - Society.
- Naturaleza (Habitat) - Creaciones humanas (CreativeOutcomes).
- Past - Future

Bonsiepe: refers to a manner of presenting information to a community of users in a non-linear way, i.e. as *Hypertext*

16.2. Chat

Inherit from Conversation
"Interaction"

a casual conversation, a synchronous conferencing in an internet chat room or instant messaging system

16.3. InterpersonalCommunication

Inherit from Communication
"Interaction"

Is the process of sending and receiving information or communication with another person. This process happens in an environment using different kinds of communication media. This communication could be verbal or nonverbal. Involves four basic elements. Sender; person who sends information. Receiver; person who receives the information sent. Message; content of information sent by sender. Feedback; response from receiver.

Nota de lecturas:

Brenda A. Lynch: Creativity at work is based on the co-creation (co-Create) of Meaning, and this co- creation of meaning is based on interpersonal communication. Creative Ideas are actually born within a specific Conversation. Creativity in the Organizational Context will be shaped primarily by *OrganizationalFactor* rather than individual factors.

16.4. Speech

Inherit from InterpersonalCommunication
"*Interaction*"

is an oral presentation by one Person directed at a group

16.5. MICORBSIteraction

Inherit from Interaction
"*Interaction*"

Meeting Interaction of MICORBS

MICORBSPlanning*:* Master Plan is to set up the total project objections and team members need to discuss the main directions. This step could adopt M/H Interaction method in order to establish the collective objection.

MICORBSIdeaDevelopment: Idea development could be from the personal contribution or more than two people Brainstorming so that this step could adopt L/M interaction method.

MICORBSCommunications: Communication board plays the role of reminder and provides the space for team member to communicate important information. This step could take advantage of L/M interaction method to ensure no one will neglect the information he must know.

MICORBSOrganization: Organization board involves the allocation of all kinds of resources so that M/H interaction method is needed for team member to discuss the arrangement and communicate the usage of these resources.

MICORBSRetrieval: Retrieval means looking back the pass data for the second chance to use. This step could depend on single member or through members' discussion so that L/M interaction method is appropriate.

MICORBSBriefingBoard: Through Briefing board, team members could post their suggestions and opinions; they could also put their problems here and wait for the contribution from others. M/H level interaction is very suitable at this stage.

MICORBSSynapse: Synapse needs the synergy arising from the team creative process and this stage is the key for creating new ideas about the new concepts of product, market or resolution. There are many discussion, interaction or inquiry happen at this stage and M/H interaction method is necessary especially H-level interaction method. Besides, team members would also use WWW for their virtual office, BBS for virtual Bulletin board, and MSN, ICQ for virtual cell phone to exchange their ideas and communicate their opinions

16.6. Meeting

Inherit from OrganizationalCommunication
"*Interaction*"

an assembly of Person for discussion or entertainment.

- *Brief*ings
- staff meetings
- project meetings
- town hall meetings

Referencias:
ContentAnalysis, Asistir a conferencias, seminarios, y charlas
IntuitionExerciser Antes de una reunion intente predecir

Subclasses could be Conference and Seminar

Mis Notas

En **Apple** no se usan cubiculos. Actualmente hay que equilibrar la soledad con las reuniones

16.7. Conversation

Inherit from InterpersonalCommunication
"*Interaction*"

is communication by two or more People, often on a particular topic. Conversations are the ideal form of communication in some respects, since they allow people with different views of a topic to learn from each other. the informal exchange of Ideas by spoken words

Nota de lectura:
In contrast to a world view that assumes an objective reality of "Structures and Systems" to which human beings must Adapt, **Anderson** and **Goolishian** saw organization and structure, as well as the other "realities" we Experience, as the evolving result of the dynamic and emergent (EmergentQuality) process of **conversation** by which we as humans make meaning together. We live, take action, and co-evolve the future in a world created through conversational Interaction with others. This point of view would suggest that if you change the conversation you change the future (ojo, *social constructionist*)

16.8. FreireDialogue

Inherit from Dialogue

"Interaction"

Celebrated Brazilian educationalist Paulo Freire, who is known for developing popular education, advanced dialogue as a type of classroom pedagogy. Freire held that dialogic Communication allowed students and teachers to learn from one another in an environment characterized by respect and equality. A great advocate for oppressed peoples, Freire was concerned with praxis'action (Practice) that is informed and linked to people's Values. Dialogic pedagogy was not only about deepening understanding; it was also about making Positive Changes in the world (Surroundings)

Notas de lectura:

se opone a "transmisión y extensión, sistemática, de un saber". Por el contrario, es comunicación y diálogo, "un encuentro de sujeto interlocutores, que buscan la significación de los Meaning"... No se reduce al acto de depositar Ideas, ni siquiera a un intercambio de ideas preexistentes, ni a una polémica entre sujetos sólo interesados en la imposición de su verdad, sino que es un "CreativeAct", es producción de conocimiento, es diálogo. La relación sujeto-sujeto implica que no se trata de la incidencia del educador sobre el educando, sino de ambos sobre el Worlds; la producción de conocimiento implica entonces una relación dialógica. La producción de conocimiento no es tal si no está compuesta también por una parte de acción, que es transformación del mundo. La producción de conocimiento es praxis, en el sentido de que es acción-reflexión en un movimiento dialéctico (DialecticThinking)

...engaged the participants in discussions about what were the most critical issues for them before engaging in any teaching or learning activity. Once the critical issues were identified, Connections were made through these issues to many bodies of knowledge.

The use of technology is important on two fronts:
1. aiding *discussion*, Reflection, and Brainstorming about the Issues, and
2. designing and *implementing* the actions

Scrapbook


Fig. 18-FreireDialogue1

Celebrated Brazilian educationalist Paulo Freire, who is known for developing popular education, advanced dialogue as a type of classroom pedagogy. Freire held that dialogic Communication allowed students and teachers to learn from one another in an environment characterized by respect and equality. A great advocate for oppressed peoples, Freire was concerned with praxis—action (Practice) that is informed and linked to people's Values. Dialogic pedagogy was not only about deepening understanding; it was also about making Positive Changes in the world (Surroundings)

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16.9. Communication

Inherit from SocialInteraction
"Interaction"

Communication can be seen as processes of the transmission of information governed by three levels of semiotic rules: Syntactic, pragmatic and semantic. Therefore, communication is a kind of social interaction where at least two interacting agents share a common set of Signs and a common set of semiotic rules. In a simplistic model, information is sent from a sender or encoder to a receiver or decoder. In a slightly more complex form Feedback links a sender to a receiver. This requires a symbolic activity, sometimes via a DaliLanguage.

Ver Syntax

16.10. Negotiation

Inherit from Conversation
"Interaction"

discussion (talking about something, typically in order to reach a DecisionAction or to exchange Ideas) aimed at reaching an agreement (Compromise)

16.11. BohmDialogue

Inherit from Dialogue
"Interaction"
labels: Author: **Bohm** Idea: **Rheomode** Example: **How to start a Bohm dialogue**

a primarily a means of exploring the field of Thought, is a form of FreeAssociationThinking conducted in groups, with no predefined purpose in mind besides mutual understanding and exploration of human though. Is conducted in groups of 10 to 40 people, who sit in a single circle, for a few hours during regular meetings or for a few

days in a workshop environment. Participants "suspend" their thoughts, motives, impulses and judgements ' exploring and attempting to "Think together" collectively. According to the proposal, Dialogue should not be confused with discussion, lecture, discourse or debate, which, says **Bohm**, all suggest working towards a Goal rather than simply exploring. Meeting without an objective or agenda is done to create a "free space" for something new to happen.

Dialogue is really aimed at going into the whole thought process and changing the way the Thought process occurs collectively. Each Person does not attempt to MAKE COMMON certain Ideas or items of information that are already know to him. Rather, it may be said that two people are making something IN COMMON, i.e., creating something new together (Original). It seems then that the main trouble is that the other person is the one who is prejudiced and not Listening. After all, it is easy for each one of us to see that other people are 'blocked' about certain questions, so that without being aware of it, they are avoiding the confrontation of contradictions in certain ideas that may be extremely dear to them. The very nature of such a 'CreativeBlock' is, however, that it is a kind of insensitivity or 'anesthesia' about ones own contradictions. Evidently then, what is crucial is to be aware of the nature of ones own 'blocks'

Dialogue is a way of observing, collectively, how hidden Values and intentions can control our Conduct, and how unnoticed cultural differences can clash without our realizing what is occurring. It can therefore be seen as an **arena** in which collective Learning takes place and out of which a sense of increased Harmony, fellowship and creativity can arise.Because the nature of Dialogue is **exploratory**, its meaning and its methods continue to unfold. No firm rules can be laid down for conducting a Dialogue because its essence is learning - not as the result of consuming a body of information or doctrine imparted by an authority, nor as a means of examining or criticizing a particular theory or programme, but rather as part of an UnfoldingProcess of Creative participation between peers. It creates the opportunity for each Participant to examine the preconceptions, prejudices and the characteristic DaliPatterns that lie behind his or her thoughts, opinions, Beliefs and feelings, along with the PersonRoles he or she tends habitually to play. And it offers an Opportunity to share these *Insight*s. As a microcosm of the large Culture, Dialogue allows a wide spectrum of possible Relationships to be revealed. A PersonGroup invited to give their time and serious Attention to a task that has no apparent Goal and is not being led in any detectable direction may quickly find itself experiencing a great deal of anxiety or annoyance. This can lead to the desire on the part of some, either to break up the group or to attempt to take control and give it a direction. This is all part of the process. It is what sustains the Dialogue and keeps it constantly extending creatively into new domains. In fact, they can become the central focus of the exploration in what might be understood as a kind of "**meta-dialogue**", aimed at clarifying the process of Dialogue itself. As sensitivity and experience increase, a perception of shared meaning emerges in which people find that they are neither opposing one another, nor are they simply interacting. Increasing trust between members of the group - and Trust in the process itself - leads to the expression of the sorts of thoughts and feelings that are usually **kept hidden**. There is **no imposed consensus**, nor is there any attempt to avoid Conflict. No single individual or sub-group is able to achieve dominance because every single Subject, including domination and submission, is always available to be considered. Participants find that they are involved in an ever changing and developing pool of common Meaning. A shared content of Consciousness emerges which allows a level of creativity and *Insight* that is not generally available to individuals or to groups that interact in more familiar way

How to start a Bohm dialogue

Suspension. Suspension of thoughts, impulses, judgments, etc., lies at the very heart of Dialogue
Numbers. A Dialogue works best with between twenty and forty people seated facing one another in a single circle. Smaller groups, on the other hand, lack the requisite diversity needed to reveal these tendencies and will generally emphasize more familiar personal and family roles and relationships.
Duration. A Dialogue needs some time to get going. It is important to point out that perseverance is required. In setting up Dialogues it is useful at the start to agree the length of the session and for someone to take responsibility for calling time at the end. We have found that about two hours is optimum
Leadership. A Dialogue is essentially a conversation between equals. At least one or, preferably two, experienced facilitators are essential
Subject matter. The Dialogue can begin with any topic of interest to the participants. No content should be excluded. In an existing organization the Dialogue will very probably have to begin with an exploration of all the Doubts and Fears that participation will certainly raise. Members may have to begin with a fairly specific *Agenda* from which they eventually can be encouraged to diverge

Referencia: http://www.david-bohm.net/dialogue/

Notas:

In a Dialogue, each person does not attempt to MAKE COMMON certain ideas or items of information that are already know to him. Rather, it may be said that two people are making something IN COMMON, i.e., creating something new together

In dialogue, participants give serious consideration to PointOfViews that may differ substantially from their own, and they are willing to hold many conflicting possibilities in their minds simultaneously and to accept what is, however uncomfortable. By this means, people in dialogue can together create the possibility for new *Insight*s and creativity (CreativeAct) to emerge, which would not be possible by merely thinking on their own

Rheomode: **Bohm** argues that language plays a big role in causing this fragmentation, especially the subject-verb-object construction that sometimes creates artificial and unneeded divisions in the description of a phenomenon. To remedy this situation, he introduces the Rheomode which is a new mode of English language in which one generates Verbal forms from root verbs. The verbs that he introduces are derived from Latin, like 'to vidate' from 'videre', meaning 'to perceive' as in 'seeing, feeling, understanding' all rolled into one. Transforming this verb using prefixes and suffixes yields meanings derived from the root meaning without the need to invent new verbs (The Arabic language is in fact built on this principle)

16.12. DaliMessage

Inherit from Communication
"*Interaction*"

communication sent to or left for a recipient who cannot be contacted directly

Referencias:
Sketcher, Examinar el dibujo, que es un mensaje del inconsciente
Dreamscape, para obtener mensajes del inconsciente
viaje guiado por medio de imagenes, para que busque de forma activa mensajes e imagenes en su inconsciente.

Relacionados: Unconscious, Activa, Rational/Razon, Imagine/Imagination

16.13. VideoChat

Inherit from Chat
"*Interaction*"

Chat with Video and other real-time data used for Meeting

16.14. Dialogue

Inherit from Conversation
"Interaction"

is a reciprocal conversation between two or more persons. A discussion between two or more People or groups, esp. one directed toward exploration of a particular subject or to Solve a Problem, but Martin Buber places dialogue in a central position in his philosophy: he sees dialogue as an effective means of on-going communication rather than as a purposive attempt to reach some conclusion or to express some PointOfView. Dialogue is not about judging, weighing, or making decisions, but about understanding and learning. Dialogue dispels stereotypes, builds trust, and enables people to be open to perspectives that are very different from their own

Ver CreativePerson

Notas de lectura:

is a strategy for thinking together creatively. It requires remaining curious, tuning in to your inner wisdom and the wisdom of others, and staying open to Possibility. The Assumption throughout the dialogue should be that each Person possesses some *Insight* and that bringing these together will allow a fuller picture to be revealed. Thinking with others depends on gaining an understanding of how your behavior is seen by them

Unfortunately many people with a high intelligence actually turn out to be poor thinkers. They get caught in the 'intelligence trap' and take up a PointOfView on a Subject and then defend that point of view very ably. The better someone is able to defend a view the less inclined is that person to actually to Explore the subject

Jones: When I'm playing the piano, it has as much to say to me as I do to it. And it's that sense of reciprocity that is a very important part of the CreativeProcess. It's not me trying to impose my Ideas onto the instrument and trying to bend and shape it to conform to my will, but it's more of an Interplay or dance-of not being entirely clear as to whether I'm playing the instrument or whether it's playing me. In fact, both are probably happening simultaneously. And that interplay is what we might call a dialogue

El diálogo como elemento de creación de Meaning, por lo que la conversación resulta fundamental para interiorizar la comprensión (Understand) y viene a ser un proceso mediacional entre el proceso interno de Thinking y la Reality externa. Ello supone que adquiere especial importancia la Creative Representation

17. "Narrative"

17.1. Scheme

Inherit from Rhetorical
"Narrative"

figures of speech in which there is a deviation from the ordinary or expected pattern of words

climax: The arrangement of words in order of increasing importance
anticlimax: the arrangement of words in order of decreasing importance
antithesis: The juxtaposition of opposing or contrasting ideas

17.2. Verfremdungseffekt

Inherit from Effect
"Narrative"
labels: Author: **Bertolt Brecht**

The alienation effect (from the German Verfremdungseffekt) is a theatrical and cinematic device "which prevents the *Audience* from losing itself passively and completely in the DaliCharacter created by the Actor, and which consequently leads the audience to be a consciously critical observer." The term was coined by playwright **Bertolt Brecht** to describe the Aesthetics of epic theatre. The Alienation-effect is achieved by the way the "*artist never acts as if there were a fourth wall besides the three surrounding him [...] The audience can no longer have the illusion of being the unseen spectator at an event which is really taking place*." The use of direct audience-address disrupts stage Illusion and generates the A-effect. In performance the performer "*observes himself*"; his object "*to appear strange and even surprising to the audience. He achieves this by looking strangely at himself and his work*." By disclosing and making obvious the manipulative contrivances and "fictive" qualities of the *Medium*, the viewer is alienated from any passive acceptance and enjoyment of the Film (Video) as mere "entertainment". Instead, the viewer is forced into a critical, analytical frame of mind that serves to disabuse him of the Notion what he is watching is necessarily an inviolable, self-contained Narrative. This alienation effect serves a didactic function insofar as it teaches the viewer not to take the Style and content for granted, since the medium itself is highly constructed and contingent upon many cultural and economic conditions.

17.3. DaliPhrase

Inherit from Texts
"Narrative"

a small group of words standing together as a conceptual unit, typically forming a component of a clause. Is a group of words that functions as a single unit in the Syntax of a Sentence.

Referencias:
PhraseGame, Flexibilidad de pensamiento
Splitter, Dividir la frase en dos unidades separadas
AnalogyMixer, elegir una palabra o frase del enunciado del problema
Brainstorming, ser capaz de parafrasear

Relacionados: DaliWord, Quantity, Analogy

17.4. Syntax

Inherit from ItemOrganization
"Narrative"

the arrangement of words and phrases to create well-formed sentences in a language. A set of rules for or an analysis of this

17.5. Hyperbole

Inherit from Statement
"Narrative"

exaggerated statements or *Claim*s not meant to be taken literally. A gross exaggeration used in order to make a point

17.6. Quotation

Inherit from DaliWord
"Narrative"

a group of words taken from a text or speech and repeated by someone other than the original author or speaker
(cita)

17.7. Genre

Inherit from Category
"Narrative"

a category of artistic composition, as in music or literature, characterized by Similar in DaliForm, Style, or Subject matter.

The genre concept refers to unique ways of constructing and representing Texts.

Narratives crafted in particular genres have stylistic signatures, distinctive Combinations of Contents and Structure (for instance, the 'lone hero' emphasis in Westerns or the relational focus of Romance novels)

17.8. HypertextSieve

Inherit from HypertextPattern
"Narrative"

Sieves sort readers through one or more layers of choice in order to direct them to sections or *Episode*s. Sieves are often trees, but may be multitrees

17.9. Poem

Inherit from WrittenNarrative
"Narrative"

a piece of writing that partakes of the nature of both speech and song that is nearly always rhythmical, usually metaphorical, and often exhibits such formal elements as meter, rhyme, and stanzaic structure. Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to invoke emotional or sensual responses. Devices such as assonance, alliteration and rhythm are sometimes used to achieve musical or incantatory effects. Poetry's use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate imagesâ¤'a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Referencia: A Guide to the Theory of Poetry

Nota de lectura:

Es la Intuition más la expresión lingüística (DaliLanguage) de esa intuición: la suma es la obra poética. El poeta sólo debe tener una preocupación: precisar lo más posible la imprecisión de sus intuiciones con lo impreciso de las DaliWords, que tienen distinto sentido, y hasta distinto Meaning, según donde se encuentren, según las palabras que les rodean, según la Allegory del DaliMessage, según la 'teología' o la 'filosofía' del poeta. Por eso el significado primario de un poeta, sólo se consigue cuando a este poeta se le ha estudiado muy a fondo y se ha adivinado el valor Semantic y el valor Emotional de cada uno de los términos que emplea en el conjunto de su obra y en cada uno de sus Poem. Es en la poesía donde, precisamente, la Sensitivity y la Intuition tienen manifestaciones más profundas, más Original, más Creative y, muy por encima, la lírica; porque, con pequeños aportes humanísticos, los poetas crean grandes edificios artísticos, superando barreras de Rules, caminos trazados, de Styles estudiados; y, estudiando estilos en profundidad, el poeta va adquiriendo distintos modos y Ways de utilizar el idioma, puede alcanzar las expresiones que precisen, en su imprecisión, las complejas, complicadas y profundas intuiciones que el poeta obtiene en la atenta contemplación de su vida interior; porque, 'el poeta es un experimentador de las formas lingüísticas' para expresar mejor sus fenómenos interiores.

17.10. DaliCharacter

Inherit from PersonRole
"Narrative"

a person in a novel, play, or movie.
(personaje)

17.11. TextMicroStructure

Inherit from TextStructure
"Narrative"

Cuando encontramos una secuencia de oraciones (Statements) en un texto cuya relación se establece a partir de los componentes semánticos, tanto proposicionales como referenciales, estamos frente al nivel Local de la estructura textual. **Van Dijk** habla de nivel local para referirse al conjunto de oraciones que constituyen un texto, donde cada una de ellas se relaciona semánticamente con las otras en un Order (aunque no necesariamente) correlativo, utilizando marcas o indicadores textuales que garantizan los grados de coherencia, es el caso de las marcas correferenciales o de contigüidad semántica, por ejemplo:

En el siguiente caso del componente verbal extractado de un aviso publicitario de jabón *Brand* 'Dove', observamos la progresión de los elementos informativos, en cuanto

tópico o elemento nuclear dado por el texto ('Dove') y comento o información entregada como novedosa (las características del jabón, específicamente en las secuencias (2) y (3)):
(1) A partir de hoy, Ud. y su piel van a entrar a una nueva era: Dove.
(2) Dove se usa como jabón, pero no reseca la piel como el jabón normal.
(3) Porque Dove está hecho con 1¼ de crema humectante y sustancias neutras de limpieza.

17.12. Statement

Inherit from Texts
"Narrative"

a definite or clear Expression of something in speech or writing

17.13. Glossary

Inherit from Texts
"Narrative"

an alphabetical list of terms or DaliWords found in or relating to a specific Subject, Texts, or dialect, with explanations; a brief dictionary

17.14. HypertextPattern

Inherit from DaliPattern
"Narrative"

From observation of a variety of actual hypertexts, **Bernstein** has identified a variety of common structural patterns that may prove useful for description, analysis, and perhaps for design of **generative** Story. (Algorithms as Hypertext)

These forms are interesting and informative, they work a bit as fuel for the Imagination

Nota
Murray writes that even a story of less than a dozen branch points, with only two choices at each branching, would require hundreds of endings. Any branching story interesting enough to sustain our attention would therefore be too dense and confusing to write, since writers would have to work their way down each branch separately.

Idea
Dialogue Pattern:
- IdeationGame implementa un Chat tipo HypertextSieve
- PointOfViews paralelos en HypertextMirrorworld

17.15. Sentence

Inherit from Texts
"Narrative"

a set of words that is complete in itself, typically containing a subject and predicate, conveying a statement, question, exclamation, or command, and consisting of a main clause and sometimes one or more subordinate clauses

predicate: puede ser una DaliPhrase

17.16. Paradox

Inherit from Trope
"Narrative"

paradox: Use of apparently contradictory Ideas to point out some underlying truth

17.17. StrategyNarrativeGenre

Inherit from Genre
"Narrative"

Mintzberg's discussion of 'strategy schools' suggests no less than ten StrategyNarrative Genre possibilities. Here, we consider just three for his Design, Planning, and Positioning schools, which we have relabelled the Epic, Technofuturist, and Purist genres.

By the mid 70's, the first two genres had lost their lustre and become stale. Again, the widespread adoption (and concomitant scrutiny) of the Purist genre created dilemmas which ultimately undermined its appeal. Since then, other contending frameworks have arisen, all employing some means of defamiliarization. For instance, Chen & MacMillan's (1992) 'Action/Response' (DaliAction/Response) approach returns to the temporal focus of the Technofuturist genre, but adopts a very short DaliTime horizon. Using the strategic Event as a primary unit of Analysis, time in these narratives is measured in months and even weeks. Competitors moves indicate when the stopwatch is to be started and speed of response is critical. Because this approach fits well with readers' perceptions of increasing Surroundings unpredictability, it also achieves a kind of innate credibility. On the other hand, visioning approaches (e.g., Collins & Porras, 1991; Nanus, 1992) reflect a renewed interest in distant events (FutureScenario), but in an 'imagining' way (contrasting with the deterministic, predictive view of the Technofuturists).

17.18. ShortStory

Inherit from WrittenNarrative
"Narrative"

El carácter exclusivo de la forma narrativa del cuento consiste en que crea su propio mundo en donde queda fijado el significado de los acontecimientos, y por tanto, de nuestros sentimientos hacia ellos. Los cuentos tienen que ver con respuestas afectivas; se vibra con el ritmo del conflicto binario, los acontecimientos que se desenvuelven y su resolución, ya que el final de los cuentos tiene que ver con la resolución de conflictos; nos damos cuenta de que hemos llegado a dicho final cuando sabemos cómo sentirnos respecto a todos los acontecimientos y personajes que lo constituyen.

17.19. Trope

Inherit from Rhetorical
"Narrative"

a figurative or metaphorical use of a word or expression: a play on words, i.e., using a word in a way other than what is considered its literal or normal form

- metonymy ' a trope through proximity or correspondence, for example referring to actions of the US President as "actions of the White House".
- irony ' creating a trope through implying the opposite of the standard meaning, such as describing poverty as "good times".
- metaphor ' an explanation of an object or idea through juxaposition of disparate things with a similar characteristic, such as describing a courageous person as having a "heart of oak".
- synecdoche ' related to metonymy and metaphor, creates a play on words by referring to the whole with the name of a part, such as "hired hands" for workers; referring to a part with the name of the whole, such as "the law" for police officers; referring to the general with the specific, such as "bread" for food; referring to the specific with the general, such as "cat" for a lion; or referring to an object with the material it is made from, such as "bricks and mortar" for a building.

Others:

allegory: An extended metaphor in which a Story is told to illustrate an important attribute of the subject
hyperbole: Use of exaggerated terms for emphasis
oxymoron: Using two terms together, that normally contradict each other
paradox: Use of apparently contradictory Ideas to point out some underlying truth

17.20. Rhetoric

Inherit from Method
"Narrative"
labels: Author: **Unnava** Author: **Piaget** Author: **Scott** Author: **Habermas**

the art of effective or persuasive speaking or writing, esp. the use of figures of speech and other compositional techniques.

es habitual la mención de los retóricos clásicos, incluidos en muchos manuales de creatividad 'principalmente aplicada a la *Advertising*

a subset of discourse (Narrative), characterised by specific properties:
· they are highly elaborated Structures, drawing on distinctive traditions of philosophical, educational, political and psychological Thought
· they are organised to persuade (Persuasion), as a form of 'communicative action' (**Habermas**, 1984), seeking to bring about consensus, leading in some cases to intervention in specific Contexts of Practice
· they produce discursive frameworks such as key terms and Taxonomies (Classification) which can be learnt by practitioners who either need them or are obliged to use them.

Notas de lectura:

One direction of a research is Visual rhetorics. **Scott** challenged the assumption that Pictures are merely reflections of Reality, claiming that images represent complex figurative arguments. Relatedly, although bearing on verbal information, **Unnava** et al. argued against the concentration of consumer research on visual Imagery as the only type of imagery, claiming that DaliWords differ in the degree to which they provoke imagery or influence Reading and listening. The CreativityTemplateApproach is in accord with this research trend in that it treats the DaliMessage and its delivery as a whole rather than decomposing it into the functions carried by the Visual *versus* the Verbal modes

La obtención de las ideas más adecuadas (*Inventio*) y la forma de embellecerlas (*Elocutio*) repercuten en el resultado final, pero la *Dispositio*, (...) afecta a la organización total del discurso, ya que incide tanto en el orden de la información como en su distribución en el discurso. (...) El orden alude al Contents, la distribución se refiere a la forma Visual que adopta ese contenido. El orden de la información es el fundamental de la argumentación y la distribución es la base de las Superstructures

ADLATINA. Todo DaliMessage que busque captar al Attention de su receptor y generar una DaliAction debería ser capaz de suscitar Trust y credibilidad (Belief) (Ethos). Para ello, deberá basarse en una argumentación lógica (ArgumentationCategory) (*logos*) y generar Emotions en el receptor (*pathos*)

Jean **Piaget** ha descrito la diferencia entre la manera privada de desarrollar los propios pensamientos y el orden en que se los presenta a los otros. Las ramificaciones lógicas y empíricas de una doctrina deben ser desarrolladas antes de ser aceptada por otros; las aplicaciones deben ser llevadas mucho más allá del punto en que un individuo, que no esté en contacto con críticos similarmente equipados, podría sentirse satisfecho y suspender su análisis. Como Piaget ha observado, los niños aprenden gradualmente a socializar sus creencias mediante pruebas lógicas y fácticas sólo como resultado de los conflictos de opiniones entre ellos. Cuando ven, por una serie de experiencias desconcertantes, que las simples afirmaciones o negaciones no poseen ninguna coherencia, gradualmente presentan «razones» para justificar sus creencias.

17.21. DaliWord

Inherit from DaliObject
"Narrative"

a single distinct meaningful element of Speech or writing, used with others (or sometimes alone) to form a Sentence. Has a phonetical value

Referencias:
Repository, palabras que puedan disparar ideas por asociacion
PhraseGame
ProblemAnalyzer, variar la redaccion del problema sustituyendo palabras clave por sinonimos
AttributeListing, Enunciar el problema en 2 palabras
KeywordMatrix, indice de palabras clave y mezclarlas y aparejarlas para producir nuevas ideas
RandomStimulator, Pensar y listar asociaciones con la palabra

HallOfFame, Las citas contienen semillas y principios de ideas
Ideatoons, sustituir palabras
AnalogyMixer, elegir una palabra o frase del enunciado del problema
Sketcher, Combinar todas las palabras y escribir un parrafo, haciendo asociaciones libres, revisar el parrafo hasta que este convencido de que el dibujo y las palabras representan los mismos pensamientos en dos lenguajes diferentes: el verbal y el grafico
MurderBoard, Comunicar la idea en palabras a otra persona
RandomWord, palabras provenientes de contextos no relacionados son una rica fuente para establecer conexiones
Juxtapose, coleccionar palabras, y cosas que puedan hacer aparecer ideas por asociacion
DirectorsBoard, encontrar ideas en los pensamientos y palabras de otros
Analogy, disociarse de etiquetas y palabras y solo elavorar imagenes mentales del problema... permitira combinar palabras, conceptos y asunciones con objetos y acontecimientos

Nota de lectura:

Las categorías de palabras en el lenguaje infantil son:
1-Nominales: Para referirse a los objetos ya sea para un grupo o para uno solo.
2-Palabras de acción: acompañan o producen acciones por parte del niño.
3-Modificadores: se refieren a propiedades o cualidades de objetos y hechos.
4-Palabras personales sociales: expresan estados afectivos y relaciones sociales.
5-Palabras función: cuya función es puramente gramatical.

17.22. Proverb

Inherit from DaliPhrase
"Narrative"

is a simple and concrete saying popularly known and repeated, which expresses a truth based on common sense or the practical experience of mankind. They are often metaphorical. Typical stylistic features of proverbs (as Shirley Arora points out in The Perception of Proverbiality (1984)) are:

- alliteration (Forgive and forget)
- parallelism (Nothing ventured, nothing gained)
- rhyme (When the cat is away, the mice will play)
- ellipsis (Once bitten, twice shy)

Internal features that can be found quite frequently include :

- hyperbole (All is fair in love and war)
- paradox (The longest way around is the shortest way home)
- personification (Hunger is the best cook)

To make the respective statement more general most proverbs are based on a metaphor. Further typical features of the proverb are its shortness (average: seven words), and the fact that its author is generally unknown (otherwise it would be a quotation).

17.23. Narrative

Inherit from Story
"Narrative"

a spoken or written account of connected events. in the form of or concerned with narration (*Storytelling*); a Story or part of a story. When the content is fictional, different conventions apply. The text is projecting a narrative voice, but the narrator is ontologically distant, i.e. belongs to an invented or imaginary world, and not the real world. The narrator may be one of the characters in the story.

Characteristics of Narrative Texts:
1. Two types of spokesmen are found in narrative texts; one does not play a role in the fabula whereas the other does. [If the narrative is in the "first person," one of the figures may function as both types of spokesman.]
2. It is possible to distinguish three layers in a narrative text: the text, the story, and the fabula.
3. The narrative text is concerned with a series of connected events caused or experienced by the actors.

The ***abstract*** "encapsulates the point of the story" [that is, gives a reason for telling it, or for the reader to listen--"a funny thing happened to me," etc]. [The ***orientation***, ***complicating action***, and ***result or resolution*** are familiar as the **exposition**, **development**, **crisis and denouement** of literary narratives. The ***coda*** is the device the narrator uses to indicate closure, such as "I hope I never see anything like that again" or "And they all lived happily ever after" or "And that was that."] ***Evaluation*** is considered by Labov to be "perhaps the most important element in addition to the basic narrative clause." By evaluation, Labov means "the means used by the narrator to indicate the point of the narrative," [to justify the claims in the "abstract"]. "Evaluative devices say to us: this was terrifying, dangerous, weird, wild, crazy; or amusing, hilarious and wonderful . . . that is, worth reporting." Evaluative devices include direct statements, but more importantly, they include "secondary structures" throughout the narrative. They include responses to the action presented as part of the story [I closed my eyes and thought I was going to die]; intensifying devices both of sound and word choice, including repetition; and "**comparators**"--negatives, futures, modals, questions, commands, comparatives, and others. Generally speaking, "a comparator moves away from the line of narrative events to consider unrealized possibilities and compare them with events that did occur."

Referencia: Some ideas from experts, Narratology: A Guide to the Theory of Narrative

Nota de lectura:
Una narración es una unidad lingüística que puede, en último término, fijar el Meaning afectivo (Feeling) de los hechos que la componen. **Rosen** mantiene que las narraciones son una forma primaria e irreductible de la Understand humana, por eso, las mejores narraciones para los niños son las que estimulan MentalImage vividas y variadas (Variety), organizándolas de acuerdo con una pauta de aprehensión afectiva.; así, los argumentos determinan la organización de los acontecimientos para la construcción de relatos con significado. La narración constituye la unidad lingüística que lleva consigo su propio Context; les ayudan a crear expectativas de cómo es el Worlds ya que se trata de una técnica que organiza acontecimientos, Facts, Ideas, DaliCharacter y demás elementos, reales o imaginarios (Imagination) en unidades significativas que modelen nuestras respuestas afectivas. Constituye una herramienta conceptual básica para proporcionar coherencia, continuidad en la medida en que esos Meaning establecen una Harmony relación y habitual con el mundo exterior; se construye una personalidad (Conduct). **Bruner** establece nueve *NarrativePrinciple* universales de la realidad narrativa

17.24. TextMacroStructure

Inherit from TextStructure
"Narrative"

Ocurre que en todos los textos existe información esencial que se hace imprescindible en comparación con otra. Esto permite que podamos eliminar o transformar alguna de esta información, creando una nueva oración o secuencia. Así, una nueva oración o secuencia recreada por el receptor, que contenga, por ejemplo, información de estas 3 oraciones (Ver TextMicroStructure), o bien que represente a estas 3 oraciones del texto original, va a formar parte del nivel Global del texto, es decir, de un nivel donde la información es más Abstract, más general y que constituye la 'Essence' del texto

Por lo tanto, las Sequences de Statements o nivel microestructural posibilitarán la elaboración de la macroproposiciones o nivel macroestructural. Estas oraciones de carácter global contienen información de secuencias locales. La Interpretation semántica de un texto depende del manejo que un receptor haga de estos dos niveles.

Una vez que hemos procesado con *MacroRules* las secuencias del aviso de jabón 'Dove' (ver ejemplo), obtendremos a partir de una secuencia explícita de oraciones (microestructura: las 3 secuencias originales) una secuencia de oraciones derivada (macroestructura: las 3 nuevas secuencias procesadas por las macrorreglas). Esta secuencia derivada, a su vez, podrá acceder a niveles aun más globales del texto que presenten la información reelaborada como un constructo que generalmente responde a la pregunta ¿de qué se trata? Estamos refiriéndonos al tema o macroproposición resultante del texto (el cual, en algunas ocasiones, remite al *Headline* de éste).

17.25. Synonym

Inherit from DaliWord
"Narrative"

a word or phrase that means exactly or nearly the same as another word or phrase in the same language

Referencias:
ProblemAnalyzer, variar la redaccion del problema sustituyendo palabras clave por sinonimos

17.26. Story

Inherit from Texts
"Narrative"

an account of imaginary or real People and Events told. A story is any form of text, regardless of medium, describing a sequence of events caused and experienced by DaliCharacters, some of whom may be fictional. It may be spoken, written or imagined, and it will have one or more PointOfView representing some or all of the Participants or observers. In stories told verbally, there is a Person telling the story, a *Narrator* whom the *Audience* can see and hear, and who adds layers of Meaning to the text nonverbally

Nota de lectura:
Ortega y Gasset señala que comprender el 'guión vital' de los individuos y las colectividades , es la única manera de aproximarse a los fenómenos humanos, dice: '*Para comprender algo humano, personal o colectivo, es preciso contar una historia*' (*Diachronic*)

17.27. ArgumentationCategory

Inherit from Category
"Narrative"

Las categorías que intervienen en el esquema argumentativo son las siguientes (**van Dijk**)

Argumentación
  Justificación
    Marco
    Circumstance
      StartingPoint
        Legitimidad
        Refuerzo
      Facts
  Conclusión

17.28. HypertextMirrorworld

Inherit from HypertextPattern
"Narrative"

Mirrorworlds provide a parallel or intertextual Narrative that adopts a different voice or contrasting PointOfView

17.29. Drama

Inherit from PerformedNarrative
"Narrative"

a literary form involving parts written for actors to perform. a play for theater, radio, or television

17.30. Metaphor

Inherit from Trope
"Narrative"

figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. Also a thing regarded as representative or symbolic of something.

An explanation of an object or idea through juxaposition of disparate things with a similar characteristic, such as describing a courageous person as having a "heart of oak"

symbol: optional representative or symbolic of something

Referencias:
Sketcher, Una vez que sus pensamientos subconscientes se expresan por medio de imagenes puede colocarles ideas conscientes, analogias o metaforas

Relacionados: MentalImage, Analogy, Juxtapose

Metaphor: Understanding and experiencing one Event, Experience, or thing but describing it as another Concept, usually from a different realm, which is related to it in several specific ways. In a metaphor, you describe one thing as another, without using the word 'like' (which is employed as a simile). Metaphors are used in CPSMethod to gain new PointOfView for dealing with Problems or Challenges. (Often referred to as metaphorical Thinking; see also: SynecticsMethod). (Isakson et al., 1994, Index)

Nota de lecturas:

Metaphorá significa traslado, de manera que metáfora debe entenderse como llevar una cosa de un ámbito (Scope) a otro. Esto es, transferir el nombre de una cosa al ámbito propio de otra cosa, logrando que la significación (Meaning) contenida en ese nombre se desplace a otro sector diferente de lo real

'La metáfora consiste en expresar una semejanza entre algo relativamente bien Known o sabido de un modo concreto (el vehículo semántico) y algo que, aunque de mayor valor e importancia, es más Unknown u oscuro (el tenor semántico), y puesto que se debe expresar mediante palabras, resulta que presupone una Image o Notion vehicular fácil de comprender cuando se nos indica mediante una palabra o DaliPhrase idónea' (**Wheelwright**). 'Los Concept metafóricos son los que comprenden y estructuran no tan sólo en sus propios términos, sino que precisan términos de otros Concept, lo cual implica conceptuar una clase de objetos o experiencias en términos de una clase distinta de objetos o experiencias (Classification)' (**Lakoff** y **Jonson**). La metáfora representa un Bridge entre el Schema conceptual y representacional; se trata de un sistema de triangulación del Thinking y de la Activity que debe ser aprendida por una serie de repeticiones, desde una forma de concebir la Situation a otra diferente.

While **Bohm** deems it impossible to define creativity, he appreciates the use of metaphors as a way to linguistically understand the 'free play' of thought that occurs in the process. This thinking recognizes the similarities of radically different theories without ignoring their implicit differences, a concept that coincides nicely with Bohm's study of dialoguing (BohmDialogue)...Metaphors can open the lines of Communication, a necessary StartingPoint in the CreativeProcess - MetaphorProcess (AnalogicalThinking). BohmDialogue puede ser un proceso integrador de los otros DaliProcess. La Metaphor juega un papel en dicho dialogo

...This is precisely why metaphors are illuminating: They make more apparent the Affective component of Thought. The theory remains, but the metaphor makes explicit implications of what is being understood that the theory itself might not illuminate.

17.31. Myth

Inherit from Story
"Narrative"

a traditional story, esp. one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events

18. "Process-Guidelines"

18.1. PointOfViewDistanceHeuristic

Inherit from CreativeProcessHeuristic
"Process-Guidelines"

Establece que, para abordar una Situation o Problem, es provechoso alejarse lo más posible del PointOfView habitual y tantear, en cambio, diversas Alternative. En algunos casos el distanciamiento puede buscarse, incluso, en el polo opuesto, como ocurre en el método de DialecticThinking o en el de los ScenarioAnalysis

Toda búsqueda creativa exige explorar otros caminos y adoptar nuevos Approachs. Se habla de distanciamiento para indicar la idea de alejarse de las formas y esquemas habituales de Perceive y de actuar. De esta manera se consigue llevar un problema o situación a un nuevo Plane, cambiando la realidad por la Fantasy, proponiendo Connections hasta ese momento inexistentes, o simplemente considerando algún detalle inadvertido.

18.2. ScienceOfQualitiesResearchPrinciple

Inherit from Guidelines
"Process-Guidelines"

ScienceOfQualitiesApproach principles identified might be used as design principles to create the conditions for high quality Creative Research. A significant Outcome of a science of qualities Cooperate inquiry can be seen as "living Theory" which guides and illuminates (*Insight*) action. Such theory provides understanding in terms of a dynamic DaliPattern of Relationships which connects Aspects of Practice, rather than a hierarchical Cause and Effect explanation.

Team with rich InterpersonalCommunication

The touchstone of a ScienceOfQualitiesApproach is experiential, participative Knowing, While this can be approached through observation, interviews and other forms of qualitative data gathering, rich interconnections are most fully developed through participative inquiry in which the object of inquiry is experience and action within one's own life world in Collaboration with one's peers. This inquiry process brings about an intimate and critical encounter with the phenomena being Explored, producing a rich senexperiential knowing: what Gestalt practitioners would describe as good contact. The group can provide a living container for the new EmergentOrder, new Ideas and new Practice. For a dynamic Culture of inquiry, with Diversity of PointOfView and complex internal communication, can be seen as having the EmergentQuality. An inquiry group exhibiting the qualities of an excitable medium will find new DaliPatterns emerging from its own dynamics, which will involve a mixture of order and chaos of the type which is described as 'EdgeOfChaos'. In our view, it is not possible to conduct a science of qualities except from a place a rich mutual engagement, a place which opens the inquiry community to experiential, TacitKnowledge knowing. This invites Imaginative Representation (MentalImage), if possible through multiple Media, so that the richness of experiential contact is articulated and its potential Meanings explored. It invites creative and challenging Use of ideas

ComplexIterationCycle in Teams

Each actual group unfolds these processes in its own particular fashion (UnfoldingProcess). Every group becomes a unique product of human Interaction which is impossible to fully describe, not simply because the map is not the territory, but because the territory is in a continual process of emergence. Each group evolves a rich originality while conforming in principle to the same pattern, analogous to a Mandelbrot set (FractalStructure) . The inquiry process cycles through phases of DaliAction and Reflection or more accurately between phases of experiential, presentational, propositional and practical forms of knowing in which the same realm of experience is visited on several occasions. The group may choose Convergent cycling, in which one aspect of experience is explored in increasing depth over several cycles; or Divergent cycling so that different aspects of experience are explored and the group can see particular experience in a wider context; or both. Through convergent cycling the co-researchers are checking and rechecking their discoveries with more and closer attention to detail.Through divergent cycling they affirm the values of heterogeneity and creativity that come with taking many different PointOfView, and they acquire a Systemic view of the phenomena. The iterative process of research cycling moves people away from linear cause- and-effect thinking into a cyclical, ecological mode (EcologicalCreativeProcess). Our understanding of the world becomes more Complex, Interconnected and holistic: poetic (PoeticsOfRelationships), as Shotter might describe it, rather than systematic.

EmergentOrder from interactive DaliProcess with rich interonnections and deep engagement

The order of a complex system is not predictable from the characteristics of the interconnected components nor from any design blueprint, but can be discovered only by operating the iterative cycle, despite the fact that the emergent whole is in some sense contained within the dynamic relationships of the generating parts. In a science of qualities, the interactive process, given rich interconnections and deep engagement, will lead to EmergentOrder. A science of qualities, as a form of bounded instability, is radically unpredictable. Just as the Rhythm of the ant colony emerges through the interaction of its members, and the pattern of a Madelbrot set emerges through iteration with divergence and converge, so the process of co-operative inquiry emerges over time. The knowing is in the active, iterative process of co-creating a world through aware DaliAction, not in a goal or outside purpose... It also appears from experience that the precise Focus of inquiry can only emerge through the process of iterative inquiry cycles. An inquiry may be launched with a particular set of concerns and interests (Curiosity, Attention) that the Participants wish to Explore, but the actual Outcome arises from the unpredictable emergent process of the group and of the inquiry cycles. It is not possible to set up a co-operative inquiry group with a specified goal; it is only possible to facilitate its emergence. This means establishing an iterative process, nurturing a deep experiential engagement with the issues to be explored and allowing the pattern of inquiry activity to emerge.

Holism

Almost all theories of practice have this kind of quality: they draw attention and elaborate key issues of practice and show some of the ways these may be related. But the models are not reductionist: none of the Parts determine the Whole. They provide a window through which each unique Situation may be seen rather than predetermined Templates; and of course the experience of each situation, novel in its own right, further elaborates the model. ... **Bateson** has suggested that human interaction can be seen as taking complementary and symmetrical forms. In complementary interaction a stable pattern is formed from contrasting forms of Conduct (if I am dominant, you must be submissive; if you win, I must lose; patriarchy in agricultural and industrial societies is a good example); in symmetrical interaction the pattern is formed from Similar behaviour (I threaten you, so you threaten me, so I increase the stakes....; as for example in the arms race between superpowers). Bateson showed that complementary relations tended toward stagnant stability while symmetrical forms to runaway inflation, and that stability in cultures arose with appropriate Integration of complementary and symmetrical forms of Organization. Similarly one might follow Wilhelm **Reich** in wondering if the orgasmic response cycle foreplay, excitement, discharge, relaxation is a stable pattern of energy stimulation and release which applies not only to sexual activity but to all cycles of creativity

Fluctuations

we have also seen from complexity theory that iterative processes are rarely regular, but are more usually characterised by fluctuations. **Heron** probably gets the closest to an understanding of the importance of fluctuations in his proposal that inquiry groups need to draw on both *Apollonian* and *Dionysian* qualities in their research cycling. **Apollonian** inquiry is planned, ordered and Rational, seeking quality through systematic Search: Schemas are developed and put in to practice; experiences are systematically recorded; different forms of presentation are regularly used. **Dionysian** inquiry is passionate and spontaneous, seeking quality through Imagination and Synchronicity: the group engages in the Activity that emerges in the moment; rather than Planning action; space is cleared for the unexpected to emerge; more attention is paid to Dreams and imagery (DaliImagery) than to careful theory building; and so on. Apollonian inquiry carries the benefits of systematic order, while Dionysian the possibility of stretching the Limits through Play. To the extent that co-inquirers can embrace both Apollo and Dionysus in their inquiry cycling they are able to develop diverse and rich connections with each other and with their experience. But while Apollonian inquiry is relatively safe "indeed, one can imagine an inquiry so ordered and tram-like in its travelling the circuits of the inquiry cycle that no risks of new discovery were possible" in contrast the Dionysian mode hovers continually on the edge of catastrophe...some groups appears to exhibit a sophisticated capacity not only to move between periods of chaotic and ordered interaction, but to have become aware of this process. This proposal that creative groups move consciously between Apollonian and Dionysian phases requires further observation and exploration (JanusianThinking?).

18.3. Guidelines

Inherit from Rule
"*Process-Guidelines*"

a general rule, principle, or piece of advice
(pauta)

Notas de lectura:

Al menos desde el punto de vista de que se trata de una compleja trama de Relationships, agrupamientos y DaliAssociations de ideas, DaliSymbols, abstracciones, Emotions, percepciones, interpretaciones, Images, Texts,... Y entre todas esas relaciones se crean determinadas pautas (Guidelines):

El proceso de formación de pautas no es más que el fruto de combinar dos o más elementos estructurales y/u operaciones funcionales. La Juxtapose coherente de dos elementos u operaciones da origen a una pauta sintética que puede ser mucho más y muy diferente, por cierto- que la simple suma de sus elementos constitutivos

Una vez agrupadas operaciones mentales de cualquier índole en una forma coherente ya no importa si estamos uniendo Emotions y ColorQuality, Sounds y Metaphors poéticas u objetos de conciencia sutiles con articulaciones lógicas. En cualquier creación artística, intelectual o científica que se basa en el reconocimiento de las pautas en las que pueden conectarse lenguajes aparentemente diversos: "Cuando observamos un lenguaje corporal, lo que vemos es un sistema que mantiene algunos paralelismos con el lenguaje hablado". Hay un Order implicado en todos los sistemas de relación que nuestras formas de organización mental patentizan

Ver Rhythm

Guidelines for Generating: The four guidelines are: defer Judgement, strive for Quantity, freewheel (act without concern for Rules, conventions, or the consequences of one's actions), and *SeekAction* Combinations. (CAPS, 2000)

18.4. DeferredEvaluationHeuristic

Inherit from CreativeProcessHeuristic
"Process-Guidelines"

Establece que, durante la Search de Ideas, es altamente provechoso prescindir de todo tipo de Evaluate, tanto positiva como negativa, verbal o no verbal, intrapersonal o interpersonal. Se debe postergar para una Stage ulterior cualquier consideración respecto al Valuable de las ideas propuestas (por uno mismo o por otros), ya que durante la búsqueda hasta los elogios inhiben la productividad. El famoso método llamado Brainstorming (o lluvia de ideas) se funda esencialmente en este principio

En determinados momentos del proceso creativo, especialmente al comienzo (StartingPoint), es fundamental postergar toda forma de evaluación y de crítica, tanto positiva como negativa. Esto favorece la búsqueda libre, estimula el quebrantamiento de los esquemas más recurrentes y permite la acumulación de ideas. Ha sido demostrado que la acumulación previa es una buena base para lograr ideas originales y eficaces.

18.5. CreativeProcessHeuristic

Inherit from Heuristic
"Process-Guidelines"

Estos elementos comunes no son simples principios, sino realmente *metaprincipios (*ver Heuristic*)*, puesto que no se ubican en un Plane único y exclusivo. Están, por el contrario, más allá de lo puntual y específico, con un carácter transituacional, orientando al Thinking en toda búsqueda de soluciones creativas

18.6. ExcursionPrinciple

Inherit from Principle
"Process-Guidelines"

The Principles that allow this excursion to happen are:
1. Making the familiar strange
2. Making the strange familiar
The above two principles are also known as Connection-making and connection-breaking.

Ver SynecticsMethod

19. "Toys-Problem"

19.1. CheckList

Inherit from DaliList
"Toys-Problem"

lista de Questions para hacer una evaluación

Ver PhoenixQuestions

Según un estudio, Checklist is identified as an 'applicable' technique when the idea generation process is characterized by availability of information (InformationAvailabilityContext), ExpertiseContext, DialogueContext

19.2. ProblemRegistry

Inherit from CreativeRegistry
"Toys-Problem"

diario de problemas

Objetivo
Detectar Opportunity a traves de los Problems, y a la vez, mantener el foco en que concentrarse

Procedimiento
1) registrar los problemas que se consideren interesantes mediante Questions: que se desea tener o lograr? cuales son los Goals no conseguidos? que ocupa demasiado tiempo? donde hay cuellos de botella? como ganar mas dinero en el trabajo? que nueva tecnica de venta puedo crear? como volverse indispensable para la empresa? como animar a los demas para que me ayuden? que Procedures para reducir papeleo? como comportarse mejor que la competencia?, 2) establecer una Relationship entre los problemas para decidir cuales vale la pena Solutionar, transformando el DaliSet de informacion en DaliComponents, a estructurar, investigar y testear

19.3. ChallengeProgram

Inherit from ExerciseToy
"Toys-Problem"

Objetivo
Convertir las Opportunity en Challenge productivos, fijando un Programm de accion

Procedimiento
1) Classify los Problems y oportunidades por interes/beneficios: los beneficios superan a los costos (tiempo/energia)?, cuales son los que mas recompensa brindan? de que problemas quiere aceptarse la responsabilidad personal de su Solution?,
2) perfeccionar la redaccion del Challenge, centrando los problemas con Questions

Relacionados
Challenger
ProblemRegistry
ProblemAnalyzer

19.4. Challenger

Inherit from ExerciseToy
"Toys-Problem"

Lista de objetivos

Objetivo
Focalizarse en Problem especificos de Business que valgan la pena (proposito) consumiendo una cantidad finita de tiempo

Procedimiento
Un problema es una Opportunity. Prestar Attention en ellos, y establecerlos por escrito (para no cambiar constantemente de atencion). Estructurar los problemas en DaliComponent, con estructura (y que pueda ser re-estructurado), comprobables y testeables. Detectar estas oportunidades decidiendo cuales vale la pena perseguir

19.5. ProblemAnalyzer

Inherit from ExerciseToy
"Toys-Problem"

Objetivo
Centrar los Problems, para mirarlos desde diferentes PointOfView aumentando las Possibilitys de tener una idea mejor

Procedimiento
1) centrar el problema con Questions "de que manera/s puedo...?"), 2) variar la redaccion del problema sustituyendo Keywords por *Synonyms*, 3) Expand el problema para ver una perspectiva mas amplia (preguntando "porque?"), 4) Compress el problema para ver la perspectiva mas estrecha (preguntando "quien, que,donde,cuando, por que, como"). Luego a) dividir en SubProblems, b) solucionar los subproblemas, c) seguir preguntando: "de que otra forma...?" y "por que de otra forma ?"

19.6. PrioritizingGuide

Inherit from GroupToy
"Toys-Problem"

Objetivo
Adjudicar Priority a varios Subjects. Es muy bueno para utilizarlo con un People que necesita otorgar prioridades a muchas cosas diferentes. Ayuda a controlar que es lo que va primero, y que al ultimo

Procedimiento
1. Hacer una PriorityList numerada de las cosas que quiere Sort, 2. Llene una parrilla de numeros, 3. Tome desiciones sencillas. Vaya a la columna A y piense en cada pareja por si sola. Preguntese "si pudiera tener solo uno de estas dos opciones, cual preferiria?". Choose la opcion elegida, y siga con las siguientes parejas hasta terminar con la parrilla, 4. Sumar el numero de veces que eligio cada opcion, 5. Volver a ordenar los numeros por orden de preferencia. Esta es la lista priorizada, solo resta examinar si la lista y su Intuition estan de acuerdo. Si no lo esta, cambie la lista.

Nota de lectura:
prioritise work that is important but not urgent. The most obvious way to do this is to work on your own DaliProjects first every day, even if it's only for half an hour. Whatever interruptions come along later, you will at least have the satisfaction of having made some progress towards your own Goals. It's obviously not just a question of time ' you also need to ring-fence your Attention so that you can devote your full attention to your creative work, without being knocked off course by distractions.

20. "Software"

20.1. UsageProfile

Inherit from Profile
"Software"

description of a User of a Product (software)

Recognizing the User as individuals whose PointOfView is different from the Designer's own is likely to be a step closer to a successful Design

. Novice or first-time users
. Knowledgeable intermittent users
. Expert frequent users

The progress from one level to the next should be governed by the Task domain, not by the syntactic of the interface

Relacionado: con los niveles de un Game

21. "Order-Archetypes"

21.1. RelativeAchievementArchetype

Inherit from GenericSystemArchetype
"Order-Archetypes"

The Composition here is that both the ic loop and the uc loop are ReinforcingFeedbackLoops.

As in the case of UnderachievementArchetype, this archetype consists of a reinforcing ic loop intended to achieve a relative advantage from an initiative. Here

achievement is gained at the expense of other sectors of the organisation. The net effect is that the UnintendedConsequence works to the benefit of the ic loop and magnifies the relative Outcome. The uc loop is reinforcing, but degenerate, and the Combination of the two loops forms a zero-sum Game.

In Figure GenericSystemArchetypes it is suggested that a possible closed-loop solution to the relative achievement archetype is to recognise the nature of the victimisation present in the early Stages of the reinforcing initiative and then to define a relative target (Goal) and a new BalancingFeedbackLoop by which to Control a more equitable transition to a new State, perhaps by external regulation.

SuccessToTheSuccessfulArchetype is aspecial case of the relative achievement archetype.

21.2. ProjectSystemSponsorFluctuation

Inherit from ProjectSystemStructureComponent
"Order-Archetypes"

Much like scope changes, sponsor support is frequently viewed as an exogenous Factor, out of the control of team members. The Policy and DecisionActions of the Team determine the level of support offered by the sponsor. Sponsor support impacts the stability of the project budget and the ability of the team to confront the sponsor's Ideas that the team feels are counterproductive to project Success.

21.3. SystemArchetype

Inherit from Archetype
"Order-Archetypes"

generic causal Loop Structures more commonly known as system archetypes, a profusion of which have now been defined

The SystemArchetypes are highly effective tools for gaining insight into patterns of behavior (ConductPattern), themselves reflective of the underlying SystemStructure being studied. The usefulness of system archetypes both as free standing devices to aid model (Schema) Conceptualisation and as a means of disseminating *Insight*s arising from models

It is important to recognise that system archetypes are first and foremost a Communications device to share dynamic insights. The insistence that they must always be capable of direct Simulation does not hold up. Any abstraction of a model in either stock ' flow or causal loop terms must always be a compromise between simplicity for communication and completeness for validity.

They have been challenged as to whether they are really capable of displaying the behaviour claimed for them (Homer 1996; Forrester 1994). This stance has been countered with the argument that, although they may be theoretically weak, they do provide a compelling summary of System *Insight*s, which is effective in Practice (Lane 1996).

21.4. UnderachievementArchetype

Inherit from GenericSystemArchetype
"Order-Archetypes"

The composition here is that the ic loop is a ReinforcingFeedbackLoop and the uc loop is a balancing loop.

In this case the *ProblemArchetype* consists of a reinforcing ic loop intended to achieve a successful Outcome from an initiative in one sector of an Organisation (OrganizationalBoundary). The reaction from another sector, usually as a result of hitting against a resource (Facility) Constraints, creates a BalancingFeedbackLoop uc, which causes a delayed underachievement of the intended outcome over time.

In Figure GenericSystemArchetypes it is suggested that the closed-loop solution (*SolutionArchetype*) to an underachievement archetype lies in trying to use some element of the achievement action to minimise the reaction in other parts of the organisation, usually by unblocking the resource constraint. That is to introduce a further reinforcing loop in parallel with the ic reinforcing loop to counter the balancing reaction

LimitsToGrowthArchetype, *GrowthAndUnderinvestmentArchetype* and *TragedyOfTheCommonsArchetype* are special cases of the UnderachievementArchetype

21.5. SuccessToTheSuccessfulArchetype

Inherit from RelativeAchievementArchetype
"Order-Archetypes"

Dynamic Theory
The Success to the Successful archetype states that if one Person or PersonGroup (A) is given more resources than another equally capable group (B), A has a higher likelihood of succeeding. It hypothesizes that A's initial success justifies devoting more resources to A, further widening the performance gap between the two groups over time. Success to the Successful rewards the winner of competition with the means to win again; it may also penalize the losers.

Behavior Over Time
A dynamic of success to the successful can be identified from trended data by looking for diverging DaliPatterns when individuals, departments or products are examined. As resources are diverted to the successful party, their Success improves even more. Correspondingly, the other party's performance, as resources are diverted from it, continues to erode.

Application - Avoid Competency Traps
This archetype suggests that success or Failure (*FailedSolution*) may be due more to initial Conditions than intrinsic merits. It can help organizations challenge their success loops by '*Unlearn*ing' what they are already good at in order to Explore new Approaches and Alternatives.

Example
Two call centers are established in different parts of the country. Some rationale for resource allocation results in one of them experiencing better performance than the other. Not only is the lesser performer looked down upon, but its lack luster performance is cited as a sound rationale not to put any more resources into it.

Prescriptive Action
· Evaluate the current Measurement systems to determine if they are set up to favor established Practices over other alternatives.
· Identify goals or objectives that will reFocus the definition of Success to a broader system.
· Calibrate internal views of market success against external indicators to identify potential competency traps.

Seven Action Steps

· Investigate historical origins of competencies; identify potential competency traps.
· Investigate initial conditions and the origin of the Rules.
· Evaluate current measurement systems; are they set up to favor current systems over other alternatives?
· Map internal views of market success. What are the operating assumptions around success in the market?
· Obtain external views of market success. Ask 'outsiders' for alternative strategies.
· Assess effects on the Innovative spirit. Is the current system excluding or limiting the spirit of experimentation that will lead to a new alternative.
· Continually scan for gaps and areas for improvement.

Finding itself bogged down in this archetype can also lead to the erosion of Innovation and Change. Concluding that 'this is our best product' and 'we have to stay with it' because it is the best performer (at present) can obscure a long, slow decline in the product's position in the market. Taking a fresh look at 'marginal' performers, in a new light, may lead to insights that can rejuvenate an organization's approach to its internal management, its products or to its customers.

Scrapbook

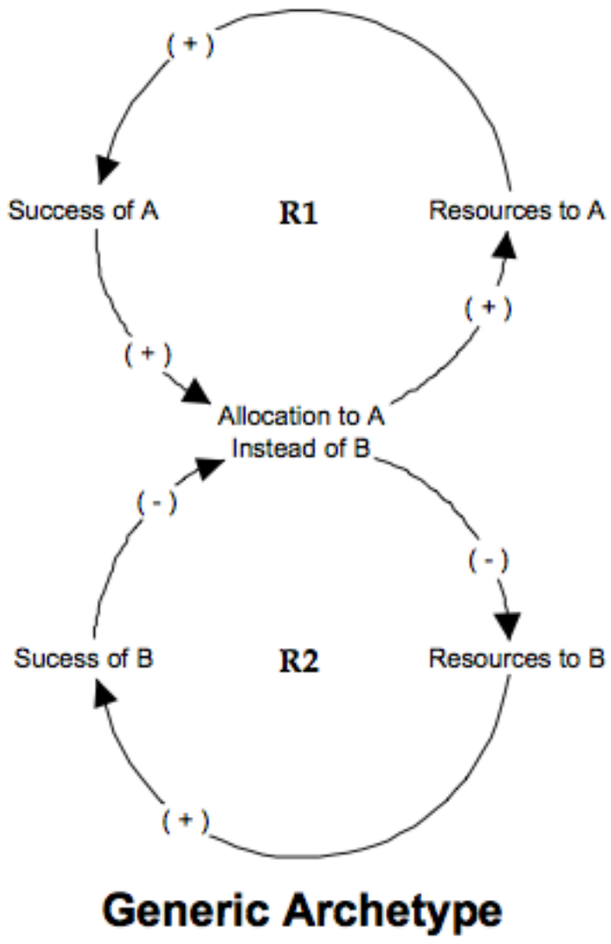

Fig. 19-SuccessToTheSuccessfulArchetype1

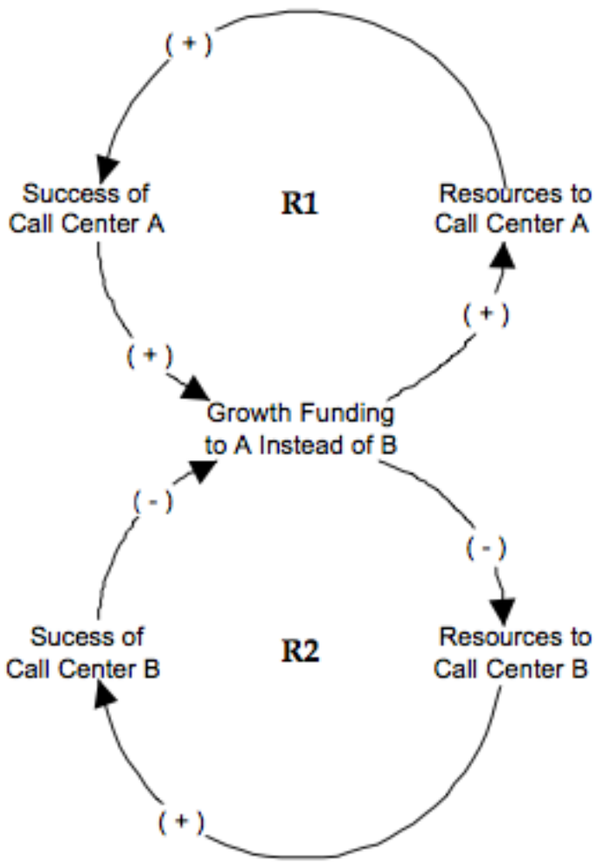

Fig. 20-SuccessToTheSuccessfulArchetype2

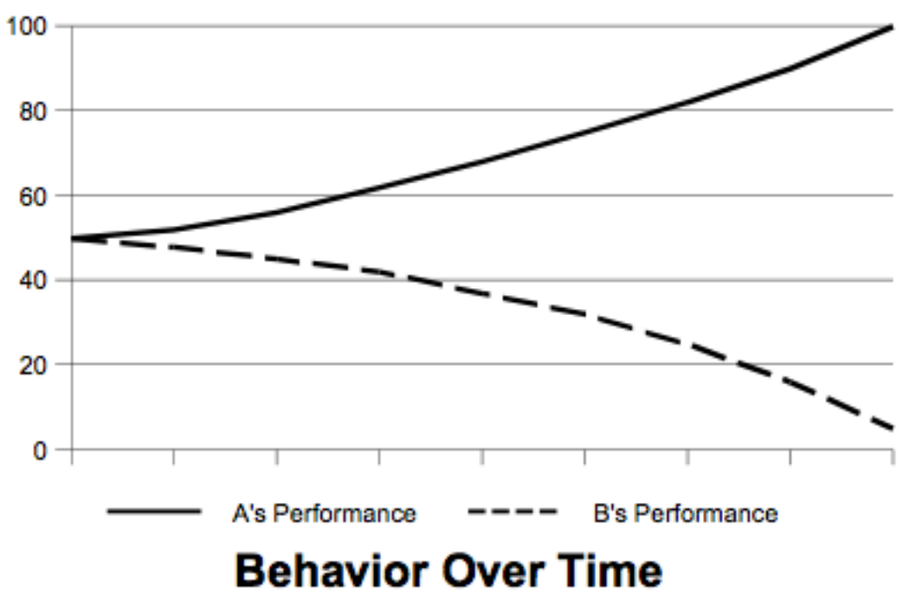

Fig. 21-SuccessToTheSuccessfulArchetype3

22. "Design-Approaches"

22.1. SituatedDesignApproach

Inherit from DesignApproach
"Design-Approaches"

From the situated perspective, Designers perform actions (DaliAction) in order to change their Surroundings. By observing and interpreting the results of their DaliActions, they then decide on new actions to be executed. This means that the designers' Concepts may Change according to what they are 'seeing', which itself is a function of what they have done. One may speak of an 'interaction of making and seeing'

22.2. DesignBySurvivalApproach

Inherit from DesignApproach
"Design-Approaches"

Many designs reflect the survival of previous designs. This can be **design by reuse** (which includes theft)**, design by adaptation, design by circumstance,** or **design by fitness**.

François Détienne has provided a **taxonomy of** *ReuseSituation***s** based on the processes that seem to be involved, such as **prospection** (thinking ahead about how a design Solution might be used in the future) and **retrospection** (realizing that a previous design might be adopted or adapted to a new problem) (ver paper **Memory of past designs**). Design by adaptation is when good and sometimes bad designs are adapted,diversified,and improved. Survival can also be a matter of Circumstance. The history of the typewriter is a good example: The qwerty keyboard. Finally,design by survival can involve survival of the fit. An example would be the menu interface

22.3. DesignApproach

Inherit from Approach
"Design-Approaches"

Each of these strategies hand-waves to creativity,in one way or another. Discussions of these strategies and stages typically acknowledge that they do not necessarily apply to creative design. The importance of the CreativeProcess for designing has fostered criticism of systematic design Methods (Ver figura **Two Views of Design**). Design qualifies as a phenomenon of macrocognition. Design (like essay writing) has been cited as an example of problems that can't be represented entirely in terms of ProblemSpaces and Stages of operations (DesignProcess)

Notas de lecturas:

In modern times the design process has been studied as an academic field since the early 1960s. The development of design approaches can be described in three generations corresponding to each of our three design worlds (the Objective, the Social and the Subjective). The "first generation" design approach focused on engineering. It addressed our "objective world" and the answer had to do with control - with the correct Representation and manipulation of objects, facts and data. The second one focused on participation . It addressed our "social world" and the answer had to do with Ethics - with democracy and appropriate *SocialInteraction*. The third one focused on Design ability. It addressed our "subjective world" and may be described as having to do with AestheticFactors - with the expressive and Creative competence of Designers

Bonsiepe: On the one side, we have the concern for the User, and on the other side we have aesthetic quality. It is the focus on the user and her/his concerns from an integrative perspective that characterizes the design approach. In that aspect it differs from other disciplines (including ergonomics and cognitive sciences); furthermore a comprehensive design approach does not put aesthetics into quarantine, but explicitly addresses the concern for aesthetic quality, including the dimension of play

The goal of **moral** design is to produce a software [product] that effectively complements the user's current physical and virtual environments thereby allowing the User to Experience a *Sense* of *Wholeness*

22.4. WittgensteinianDesignApproach

Inherit from DesignApproach
"Design-Approaches"
labels: Author: **Flores** Domain Specific: **Tradition and transcendence, that is the dialectical foundation of design** Author: **Hubert** Author: **Dreyfus** Author: **Winograd**

In this DesignApproach, the origin of Design is in involved practical Use and Understanding, not *detached* Reflection, and design is seen as an Interaction between understanding and Create: shift in design from DaliLanguage as Description towards language as action (Practice). Are we as designers of new tools for *chairmaking* helped by this labeling of tools, materials, and activities (Modelling, ToName) ? In a WittgensteinianDesignApproach the answer would be; only if we Understand the Practice in which these names make sense. The activity of labeling has to be learned. Language is not private but social. The labels we create are part of a practice that constitutes social meaning. We cannot learn without learning something specific. To understand and to be able to use is one and the same. To master the professional language of *chairmaking* means to be able to act in an effective way together with other people who know chairmaking. To "know" does not mean Explicitly Knowing the Rules you have learned, but rather recognizing when something is *done in a correct or incorrect* way. To have a Concept is to have Learned to follow Rules as part of a given Practice.

In a Wittgensteinian approach, the focus is not on the "correctness" of Systems Descriptions in Design, on how well they mirror the desires in the mind of the Users, or on how correctly they describe existing and future systems and their Use. Systems descriptions are Design Artifacts. In a Wittgensteinian approach, the crucial question is how we Use them, that is, what role they play in the DesignProcess. The reason for this rejection is the fundamental role of practical knowledge (TacitKnowledge) and Creative Rule following in LanguageGames. Nevertheless, we know that systems descriptions are useful in the language-game of design. The new orientation suggested in a Wittgensteinian approach is that we see such descriptions as a special kind of artifact that we use as "typical examples" or "paradigm cases." They are not models in the sense of Cartesian mirror MentalImages of Reality. In the language-game of design, we use these tools as reminders (Remember) for our Reflection on Future [*computer]* applications and their use. By using such design artifacts, we bring earlier Experiences to mind, and they bend our way of Thinking of the Past and the future. If they are good design artifacts, they will support good moves within a specific design language-game. The meaning of a design artifact is its use in a design language-game, not how it "mirrors reality." Its ability to support such use depends on the kinds of Experience it evokes, its family resemblance to tools that the participants use in their everyday work activity (me recuerda al Agile Method Planning Game).

The design artifacts could be experienced through the practical use of a prototype or mockup. This experience could be further reflected upon in the language-game of design, either in ordinary language orin an artificial one. Understand as triggers for our Imagination rather than as mirror MentalImages of Reality. Design artifacts are very effective when they Challenge us to tell Storys that make sense to all Participants. If design is rule-following Conduct, is it also creative transcendence of traditional behavior. Mastery of the Rules puts us in a position to invent new Ways of proceeding. How are tradition and transcendence united in a Wittgensteinian approach? It could mean utilizing something like Verfremdungseffekt to highlight transcendental untried Possibilitys in the everyday Practice by presenting a well-known practice in a new light: "the aspects of things that are most important to us are hidden because of their simplicity and familiarity" (Wittgenstein). However, as Peter Winchput it, in a Wittgensteinian approach: "the only legitimate use of such a Verfremdungseffekt is to draw Attention to the familiar and Obvious, not to show that it is dispensable from

our Understanding.". Design artifacts, linguistic or not, may in a Wittgensteinian approach certainly be used to break down traditional understanding, but they must make sense in the users' ordinary language-games. If the design tools are effective, it is because they help users and designers to see new aspects of an already well-known practice, not because they convey such new ideas. It is I think fair to say that this focus on traditional skill in interplay with design skill may be a hindrance to really revolutionary designs. The development of radically new designs might require leveraging other skills and involving other potential users. Few designs, however, are really revolutionary, and for normal everyday design situations, the participation of traditionally skilled users is critical to the quality of the resulting product. **Tradition and transcendence, that is the dialectical foundation of design** (DialecticThinking). If designers and users share the same form of life, it should be possible to overcome the gap between the different language-games. It should, at least in principle, be possible to develop the practice of design to the point where there is enough family resemblance between a specific language-game of the users and the language-games in which the designers of the [*computer*] application are intervening. A mediation should be possible. To develop the competence required to participate in a language-game requires a lot of Learning within that practice. But, in the beginning, all one can understand is what one has already understood in another language-game. If we understand anything at all, it is because of the family resemblance between the two language-games. However, paradoxical as it sounds, users and designers do not have to understand each other fully in playing language-games of design-by-doing together. As long as the language-game of design is not a nonsense activity to any participant but a shared activity for better understanding and good design, mutual understanding may be desired but not really required.

As designers, our practical understanding will mainly be expressed in the ability to construct specific LanguageGames of design in such a way that the users can develop their understanding of future use by participating in DesignProcesses. We make up the rules as we go along. A skilled designer should be able to assist in such transcendental rule-breaking activities (Rupture). Less radical but perhaps more practical would be for designers to concentrate design activity on just a few language-games of use, and for us to develop a practical understanding (TacitKnowledge) of useful specific language-games of design. Really participatory design requires a shared form of life--a shared social and cultural background and a shared language. Hence, participatory design means not only users participating in design but also designers participating in use. The professional designer will try to share practice with the users. In fact, the experiences from the work-oriented design projects indicates that most users **find design work boring**, sometimes to the point where they stop participating. The **design work should be playful**. In our own later projects, we have tried to take this challenge seriously and have integrated the use of future workshops, MetaphoricalDesignProcess, role playing and organizational games into work-oriented design

Nota para Software Design

Floyd sees a new DaliProcess-oriented Paradigm in software engineering with a focus on human Learning and Communication in both the use and development of the software. She views the Outcomes of this process as Tools or working environments for people and not as pieces code or an abstract software System. Hence, the quality of the product (BetterProductQuality) depends on its **relevance**, **suitability**, or **adequacy** in practical Use. Quality cannot be reduced to features of the product such as reliability and efficiency. From this perspective, PrototypeModeling can be seen as an alternative or complement to traditional, more formalized, and detached Descriptions. New Trends in the Design of computer-based systems is the development of a new philosophical foundation in the tradition of Hermeneutics and phenomenology proposed by **Hubert** and Stuart **Dreyfus** (1986) and Terry **Winograd** and Fernando **Flores**. This philosophical endeavor focuses on the differences between human activity and computer performance. In doing so, it departs from other traditions by Focusing on what People do with computers, how in cooperation with one another they use computers, and what they might do better with computers. Working with the End Users of the Design, the graphics workers, some design Methods failed while others succeeded. Requirement Specifications and systems descriptions based on information from interviews were not very successful;when we started to use **design-by-doing** methods and descriptions such as Mockups and work Organization Games; and when we started to Understand and use traditional Tools as a design ideal for computer-based systems. Design tools such as Schema, PrototypeModels, mockups, Descriptions, and Representations act as reminders and paradigm cases for our contemplation of future computer-based systems and their use. Such design tools are effective because they recall earlier Experiences to mind: use of more **action-oriented design artifacts**. This kind of design becomes a language-game in which the users learn about Possibility and Constraints of new computer tools that may become part of their ordinary language-games. The Designers become the teachers that teach the users how to participate in this particular language-game of design. However, to set up these kind of language-games, the designers have to learn from the users.

22.5. DesignByCollaborationAndConfrontationApproach

Inherit from DesignApproach
"Design-Approaches"

patterns and cycles of individual and collective design activity do exist in groups. These include not only collaborative Interactions but also confrontations. Issues are Negotiation of acceptability and negotiation of trade-offs in light of Constraints. Furthermore, collaboration can be opportunistic rather than patterned

Nota de lectura

Participatory Desing in Sweden

Good systems cannot be built by design experts who proceed with only limited input from Users. Even when designers and prospective users have unlimited time for Conversation, there are many aspects of a LaborProcess. The UTOPIA researchers needed to invent new methods for achieving mutual Understanding, such as Mockups and work organization Games as well as technology-aided methods such as the use of quick-and-dirty Video animation to Simulate the patterns of Interaction with a new interface; and when we started to understand and use traditional tools as a Design ideal for computer-based tools. New computer-based tools should be designed as an extension of the traditional practical understanding of tools and materials used within a given craft of profession. Design must therefore be carried out by the common efforts of skilled, experienced users and design professionals. Users possess the needed practical understanding but lack *Insight* into new technical possibilities. The designer must understand the specific LaborProcess that uses a tool. Four issues for design where identified:

- 1. The need for Designers to take work practice seriously'to see the current ways that work is done as an evolved solution to a complex work Situation that the designer only partially understands
- 2. The fact that we are dealing with human Actors, rather than cut-and-dried human Factors'systems need to deal with users' concerns, treating them as people, rather than as performers of functions in a defined work role.
- 3. The idea that work tasks must be seen within their Context and are therefore situated actions, whose meaning and effectiveness cannot be evaluated in isolation from the context (SituatedDesignApproach)
- 4. The recognition that work is fundamentally social, involving extensive Cooperation (Cooperate) and Communication

23. "Toys-Brainstorming"

23.1. BrainstormingIdeaCategory

Inherit from Category
"Toys-Brainstorming"

i) ideas de utilidad inmediata, ii) areas para ulterior exploracion, iii) y nuevos enfoques al problema

Ver Brainstorming

23.2. Ricestorming

Inherit from GroupToy
"Toys-Brainstorming"

tormenta de arroz

Objetivo
Tecnica japonesa que reconoce la necesidad del enfoque de que un solo People realice la definicion y Solution de un Problem. Synthesize diferentes PointOfView y Experiences individuales en una definicion y solucion de problemas que es aceptable para el grupo

Procedimiento
Principios de la Tormenta de Arroz. Pasos: 1. Definir el problema, el lider cita un area general de preocupacion: i) cada persona escribe en fichas Facts que estan relacionados con esa Preoccupation, ii) el lider de grupo recoge y vuelve a distribuir las fichas para que nadie vuelva a escribir sus propias fichas, iii) el lider del grupo lee entonces una ficha en voz alta, iv) los Participants seleccionan hechos de sus fichas que se relacionan con la ficha que se leyo y leen cada hecho al grupo construyendo un DaliSet,v) el grupo Name al conjunto que todos estan de acuerdo en que refleja su Essence (el nombre no deberia ser una simple agregacion de los hechos del subconjunto), vi) el grupo continua hasta que todos los hechos estan en conjuntos con nombre. Luego los Combine hasta que hay un grupo que lo incluye todo al que ponen nombre,estando de acuerdo en que el nombre refleja la esencia del conjunto de definicion del problema que lo incluye todo. Este nombre deberia ser la aproximacion mas cercana posible a la definicion y esencia del problema, 2. La solucion del problema: cada miembro escribe, en fichas, unas soluciones sugeridas. Una solucion por ficha, y tantas soluciones como deseen. i) el lider del grupo recoge y redistribuye las fichas para que nadie escriba sus propias fichas, ii) el lider del grupo lee entonces en voz alta una solucion propuesta, iii) los miembros seleccionan soluciones de sus fichas que se relacionan con la que se leyo en voz alta. Continuan hasta que se han leido todas las soluciones relacionadas. Esto crea un SolutionSpace, iv) se da un nombre al conjunto y se coloca una ficha de nombre-conjunto. Continuan hasta que todas las soluciones esten dentro de conjuntos y se obtiene un conjunto solucion que lo incluye todo. La escencia del conjunto de solucion final deberia englobar todas las soluciones sugeridas perviamente

23.3. NameSet

Inherit from DaliSet
"Toys-Brainstorming"

Ver Ricestorming

23.4. VisualBrainstorming

Inherit from Brainstorming
"Toys-Brainstorming"

otras formas, un compositor puede hacerlo con la Music, los Actors con expresiones mientras actuan, y un pensador Visual dibujando Ideas que se le ocurran: la clave en el visual es la respuesta rapida Sketch antes de perder la idea

23.5. BrainstormingList

Inherit from IdeaList
"Toys-Brainstorming"

lista confeccionada en un Brainstorming

23.6. Brainwriting

Inherit from Brainstorming
"Toys-Brainstorming"

enfoque en el que un *PeopleGroup* genera ideas por escrito y silenciosamente, y luego cada uno cambia la hoja por la hoja de otro Participant. El proceso continua por un DaliTime establecido (por lo general 15 minutos). Aplican las mismos Principios basicos del brainstorming

Nota de lectura:
Group members take a short time interval, say 7 to 10 minutes, and write all of the solutions they can Think of for a given problem. The ideas are collated. This procedure is **more effective** than Brainstorming

23.7. BrainstormingPrinciple

Inherit from Principle
"Toys-Brainstorming"

Primera Fase: Existen cuatro principios que constituyen la clave para su éxito:
1. Suspender el Judge Crítico.
2. Buscar la Quantity.
3. Alentar las Ideas Absurd.
4. Desarrollar las Ideas de los Demás.

Segunda Fase:
1. Utilizar un Juicio Afirmativo (Affirmation).
2. Mantener una Actitud Reflection.
3. Privilegiar la Original.
4. Seguir la Pista a las Ideas (Signal).

23.8. AloneBrainstorming

Inherit from Brainstorming
"Toys-Brainstorming"

escribir las ideas en fichas, las clave es anotar todos los pensamientos, si lo piensa, escribalo

23.9. Brainstorming

Inherit from GroupToy
"Toys-Brainstorming"
labels: Author: **Osborn**

Objetivo
Establecer un entorno relajado en el que a los individuos se les aliente, recompense y no se los averguence por sugerir Ideas. Esta tecnica fue disenada para alentar a un People a que expresara varias ideas que se relacionan, y a diferir el Judge. Ayuda a reeducar a la gente para que piense positivamente en las ideas

Procedimiento
Principios basicos del brainstorming. 1. Choose su Problem, 2. Elegir a los Participants: idealmente de 6 a 12, con actitud mental positiva y ser pensadores fluidos y flexibles, con personalidades fuertes e independientes. Deberia estar presente alguien que tenga el poder de tomar desiciones y ponerlas en practica, 3. Elegir el Habitat, 4. Seleccionar a un lider del grupo: deberia tener habilidades interpersonales y ser capaz de parafrasear y de encontrar Analogy para las sugerencias. Tareas del lider de brainstorming, 5. Seleccionar a un registrador. Despues del brainstorming el lider Sort las ideas en grupos relacionados para priorizar y Evaluate. En la fase de evaluacion, algunas seran descartadas, algunas destacaran como valiosas, y otras se prestaran a una ulterior modificacion y Manipulate, 6. Seguimiento: inmediatamente despues de la Meeting, agradecer, y enviar a cada persona una *DaliList* por Category de las ideas que el grupo ha generado para que puedan seguir trabajando en esas ideas y mantener el impulso de la sesion, 7. Evaluacion: no evaluar hasta el final de la sesion. Al final, elaborar tres listas: i) ideas de utilidad inmediata, ii) areas para ulterior exploracion, iii) y nuevos enfoques al problema

Otros
Brainwriting - Blackboard - AloneBrainstorming - VisualBrainstorming

Principios basicos

1. La Quantity produce Quality
2. Diferir el juicio

Guias

· Un pensador Negative puede hacer descarrilar una propuesta al concentrarse en una de sus fracciones. Al mostrar que una parte del todo es absurdo, implica que el todo es igualmente absurdo. Al destruir una Part, una persona puede destruir Whole y tener una sensacion de logro sin dedicar tiempo y hacer el esfuerzo para crear nada.
· El exito de cualquier sesion de brainstorming depende de que los miembros comprendan la importancia de crear un Positive Habitat .
· Cuando alguien hace una lista de ideas, por similares que sean, alguien mas puede percibir algo nuevo y diferente
· Cada miembro del grupo deberia pensar en formas de mejorar las ideas o de Combine dos o mas ideas formando una idea mejor. Es mucho mas facil ir elaborando sobre las ideas que seguir creando ideas nuevas
· Las reuniones se atascan porque los participantes estan demasiado concentrados en el problema o en maneras estructuradas de hacer las cosas. El lider del grupo ha de alejarlos de su manera disciplinada de contemplar los problemas, a veces haciendo Abstract Questions

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Nota de Lectura:

Reverse brainstorming: Ideas are found by turning around the basic Problem and Listing in Reality what is really happening. (Davis, 1998)

Formulado por Alex F. **Osborn**, que tiene uno de sus antecedentes más claros en la escritura automática que practicaron con profusión los **surrealistas**

En lo fundamental el método consta de dos Stages y exige el riguroso respeto de algunos BrainstormingPrinciples. La primera fase es una etapa esencialmente productiva. Su objetivo es encontrar o proponer ideas que posteriormente puedan ser desarrolladas e implementadas. Este es el verdadero núcleo del método y el que proporciona la base para su desenvolvimiento. En la segunda fase se busca mejorar o desarrollar las ideas obtenidas en la anterior. Al mismo tiempo, se pueden agregar nuevas ideas. Por ejemplo usando SCAMPER. Es importante comprender que las dos fases mencionadas cumplen funciones diferentes y claramente complementarias. La primera de ellas privilegia la producción divergente (DivergentThinking), en tanto que la segunda, manteniendo la acción divergente, tiende a la convergencia (ConvergentThinking). Desde el punto de vista del tema el Brainstorming tiene dos Rules reconocidas:

1. Los problemas que admiten una única Solution no deben tratarse con este método.
2. Tratar varios problemas a la vez es contraproducente.

To use brainstorming, you must first gain agreement from the group to try brainstorming for a fixed interval (e.g. six minutes). Do not brainstorm for long periods. Ten minutes is usually sufficient

Critica
Brainstorming, the closest thing we have to a SocialCreativeAct 'technique,' involves keeping quiet while others are speaking, and not judging or critiquing their suggestions. The implication here is that in a group, we can be creative not through the Interaction, but if anything by eliminating interaction (AloneBrainstorming)

Segun un estudio, brainstorming is identified as a 'very inapplicable' technique when the idea generation process is under time constraint (PressureContext).

Nothing in Brainstorming is directed at changing the Assumptions or Paradigms that restrict the generation of new ideas. This is an excellent technique for strengthening Fluency, Fantasy, and Communication skills. However, this tool is not appropriated for broad and Complex problems demanding high-qualified Expertise and know-how. Some of the ideas produced may be of low quality or obvious generalities. Brainstorming is not a good idea for situations that require trail and error (ExperimentationContext) as opposed to judgement (Judge).

Otro estudio (agencias en Suecia).
The brainstorming technique is used in organizations repeatedly, however, we have noticed that companies do not look upon it as a Technique, it is more considered as something that is automatically related to the development of new ideas and working creatively. What we can conclude is that brainstorming is most suitable when the Problem is defined and clear for the employees, before the session begins, this will improve the results on the flow of ideas. Our research shows that communicating with more ideas provides possibilities to Compare and contrast ideas with each other. Combine ideas/'piggybacking', is something that *rarely occurs*, since ideas have a tendency to vary from each other. Conversely, we believe that 'piggybacking' can be considered very efficient since it gives an opportunity for making more Innovative and creative ideas.

Mis Notas

The closest thing we have to a social creativity "technique" (SocialCreativeAct, DialogicalProcess), involves keeping quiet while others are speaking, and not judging or critiquing their suggestions. The implication here is that in a PersonGroup, we can be Creative not through the Interaction, but if anything by eliminating interaction

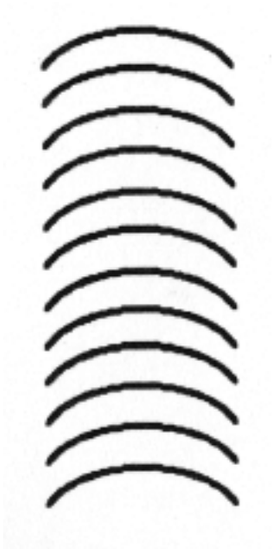

Fig. 22-Brainstorming1

En la figura hay una serie de arcos colocados uno encima del otro para formar una columna. Cada arco tiene exactamente el mismo tamaño, por lo que deberían formar una columna perfectamente recta. Sin embargo, la parte alta de la columna *parece* más ancha que la parte baja.

Al repetir un sencillo arco, hemos producido una Illusion, una distorsión en la Perception. Vemos algo diferente de lo que realmente está presente. Del mismo modo, cuando hace un Listing, por similares que sean, alguien puede precibir algo nuevo y diferente.
---

24. "Order"

24.1. Interrelationship

Inherit from Relationship
"Order"

the way in which each of two or more things is related to the other or others

relationships: the relations between the objects

Referencias:
IdeaRegistry, Poder concentrarse instantaneamente en todas las ideas, comparaciones, interrelaciones y datos relacionados con un problema dado
MindMap, cartografiar la forma en que funciona su mente, con patrones e interrelaciones

Ver tambien:
DaliPattern
Comparable

24.2. ComplexIterationCycle

Inherit from Cycle
"Order"

A pattern of activity, defined by rules or regularities (Constraints), is repeated over and over again, giving rise to coherent EmergentOrder.

The iteration involves using the result of each calculation on a simple mathematical equation as the initial value for the next calculation. This gives rise to a sequence of points (GenerativeSequence) that define an *unfolding* spatial pattern (UnfoldingProcess). The Complex potential of simple Rules emerges through iteration (*StrangeAttractor*)

24.3. Connection

Inherit from Relationship
"Order"

a relationship in which a Person, thing, or Idea is linked or associated with something else

Ver Solve

Referencias:
ContentAnalysis, buscar tendencias, conexiones y paralelismos entre lo que se lee y nuestro problema
IdeaRegistry, buscando conexiones entre la idea que esta anotada y la situacion o experiencia presente
MindMap, establecer conexiones, abre la puerta a mas posibilidades
IdeaBox, obliga a encontrar nuevas conexiones y nuevos significados
RandomStimulator, Forzar una conexion entre dos conceptos desiguales y distintos para crear una nueva idea
HallOfFame, OpportunityWheel: Tecnicas de Conexion forzada
AnalogyMixer, buscar similitudes y conexiones entre los dos componentes de la analogia
ToyVariety, Para asociar elementos en apariencia dispares, de maneras nuevas, encontrando una conexion entre ellos y asi producir gran cantidad de ideas originales
hemisferios cerebrales, conexion de las ideas (hemisferio izquierdo) vs. ver similitudes (hemisferio izquierdo)
RandomWord palabras para establecer conexiones
Juxtapose, contemplando las conexiones intentando generar ideas nuevas
IntuitiveSolutionComponent, relacionar un problema en un campo con problemas en apariencia diferentes en campos no relacionados
ChillingOut, Que conexiones puedo forzar?

Notas de lectura:

Piggybacking: One Idea can lead to another, connecting one Alternative to another. (CAPS, 2000) - Ver Bridge

24.4. EvolutionaryCoupling

Inherit from Coupling
"Order"

where the correspondences between evolving versions are automatically maintained, and their differences or relations easily annotated

24.5. IdeaPattern

Inherit from DaliPattern
"Order"

Referencias:
IdeaBox, juntando la informacion existente en nuevos patrones separando el todo en partes y revolviendo las mismas permitiendo ver relaciones entre los elementos que de otra forma no se perciben

24.6. Category

Inherit from DaliObject
"Order"

a class or division of people or things regarded as having particular shared characteristics

Referencias:
Brainstorming, lista por categorias de las ideas que el grupo ha generado
hemisferios cerebrales, clasificar por categorias (hemisferio izquierdo) y perspicacia (hemisferio derecho)
FeedbackQuestionCategory
IdeaRegistry

Filosofia: Category_of_being

Peirce's fundamental philosophical categories: firstness or Quality; secondness or Relationship; and thirdness, or Representation

Nota de lectura:

Categorization in cognitivist theories looses grounding of Concepts (i.e., they are unrelated to real-world objects and Events) as soon as the concepts themselves are developed. Such thinking is, in **Rubinstein**s terms, reduced from being 'thinking in concepts about objects', to being merely 'Thinking in concepts separated from objects'

24.7. Possible

Inherit from Alternative
"Order"

able to be or become; potential

24.8. ItemOrganization

Inherit from Structure
"Order"

the structure or arrangement of related or connected items

24.9. Chaos

Inherit from Order
"Order"

behavior so unpredictable as to appear random (Randomly), owing to great sensitivity to small Changes in Conditions

In mathematics and physics, chaos theory describes the behavior of certain nonlinear dynamical Systems that under specific conditions exhibit dynamics that are sensitive to initial conditions (popularly referred to as the *butterfly effect*). As a result of this Sensitivity, the behavior of chaotic systems appears to be random, because of an exponential growth of errors in the initial conditions. This happens even though these systems are deterministic in the sense that their future dynamics are well defined by their initial conditions, and there are no random elements involved. This behavior is known as deterministic chaos, or simply chaos.

Nota de lecturas:

The "productive chaos" advocated by **Gryskiewicz** (2000) is not sustainable due to the need for stability in the reproducible structures of the organization and for the psychological well-being of the organization members. Change can be exciting but it is also stressful and the creativity which may lead to rewards for the larger organization necessarily involves significant change.

24.10. DaliComponent

Inherit from Part
"Order"

a part or element of a larger Whole

autonomous Part or Subsystem (static object) both internal and external

DaliLink between two components:
1) Controlling component
2) Controlled component

Referencias:
ObjectiveList, Estructurar los problemas en componentes, con estructura (y que pueda ser re-estructurado), comprobables y testeables
ProblemRegistry, transformando el conjunto de informacion en componentes, a estructurar, investigar y testear
Splitter, dar forma una y otra vez a los componentes de un problema convirtiendolos en ideas donde antes no habia ninguna
SCAMPER, ayudar a resituar los componentes del problema (solucion indirecta
AnalogyMixer, buscar similitudes y conexiones entre los dos componentes de la analogia
Reorder/Reverse, Intercambiar los componentes?
componentes de la solucion de problemas con intuicion
creatividad implica siempre la manipulacion, Reordenar sus componentes

Relacionados: Solution, Connection, Relationship, Search

24.11. ImplicateOrder

Inherit from GenerativeOrder
"Order"

a much greater enfolded or implicate order, most of which is hidden. The implicate order is perhaps the most important example of a generative order.

For **Bohm**, the implicate order is the fundamental and primary Reality, albeit invisible. The explicate order'the vast physical universe we Experience'is but a set of "ripples" on the surface of the implicate order. The manifest objects that we regard as comprising ordinary reality are only the unfolded projections of the much deeper, higher dimensional implicate order, which is the fundamental reality. "*In the implicate order the totality of existence is enfolded within each region of space (and time). So, whatever part, element, or aspect we may abstract in thought, this still enfolds the Whole and is therefore intrinsically related to the totality from which it has been abstracted. Thus, wholeness permeates all that is being discussed, from the very outset.*"

Bohm concluded, focused in particular on order in the paintings of Monet and Cezanne, that that order in a painting is equivalent to the order in quantum theory

Example
Consider a video Game. The first implicate order corresponds to the screen, which is capable of producing an infinite variety of explicate forms or images. The images on the screen, which constitute the explicate order, can be regarded as manifestations of' the first implicate order. The second implicate order corresponds to the computer, which provides the information that organizes the various forms in the screen, or first implicate order. Finally, the player of the game represents a third implicate order, whose actions and inputs organize the second implicate order. This creates a closed loop, and Creative possibilities can emerge over time.

Nota
Bohm proposed that above and beyond the implicate order, there is also a superimplicate order (a second implicate order). These higher implicate orders would feed back to the original explicate order, which could produce complex dynamics over time, allowing creativity and novelty to unfold (UnfoldingProcess). A **superimplicate** order appears to be analogous to Archetypes (evolution theory)

24.12. Cluster

Inherit from Category
"Order"

a group of similar objects growing closely together
(racimo)

Referencias:
Sketcher, Una mente activa permite que la informacion entrante se organice en un nuevo racimo, dando origen a nuevas perspectivas e ideas, las imagenes es un buen medio para hacerlo
Erase o reducir al minimo, Puede pensarse un producto como un objeto rodeado por un Cluster de procesos (como publicidad, marketing)

Relacionados: Thought/Think, Product, ActiveThinking

24.13. Hierarchy

Inherit from Classification
"Order"

an arrangement or classification of things according to relative importance or inclusiveness, where each element of the system (except for the top element) is subordinate to a single other element.

24.14. Structure

Inherit from Category
"Order"

the arrangement (Order) of and Relationships between the Parts or elements of something Complex

Nota de lectura (CreativeDesigning)
structure of an object is defined as its DaliComponents and their Relationships, i.e. "what the object consists of". It represents the object's "building blocks" that can be directly created or modified by the Designer

Ferrater Mora dice: "*...una estructura puede entenderse como un conjunto o grupo de Systems. La estructura no es entonces una Reality 'compuesta- de miembros; es un modo de ser de los sistemas, de tal modo que los sistemas funcionan en virtud de la estructura que tienen*"

El énfasis sobre las estructuras ha dado paso a las corrientes estructuralistas, donde destacan la psicología "Gestalt"

24.15. CognitiveDistance

Inherit from Connection
"Order"

indicates that People do not just have different Thoughts, but that they have different abilities of Perception, Interpretation and Evaluation (Evaluate), and thereby see the world differently (Reality), as a function of their Experience'. Cognitive distance yields both an Opportunity and a Problem. The opportunity is that contact with others gives us an opportunity to escape from the myopia of our personal cognitive construction. A problem, however, is that the greater the distance, i.e. the less people share cognitive categories, the more difficult it is to cross it, i.e. to understand the actions and expressions of a partner. Thus there is some *optimal cognitive distance*: large enough for partners to tell each other something new, and small enough for comprehension. cognitive distance tends to decrease between two people as the frequency and intimacy of their Interaction increases. This means that people who are not part of one's core network are more likely to be sources of novel knowledge.

CognitiveDistance is also a Constraints on forming new Relationships

24.16. Comparable

Inherit from DaliObject
"Order"

of equivalent quality; worthy of comparison - (In mathematics, comparability is the condition of two objects which are related by some relation)
(comparaciones)

Ver Compare

Referencias:
IdeaRegistry, concentrarse instantaneamente en todas las ideas, comparaciones, interrelaciones y datos relacionados con un problema dado
MindMap, alienta las comparaciones y que la informacion sea transferida de la memoria de corto plazo a la de largo plazo
Analogy, imaginarse comparaciones y similitudes entre hechos y acontecimientos paralelos en campos diferentes

24.17. Subsystem

Inherit from System
"Order"

a self-contained system within a larger system.

24.18. IdeaClassification

Inherit from Classification
"Order"

clasificacion de Idea

excelente
probable
posibilidad
50/50
arriesgada
oportunidad

Design Ideas were counted in three basic design Classifications, number (Quantity) of Concepts, number of DaliForms, and number of Attributes.

24.19. EdgeOfChaos

Inherit from Order
"Order"

There is a mixture of nascent Order and Chaos. Emergent order arises only under conditions in which large fluctuations occur. The **Dionysian** mode of inquiry can be compared with **Goodwin**'s emphasis on Play as a crucial way in which the Possibility of emergent new order is created

We would suggest that there are *ZoneOfOrganization* around the edge of chaos which describe different qualities of order.

24.20. Part

Inherit from Artifact
"Order"

a piece or segment of something such as an object, Activity, or period of DaliTime, which combined with other pieces makes up the whole

24.21. Multicoupling

Inherit from Coupling
"Order"

complex linkage (DaliLink), between Alternatives, Annotations or whatever.

24.22. Order

Inherit from Category

"Order"
labels: Domain Specific: **CTS - Social and Cognitive Order**

the arrangement (ItemOrganization) or disposition of People or things in relation to each other according to a particular Sequence, DaliPattern, or Method

Relacionado: Sort

Nota de lectura:

"Sin nuestros principios de organización los objetos no podrían ser objetos, y, por consiguiente, los cambios fenoménicos producidos por tales cambios de la estimulación serían tan desordenados como los mismos cambios de la estimulación. De modo que aceptamos el orden como una característica real, pero no necesitamos un agente especial para producirlo, ya que el orden es consecuencia de la organización y la organización el resultado de fuerzas naturales". Ver Principle, Result, Force

Por orden entiende **Barron** un **desorden** en que el CreativePerson introduce su propio ordenamiento. El desorden hace posibles Combinations inesperadas

Bohm proposed that Through our Perceptions of similarities (Similarity) and differences, we create Category that are the precursors to order

The mechanistic idea of order can be traced to **Descartes**, about 1640. His idea was: If you want to know how something works, you can find out by pretending that it is a machine. You completely isolate the thing you are interested in from everything else, in isolation'can you invent a mechanical model, a little toy (CreativeToy?), a mental toy, which does this and this and this, and which has certain Rules, which will then replicate the behavior of that thing? It was because of this kind of Cartesian thought that one was able to find out how things work in the modern sense. This view had two tremendous consequences, both devastating for artists: **1)** The picture of the world as a machine doesn't have an "I" in it. The "I", what it means to be a Person, the inner Experience of being a person, just isn't part of this picture (ver Subjectivity). How can you make something which has no "I" in it, when the whole process (CreativeProcess) of making anything comes from the "I"? , **2)** our understanding about value (Valuable) went out of the world. No longer has any definite feeling of value in it: value has become sidelined as a matter of opinion, not intrinsic to the nature (Essence) of the world at all.

CTS - Social and Cognitive Order
Order is not the expression of pre-existing structure but is continually created, and recreated in activity and interaction. Order and stability are thus contingent and fluid. Both change and stability need to be explained. The distinction between macro and microsocialbreaks down when what is consideredto be macro is seen as repeatedly locally accomplished in people's day-to- day activity and interaction.

24.23. DaliLink

Inherit from Relationship
"Order"

a relationship between two things or Situations, esp. where one thing affects the other
(vinculo)

reciprocal: true if A -> B -> A
effect: the (possible) Effect in the other thing

Referencias:
FutureScenario, explore los vinculos entre las oportunidades en toda la gama de sus escenarios, y busque nuevas ideas de forma activa
OpportunityWheel, Generar ideas forzando un vinculo conectivo entre los atributos comunes y su desafio
ColorJacuzzi, concentrandose en objetos de un determinado color y buscar vinculos entre ellos y el problema
componentes de la solucion de problemas con intuicion, Ver vinculos, conexiones y relaciones entre ideas y objetos

24.24. Gestalt

Inherit from Whole
"Order"

an organized Whole that is perceived as more than the sum of its Parts. A collection of physical, biological, psychological or symbolic entities that creates a unified Concept, Configuration or DaliPattern which is greater than the sum of its parts.

Notas de lectura:

utilizando como punto de partida la teoría de organizaciones de la Perception, según la cual la persona no refleja en su mente la Reality como en un espejo, sino que la recrea y organiza los distintos elementos que la componen destacando unos y atenuando otros. Los gestaltistas proponen como prototípica la diferenciación entre dos clases de Thinking: el reproductivo y el productivo. El pensamiento reproductivo es aquel en el que la mente aplica Solution a los Problem que ya han sido aprendidas de antemano y que constituyen un elemento o una Idea más dentro de la mente. El pensamiento productivo, sin embargo, supone una comprensión del problema y de la incapacidad de las soluciones preestablecidas para resolverlo y una posterior reorganización de los elementos mediante un nuevo Approach que da lugar al establecimiento de nuevas Connection y, por tanto, a una solución Original, útil y novedosa. La gran mayoría de las propuestas experimentales arrancan de las ideas de la Gestalt acerca de que la creatividad es un proceso cognitivo y han partido, como tradicionalmente lo hace esta escuela, del proceso de resolución de problemas, aunque también ha prestado atención al aprendizaje de las habilidades creativas, a las técnicas grupales de creatividad y la experimentación del fenómeno del *Insight*

Gestalt (sub term found under Theory): CreativeThinking begins by meeting a problematic Situation, the thinker aims to restore the equilibrium of the Whole. (CBIR, 1999)

tiende a correlacionar el talento creador con la plasticidad y la eficacia perceptual (Perception). En este Approach, la productividad de soluciones se explica en primer lugar como el resultado de una buena estrategia perceptual: la agudeza, la soltura y la Flex en el abordaje desembocarían en una mejor comprensión o *Insight* del Problem y, por tanto, en Solutions más elaboradas, certeras y originales.

Max **Wertheimer:** y su crítica al pensamiento lógico tradicional en un libro de 1945 titulado *Pensamiento Productivo*, para el cual trabajó durante siete años. Este autor, asociado a la escuela de la Gestalt, se enfrenta con los procesos mentales productivos y los estudia tanto en relación con la enseñanza como a grandes creadores. Caracteriza el proceso de pensamiento como agrupar (Cluster), Reoorganize y estructurar (Classify), teniendo al Problem que requiere Solution como un Whole. En cada pensamiento productivo subyace el deseo de aprehender la Structure de la Situation. Consiste en observar y tener en cuenta los rasgos y exigencias como una totalidad y no de manera fragmentaria, lo que expresa el deseo de descubrir el punto esencial, el núcleo o la raíz del problema (Essence). También reconoce que los procesos productivos muestran al hombre en varias dimensiones, en su aspecto cognitivo, afectivo (Feeling) y motivacional (Motivation). Gestalt philosophers like Wertheimer (1945) assert that the process of creative thinking is a integrated line of Thought that does not lend itself to the segmentation implied by the steps of a model (CreativeProcessStage). But while **such views are strongly held**, they are in the minority

... the objective basis for the formation of the subjective representation of the Possibility and Impossible. The subjective representation is less than optimal, and that a

restructuring is necessary for the solution to appear. (*CreativeCycle*). the Gestalt psychologists, who phrased terms like "mind set" (ConceptualSpace), "mental block" (CreativeBlock), "*Fixation*" , and "functional fixedness" to highlight the tendency of subjects to overconstrain their Representation and thus exclude the Solution. (Constraints)

Los teóricos de este planteamiento consideran que, ante un problema, el individuo adopta un Plan de acción, el cual se deriva del modo cómo se haya formulado dicho problema (ProblemStatement). Por tanto tal formulación "la estructura o totalidad que forman sus componentes en el interior de la mente- condiciona el hallazgo de la solución. El CreativeProcess consiste en la sucesión de reorganizaciones de estos componentes. Como considera G. Martínez: "Si un planteamiento no proporciona el camino de la solución, ha de ser cambiado, de manera que los datos del planteamiento nos indiquen (...) vías de solución". "El trabajo mental consiste en dirigir la Attention hacia los elementos de la totalidad (Whole) que son capaces de desestructurarla y reestructurarla de una forma nueva". Esta posibilidad de alterar la totalidad se explica porque los elementos que configuran un problema admiten lecturas distintas dependiendo del lugar en el que se fija la atención

"*Perception is not an unorganized mosaic of elements, which are subsequently associated into meaningful contents in the mind*." They believed that perception is an "organized,structured entity--a configuration, a Gestalt." The German noun "Gestalt" (pronounced Gesh-talt) is usually translated as "shape," "DaliPattern," or "form." The word is difficult to translate precisely into English, but it implies making Perceptions into a comprehensible Whole. We do not Experience the Parts of our Surroundings separately; we try to Organize those parts into a Meaningful whole. Further, we want things and Events to make sense in terms of what we already Know

24.25. DynamicSystem

Inherit from System
"Order"

a system characterized by constant Change, activity, or progress

Because of their Complex Interrelationships including Feedback and Adaptive behaviour (Conduct), **Dynamic Open Complex Adaptive Systems** are characterised by non-linearity. This results in highly unpredictable Outcomes with sensitive dependence on initial Conditions: small differences in the initial condition produce major differences over time. Even if we know the initial State of the system, and the processes and Conditions within the system, we cannot predict which regime of Activity the system is going to Choose

Complex or chaotic systems never retrace the same path, but they do settle down into recognizable DaliPatterns: *StrangeAttractors*

Complex adaptive DynamicSystems perform best when their order is not far from the transition to chaos (EdgeOfChaos) so that their dynamic DaliPatterns are both robust and Flexible responsive to Context. Furthermore, in evolving systems it is necessary for inappropriate order to be dissolved and replaced by more adaptive behaviour as Circumstances Change. System Conduct located not far from the transition to chaos is then seen as the "best" place to be in an uncertain and unpredictably changing world

Complex systems in their chaotic State have a distinctive pattern to the fluctuations...that the collection of chaotic individuals is beginning to become a higher-order unit, a "*superorganism*" ...these large-scale transient fluctuations become organised into Rhythmic activity patterns with waves that propagate[s]

24.26. Analogy

Inherit from Comparable
"Order"

a comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification. wikipedia can also refer to the relation between a particular subject (the analogue or source) to another particular subject (the target) themselves, which is often, though not necessarily, a Similarity. Analogy plays a significant role in Problem solving, decision making, perception, memory, creativity, emotion, explanation and communication

Ver AnalogyMixer

Notas de lectura:

-Es importante la relationship mas que la mera comparacion de las cosas aisladas

-When Analogy is used successfully, specific information from one Context is used to Solve a novel Problem in another context. Obviously, analogy is used in problem-solving tasks in which the Solution to one problem is used as the basis for the solution to another problem. The use of analogy to solve problems successfully depends critically on the Similarity of the prior solution and the current problem state... suggested that when people engage in creative tasks, they actually attempt to recall explicitly prior instances of the task and other relevant information

Analogy: Comparing a single instance (idea or thing) to one or more other instances; often used in the context of CPS to refer to the activity of choosing a seemingly unrelated object or item to use as a basis for seeking new Connections for a Problem statement. (Isakson et al., 1994, Index)

Analogies: 'A mapping of Similarity or Relationships between two or more phenomena.' (Creativity Encyclopedia, 1999)

PI system: There are 3 general Constraints on analogy: Pragmatic centrality, Semantic Similarity, and structural Consistency. (Sternberg, 1999)

"*Similarity between two problems can exist on any Level, although true analogies are considered to be those problems that share a similar deep Structure but not necessarily specific Contents (e.g., the analogy of the atom as a solar system*" **Reeves** & **Weisberg**

short distance analogies occurred between very Similar concepts
long-distance analogies are between very different Concepts

24.27. Attractor

Inherit from DaliSet
"Order"

An attractor is a set to which a DynamicSystem evolves after a long enough time. That is, points that get close enough to the attractor remain close even if slightly disturbed. Geometrically, an attractor can be a point, a curve, a manifold, or even a complicated set with a FractalStructure known as a strange attractor. Describing the

attractors of chaotic dynamical systems has been one of the achievements of Chaos theory.

A trajectory of the dynamical system in the attractor does not have to satisfy any special constraints except for remaining on the attractor. The trajectory may be periodic or chaotic or of any other type

Converge on a particular state are the classical Attractors of DynamicSystems

24.28. FractalStructure

Inherit from Structure
"Order"

a mathematical description of the rich Complex Wholes

A fractal is generally "a rough or fragmented geometric shape that can be Split into Parts, each of which is (at least approximately) a reduced-size copy of the Whole, a property called self-Similarity. The term was coined by **Benoît Mandelbrot** in 1975 and was derived from the Latin fractus meaning "broken" or "fractured." A mathematical fractal is based on an equation that undergoes Iteration, a form of feedback based on recursion.

A fractal often has the following features:
- It has a fine structure at arbitrarily small Scales.
- It is too irregular to be easily described in traditional Euclidean geometric language.
- It is self-similar (at least approximately or stochastically).
- It has a Hausdorff dimension which is greater than its topological Dimension (although this requirement is not met by space-filling curves such as the Hilbert curve)
- It has a simple and recursive definition.

Because they appear similar at all levels of magnification, fractals are often considered to be infinitely Complex (in informal terms). Natural objects that approximate fractals to a degree include clouds, mountain ranges, lightning bolts, coastlines, and snow flakes. However, not all self-similar objects are fractals, for example, the real line (a straight Euclidean line) is formally self-similar but fails to have other fractal characteristics; for instance, it is regular enough to be described in Euclidean terms.

Scrapbook

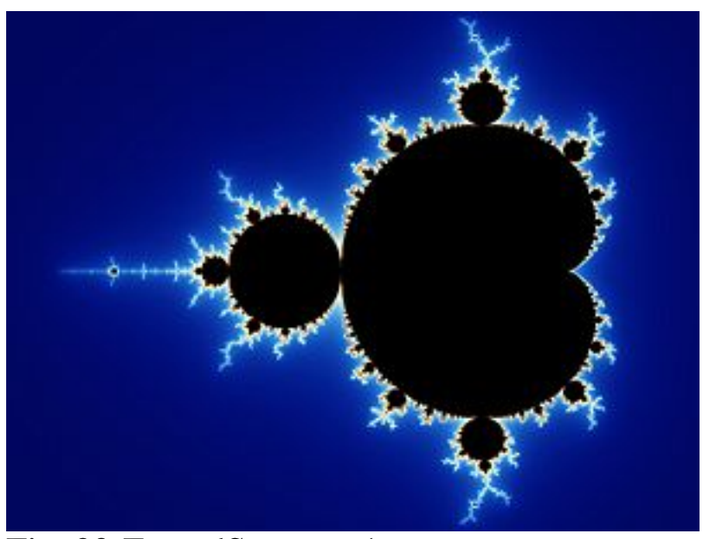

Fig. 23-FractalStructure1

A well-known example is the **Mandelbrot** set a complex spatial pattern in which complex order emerges from an iteration procedure (GenerativeSequence) on a simple mathematical equation (Mandelbrot, 1982)

24.29. Relationship

Inherit from DaliObject
"Order"

the way in which two or more concepts, objects, or people are connected

Ver tambien interrelaciones, relacion

meaning: the way or semantic Meaning of the connected objects

Nota de lectura:
Nuestra mente funciona estableciendo relaciones (Relationships), contactos, hipervínculos (DaliLink), y mantiene un peculiar equilibrio entre los elementos que relaciona, entre las partes (Parts) y el todo (Whole), entre la fragmentación y la unidad

Referencias:
IdeaRegistry, interrelaciones y datos relacionados con un problema dado
ProblemRegistry, Relacionar los problemas para decidir cuales vale la pena solucionar, transformando el conjunto de informacion en componentes, a estructurar, investigar y testear
AttributeListing, agruparse atributos relacionados (clustering).
MindMap, cartografiar la forma en que funciona su mente, con patrones e interrelaciones
IdeaBox, ver relaciones entre los elementos que de otra forma no se perciben
IdeaMatrix, Encontrar oportunidades observando acontecimientos aislados que componen el universo del dominio, y entender sus relaciones
RandomStimulator, relaciones entre cosas diferentes
HallOfFame, creando una relacion entre su cuestion y las palabras y pensamientos de grandes pensadores mundiales
OpportunityWheel, obtener nuevas relaciones y significados
Ideatoons, ver relaciones nuevas y diferentes entre atributos
DiversityToy, cuanto mas lejana la relacion mas probable es que proporcione una perspectiva unica
Sketcher, Pensar en la manera en que lo que ha escrito se relaciona con su problema.
Dreamscape, Buscar patrones, cualidades, relaciones y pistas utilizando las imagenes y simbolos como punto de partida para la asociacion libre
Brainstorming, para alentar a un grupo a que expresara varias ideas que se relacionan
hemisferios cerebrales, relacionar cosas con el presente (hemisferio derecho) y utilizacion de simbolos (hemisferio izquierdo)
RandomWord, palabras provenientes de contextos no relacionados son una rica fuente para establecer conexiones
Juxtapose, combinar relaciones de nombres y verbos
IntuitiveSolutionComponent, relacionar un problema en un campo con problemas en apariencia diferentes en campos no relacionados

24.30. Bridge

Inherit from Connection
"Order"

the interconnections between Ideas

Ver http://www.fdavidpeat.com

La metáfora del puente nos enfrenta de inmediato con la idea de generar un movimiento fluido allí donde antes era difícil o imposible

D.Bohm: "*This whole construction of the implicate; order is a kind of bridge [that] leads to somewhere beyond. . . However, if you don't cross the bridge and leave it behind, you know, you're always on the bridge. No use being there! The purpose of a bridge is to cross. . . Or, more accurately, we could perhaps think of a pier, leading us out into the ocean and enabling us to dive into the depths. . . [To] linger on the implicate order would then. . . be like the fellow who stays on the pier and never dives into the depths of the ocean.*"

24.31. Web

Inherit from ItemOrganization
"Order"

a complex system of interconnected elements

24.32. Instance

Inherit from DaliObject
"Order"

an example or single occurrence of something

Has a numerical identity

Relacionado: Classification

Nota de lectura:
Adding up any number of Concepts (in the cognitivist sense) will never make an object! For example, adding 'redness' to 'firmness' (or 'carness') does not constitute a 'something' (i.e., an object in the real-world). At the most it makes up another abstracted and ungrounded concept. Therefore cognitivist theories, when excluding **individuals**, cannot explain how objects are brought into being by mind - how we change the world. Only qualitative identity has been considered by these theories, thereby reducing categorization to a matter of general, universal properties. Relacionado?: IdentityQuality. Individuals cannot be reduced to a mere listing of properties (Attributes). Individuals can be identified by other means than through attributes or properties: *CategoryOfChoice*

24.33. Generalization

Inherit from Category
"Order"

A general Statement or Concept obtained by inference from specific cases. Generalization posits the existence of a Domain or DaliSet of Elements, as well as one or more common Quality shared by those elements. For any two related Concepts, A and B; A is considered a generalization of concept B if and only if:

- every instance of concept B is also an instance of concept A; and
- there are instances of concept A which are not instances of concept B.

The process of verification (VerificationStage) is necessary to determine whether a generalization holds true for any given Situation.

Generic: means pertaining or appropriate to large classes or groups as opposed to **specific** members of the group

24.34. PoeticsOfRelationships

Inherit from Relationship
"Order"

Metaphor is pervasive in everyday life, not just in DaliLanguage, but in Thought and DaliAction. Our ordinary Conceptual system, in terms of which we both Think and act, is fundamentally metaphorical in nature. So it would seem there is a good basis for arguing that metaphor is at the basis of all Theory. **Shotter** later asserts that we must be *wary of Knowledge formulated as System*, for talk of systems leads to a "misleading realism", which suggests that "everything of importance is already in existence" and fails to acknowledge the ways in which relationships are "self- constructed" and "essentially unsystematizable". We should rather seek a "**poetics of relationships**, a way of talking that leaves their precise nature open" , that allow for what he describes as "the generative possibilities (GenerativeSystem) of the relational field...."

The first question, rather, is whether we can "see through" our metaphor, to use the metaphor rather than having it use us. the second question is whether we can use metaphor in a creative and transformative way, to open new up realities and new resources

Shotter's argument that relationships are self-constructive and have generative possibilities. Shotter argues that relationships take the form of "**joint action**", in a Space of uncertainty (Unknown) somewhere between individual action and natural event: The most obvious circumstance in which joint action occurs is in Dialogue with others, when one must respond by formulating appropriate utterances in reply to their utterances. What they have already said constitutes "the Situation on hand", so to speak, in which one must direct one's own reply. It is thus clear why, in such circumstances, we as individuals do not quite know why it is that we act as we do: rather than speaking "out of" an inner Plan... we speak "into" a Context not of our own making, that is, not under our own immediate control. Thus the formative Influences shaping our actions are not there wholly within us, prior to our actions, available to be brought out ahead of time This seems to us to be a description of a complex self-organizing process which cannot be understood in linear terms ("not under own immediate control") - (DynamicSystem), nor in terms of the properties of the parts (individuals) but rather unfolds (UnfoldingProcess) with relational EmergentOrder. No wonder Shotter argues that we need a poetic, where "the Greek poietes = one who makes, a maker, and artificer"

Relacionado: ScienceOfQualitiesApproach

24.35. SystemStructure

Inherit from Structure
"Order"

the Interrelationship of the key components (KeyElement) of a system. In other words, a Holistic view of why a System behaves the way it does

24.36. Superstructure

Inherit from Structure
"Order"

a structure built on top of something else. An extension of an existing structure or baseline
· a Concept or Idea based on others.
· (in **Marxist** theory) the institutions and Culture considered to result from or reflect the economic system underlying a Society.

24.37. Alternative

Inherit from Comparable
"Order"

one of two or more available possibilities : audiocassettes are an interesting alternative to reading | she had no alternative but to break the law

Seleccion de alternativas:

AttributeListing
Splitter
SCAMPER
Reorder/Reverse
FutureScenario

Submarine: A term used to describe an option that is low in importance and low in probability of Successful completion. (Isakson et al., 1994, Index)

24.38. Impossible

Inherit from Alternative
"Order"

an impossible thing or situation. Just as possibilities are objective (although non-existing), then impossibilities are objective (although non-existing). The difference being that the impossible cannot be brought into existence (made actual)

Nota de lectura:
Christensen - I claim that the impossible is just as Objective as is the possible. The impossible is not to be regarded as mere fantasy without any hold in reality ' impossibilities are as much a Quality of our world as are possibilities. It has to do with Limits and Constraints and natural laws which disallows something to be made into actuality. It is a category of things and events that cannot be, for one reason or another. Of course the content of pure Fantasy, paranoid hallucinations, and the like belong here. Not because of it's subjective nature, but rather because it is unable to become actual. The distinction between the impossible and the possible allows us to distinguish between fantasy and creativity. Whereas fantasy in generation of novelty does not distinguish between what is possible and impossible in the world, creativity has to. Only Products that are possible can be Creative. More important for creative endeavors is the space close to the boundary (Limit) between what is possible and what is impossible. The exact location of this boundary can seem somewhat fuzzy for us humans at times. In CreativeAct we in fact Explore the very boundary between what is possible and impossible. Often you have no other way of determining it than attempting to make it into an actuality ' and see if you are able to do it or not. We Learn of the impossible by exploring the boundaries between what can and cannot be done. And we use this information in our future attempts at Solve Problems and creating products

24.39. Theory

Inherit from System
"Order"

a system of ideas intended to Explain something, esp. one based on general Principles independent of the thing to be explained. A set of principles on which the Practice of an Activity is based

Nota de lecturas

The tendency to reify Concepts is widespread in contemporary science (Whitehead)

24.40. Classification

Inherit from Category
"Order"

the arrangement of things in taxonomic groups according to their observed similarities

Referencias:
IdeaClassificator, esquema de clasificacion de ideas

DiversityToy, ilusion de clasificaciones correctas y erroneas donde, de hecho, no existe ninguna

Relacionados: Limit

24.41. Template

Inherit from Structure
"Order"

a preset format

24.42. EmergentOrder

Inherit from Order
"Order"

emergent DaliForm and Conduct as arising through ComplexIterationCycles

The order arises as a rich *Network* of interacting elements is built up through the iterative DaliProcess and the Consequences of the process emerge. (FractalStructure)

The Order that emerges in a complex system (DynamicSystem) is not predictable from the characteristics of the interconnected components and can be discovered only by operating the ComplexIterationCycle, despite the fact that the emergent Whole is in some sense contained within the dynamic relationships of the generating Parts.

The order that emerges can have different degrees of stability, or Robustness. In biology there are certain DaliPatterns that are extremely stable and have persisted for many millions of years despite continuous extinctions of species that manifest these patterns... However there are also less robust patterns which are very responsive to environmental conditions and so do not have any stable shapes

Has an EmergentQuality

24.43. System

Inherit from Whole
"Order"

a set of *Connect*ed things or Parts forming a Complex Whole

System: 'A macro-level Description of a set of closely related DaliComponents.' (Creativity Encyclopedia, 1999)

24.44. DaliAssociation

Inherit from Connection
"Order"

a mental connection between Ideas or things.

Ver tambien AssociationContext

Referencias:
Repository, disparar ideas por asociacion
MindMap, poner a prueba las asociaciones y detectar informacion que falta
PhoenixQuestions, incrementar sus capacidades de observacion y asociacion
RandomStimulator, listar asociaciones con la palabra
OpportunityWheel, explorar asociaciones que de ordinario no tendrian nada que ver con su problema
Ideatoons, intentar forzar relaciones, asociaciones libres
DreamDiary, tomar una o dos imagenes o ideas del sueño y haga asociaciones libres partiendo de ellas
Sketcher, Combinar todas las palabras y escribir un parrafo, haciendo asociaciones libres
Dreamscape, Buscar patrones, cualidades, relaciones y pistas utilizando las imagenes y simbolos como punto de partida para la asociacion libre
PersonalMentor, hacer asociaciones libres mas fluidas
HieroglyphicBook, invitan a su imaginacion a hacer asociaciones libres de ideas
Brainstorming, estimula ideas por asociacion
Juxtapose, coleccionar ideas, anuncios, citas, diseños, preguntas, dibujos, fotos, palabras, y cosas que puedan hacer aparecer ideas por asociacion
ChillingOut, Que asociaciones libres puedo hacer partiendo de los objetos?

Notas de lectura:

Association and Analogy are the Connection of disparate Thoughts. Structuring and stratification connect related thought.

Cognitive Overinclusiveness: The tendency to consider a broad range of associations as possibly relevant to a problem, which allows for the production of creative ideas. (Creativity Dictionary, 1999)

The ability in DaliWord association tasks should be related to Creative ability (**measure**)

The Problem itself, parts of the problem (ProblemComponent, SubProblem), or any initial Ideas Rejected by the Participant, may also inhibit DaliAssociations

Según **Thorndike** (con quien se inicia el asociacionismo experimental), lo importante son las asociaciones o conexiones entre conceptos o ideas. La creatividad estaba, según recoge C. Monreal, 'en que las conexiones fueran remotas y no las esperadas y conocidas

24.45. Whole

Inherit from Category
"Order"

a thing that is complete in itself

Nota de lectura:

From a complex, dialogical perspective, we find the whole can be both less and more than the sum of its parts. Whole and part are complementary, concurrent, and antagonistic (SystemThinking)- enormously Context dependent. In other words, while the group inhibits certain potentials in the individual, it also opens up new possibilities, depending on the quality and nature of the relations. Some possibilities can be generated while at the same time some Constraints are imposed on the relational individual's participation in a specific context, in some time and place. There is no more "all or nothing" view of total identity loss or total self-assertion, but a contextual dance of relational patterns (DaliPattern)

For D.**Bohm**, the whole encompasses all things, Structures, Abstractions (Concept) and DaliProcesses, including processes that result in (relatively) stable structures as well as those that involve metamorphosis of structures or things. Whatever their nature and character, according to Bohm, these Parts are considered in terms of the whole, and in such terms, they constitute relatively autonomous and independent "*sub-totalities*". The implication of the view is, therefore, that nothing is entirely separate or autonomous.. According to Bohm's view, the whole is in continuous flux, and hence is referred to as the *holomovement* (movement of the whole).

25. "Toys-Stimulation"

25.1. HallOfFame

Inherit from StimulationToy
"Toys-Stimulation"

Junta de Celebridades

Objetivo
Producir Ideas creando una Relationship entre su Subject y las DaliWord y Thoughts de grandes pensadores mundiales. Las Quotations contienen semillas y principios de ideas que pueden aplicarse a toda una Variety de Subjects. Las citas proporcionan una PointOfView nueva. Cuando la creatividad se haya apagado, coloque una cita o un gran pensamiento en su mente para reavivarlo.

Procedimiento
Tecnica: Connection forzada. Pasos: 1) crear su propia galeria de Celebritys personal (de Books, biografias, periodicos, Magazines, tiras comicas, Movies. Puede Classify segun el tema, o al Randomly), 2) Cuando tenga un problema, consultar su "Hall of Fame", seleccione un Mentor y elija una de sus citas favoritas, 3) pondere la cita (obtener cantidad, posponer enjuiciamiento, Combine y mejorar), 4) Elegir el Thought o Combination de Thoughts que parezca mas prometedora, luego vuelva a exponerlo, 5) tomese entre cinco y diez minutos (DaliTime) para tener ideas nuevas. Si no produce nada significativo, seleccione otra cita o acuda a otro consejero

Notas
Ver tambien DirectorsBoard:

1. seleccionar tres a cinco DaliCharacter que admire
2. conseguir fotografias de la junta que le recordaran constantemente el talento que tiene a su disposicion
3. investigar sobre los personajes
4. tomar notas de sus pasajes favoritos. llevar un archivo separado por persona
5. cuando tenga un problema, consulte a los miembros de su junta e imaginese como ellos lo solucionarian.

Esta tecnica se basa en las expectativas. Si Ud. espera encontrar ideas en los pensamientos y palabras de otros, creera que puede hacerlo, y lo hara

25.2. DirectorsBoard

Inherit from HallOfFame
"Toys-Stimulation"

1. seleccionar tes a cinco DaliCharacter que admire
2. conseguir Photos de la junta que le recordaran constantemente el talento que tiene a su disposicion
3. investigar sobre los personajes
4. Annotate de sus pasajes favoritos. llevar un archivo separado por persona
5. cuando tenga un Problem, consulte a los Member de su junta e imaginese como ellos lo solucionarian.

Esta tecnica se basa en las expectativas. Si Ud. espera encontrar Ideas en los Thoughts y DaliWords de otros, creera que puede hacerlo, y lo hara

25.3. DiversityToy

Inherit from StimulationToy
"Toys-Stimulation"

Objetivo
Obtener Ideas aumentando el numero y la clase de Person con la que se habla de los Problem. Multiplicar las ideas multiplicando el numero y la clase de gente con la que hable de su problema

Procedimiento
Tecnica: hablar con gente diversa. Pasos: 1) hablar con alguien fuera de la disciplina y con antecedentes completamente diferentes, cuanto mas lejana la relacion mas probable es que proporcione una PointOfView unica, 2) buscar gente orientada hacia las ideas, hacer *PersonList* y hacer arreglos para pasar mas tiempo con ellas, 3) extraer la creatividad de extraños que se encuentran por casualidad, 4) Listen: tener siempre una puerta abierta a lo que todos pueden ofrecer. Ver Claves para escuchar mejor

Notas
Cuando los expertos especializan su pensamiento, colocan Limit en torno de los temas y buscan ideas solo dentro de las fronteras de su pericia, creando la Illusion de clasificaciones correctas y erroneas donde, de hecho, no existe ninguna. En consecuencia, limitan dramaticamente sus Possibilitys al no conseguir investigar el Whole

25.4. OpportunityWheel

Inherit from StimulationToy
"Toys-Stimulation"

circulo de oportunidad.
Nombre alternativo: Roulette

Objetivo
Generar Ideas forzando un DaliLink conectivo entre los Attribute comunes y su Challenge. Tener ideas puede ser delicado. El circulo de oportunidad Isolate al Randomly uno o dos atributos del Problem para su consideracion completa. Todos los demas atributos permanecen apilados, lo que permite comprender una idea nueva por vez. Permite obtener nuevas Relationship y Meaning. Conduce a explorar DaliAssociation que de ordinario no tendrian nada que ver con su problema, incrementa las Possibilitys de ver el problema de una manera nueva.

Procedimiento
Tecnica: Connection forzada. Pasos: 1) Exponer el problema/desafio a solucionar, 2) Draw un circulo numerado (del 1 al 12), 3) Elegir al azar dos atributos (diversos Aspects, incluyen sustancia, funcion, tiempo, responsabilidad, politica, etc), 4) Considere los atributos por separado y combinados. Haga asociaciones libres y siga haciendo conexiones hasta que aparezca una idea o el inicio de una linea de especulacion. La propagacion de las asociaciones depende de la fuerza del atributo inicial, y del DaliTime .Cuando los vinculos son fuertes, las asociaciones se extienden lejos y deprisa, 5) buscar un vinculo entre sus asociaciones y su problema

25.5. RandomStimulator

Inherit from StimulationToy
"Toys-Stimulation"

Conexion al azar (provocacion)

Objetivo
Forzar una Connection entre dos Concept desiguales y distintos para crear una nueva Idea. Para tener ideas originales, necesitara siempre una manera de crear nuevos PatternSet en su mente. Para obtener nuevos Approachs.

Procedimiento
Tecnica: Estimulacion al azar. Una manera de ver Relationships entre cosas diferentes. La Attention es la tecnica para mantener la concentracion para detectar las conexiones. Pasos: 1) seleccione una *Words* al azar, sin que tenga relevancia para el Problem. Ver palabras para establecer conexiones (RandomWord) , 2) Pensar y listar asociaciones con la palabra, 3) forzar las conexiones entre la palabra/DaliAssociation y el Subject en el que esta trabajando, 4) haga una *DaliList* de sus ideas. Otras formas de estimular la Juxtapose al azar de ideas

25.6. Ideatoons

Inherit from StimulationToy
"Toys-Stimulation"

Objetivo
Obtener ideas utilizando Abstract DaliSymbol en lugar de palabras. Libera el VisualThinking (muchas profesiones dependen de el), que se complementa al verbal. Ayuda a desarrollar una Perception mas profunda de cualquier Situation.

Procedimiento
Tecnica: DaliPattern language. El lenguaje de modelos es una tecnica de pensamiento visual. Fue inventada por Alexander, Ishikawa, y Silverstein para crear nuevos diseños. Es un artefacto util para ver relaciones nuevas y diferentes entre Attribute. Consiste en un numero de simbolos abstractos creados para sustituir DaliWord. Pasos: 1) dividir el desafio/proceso en atributos, 2) describir cada atributo dibujando un simbolo grafico abstracto, 3) Classify y reagrupar los simbolos graficos al Randomly en diversas relaciones, *Mix* y empareje los simbolos para generar Ideas, 4) Search ideas que se puedan vincular con el problema, intentar forzar Relationships, DaliAssociations libres. Anotar los Clusters que provoquen mas ideas, 5) Si esta estancado, añadir mas *DaliIcon* o comenzar nuevamente

26. "Toys-Intuitive"

26.1. IntuitiveWritting

Inherit from IntuitionExerciser
"Toys-Intuitive"

Manera de solucionar Problems utilizando la Intuition.

1. Relax (ver ChillingOut)
2. escribir el problema Concrete y concentrarse en el durante unos minutos
3. Annotate algunas Questions pertinentes al problema
   - que interesa mas?
   - que deberia hacer?
   - cuales son las alternativas?
4. esperar la Answer
5. anotar las respuestas a medida que vayan llegando. No analice ni piense
6. iterar volviendo a anotar preguntas

26.2. Dreamscape

Inherit from IntuitiveToy
"Toys-Intuitive"

viaje imaginario

Objetivo
Utilizar la Imagination, bajo la guia de la razon y la voluntad, para obtener mensajes del Unconscious. Se trata de aventuras guiadas de imagenes, que dan una oportunidad de expresarse al inconsciente. Las MentalImages que usted invoca son Signs para las Solutions. Ayuda a superar el calambre consciente

Procedimiento

Logica de Dredge de Ideas del inconsciente. Pasos:

1 Relax (ver ChillingOut),
2 Escribir el Problem (tan Objective como sea posible, como si fuera un periodista) y pedir al inconsciente una Answer al problema, un DaliSymbol o una MentalImage de como debe solucionarlo,
3 Hacer un Voyage guiado por medio de imagenes,
4 Aceptar cualquier mensaje que aparezca, no censure,
5 Utilizar la Imagination para que las imagenes sean lo mas claras y vividas posibles,
6 Conjurar otras imagenes hasta obtener imagenes no confusas,
7 Buscar DaliPatterns, Qualitys, Relationships y Signs utilizando las imagenes y simbolos como StartingPoint para la DaliAssociation libre. Puede llevar DaliTime que las imagenes y su significado se pongan en claro; a veces tendra que esperar que otras imagenes proporcionen un Context

Viaje guiado por imagenes:

Obtener imagenes a partir del Exercise de realizar un viaje guiado utilizando Scenarios situados en playas, vacaciones, viajes, viajes espaciales, misterios, o lo que sea.

Lo clave del escenario es que se involucren tantos sentidos como sea posible en un Habitat imaginario, y guiar su imaginacion para que busque de forma activa mensajes e imagenes en su inconsciente

Imagery Trek: Involves taking a journey far from the challenge and developing novel Relationships as a result. (CAPS, 2000)

PIEZA (Weblog Clarin):
Comercial impactante el de Ford. Más que por lo que golpea, por lo que seduce. Y en ello no tiene poco que ver 'Turn my head', el tema de Live que sirve de soporte Emotional a un minuto y medio de **onirismo** puro y del bueno. Siempre he descreído de los comerciales que "entran" por la banda musical, y este no es la excepción. También de los que buscan la trascendencia per se. 'Vivir es moverse' (*Slogan*) es una premisa a mitad de camino entre lo indiscutible y lo vano, el lugar favorito por excelencia de la *Advertising*. En el mismo sentido, el 'Seguí moviéndote' del cierre propone, igualmente, una invitación tan seductora como abstracta. Nada de esto invalida el buen y arduo trabajo en la dirección de Pucho Mentasti y de Franco Bittolo (animación) en la creación de una estética diferenciadora y en la construcción de un relato (Story) más que interesante.

Mis Notas

INFOBRAND 2007. Volar es un buen presagio en el mundo de lo onírico y es eso lo que muchas *Brand* están transmitiendo con sus *AdvertisingMessage*, enmarcados en diferentes comerciales donde objetos, personas o ideas toman vuelo por sí mismas. Viento es la propuesta de JWT para Ford, Eyectadas es la de VegaOlmosPonce para Axe y Globos la de Santo para Lux. También Ogilvy usó la estrategia de volar para Fanta y El Cielo para Banco Provincia

26.3. DaliImagery

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
interpretar las DaliAssociation y Combination casuales de HypnogogicImage para hacer surgir nuevos pensamientos

Procedimiento
1) pensar en el Problem: pensar en su progreso, sus Obstacles, sus Alternatives y demas
2) apartarse del problema y relajarse. Puede utilizar Relax
3) calle a su mente (no pensar en lo que sucedió durante el dia o en sus preguntas y problemas)
4) tranquilizar los ojos: alcanzar una ausencia total de cualquier clase de atencion voluntaria. Entre en el estado hipnogogico y despertarse a tiempo (ver como puede "soportarse" esto !!! Lo tradicional es sostener una cuchara...)
5) registrar sus Experiences inmediatamente despues de que se produzcan (podria tratarse de patrones, nubes de colores u objetos)
6) busque el DaliLink asociativo: anotar las primeras cosas que se le ocurran despues de la experiencia. Buscar vinculos y conexiones con su problema. Haga HypnogogicQuestions

Tratar las HypnogogicImages como Facts, pero no hacer Assumptions sobre los mismos, salvo los que haya experimentado y que de algun modo han de tener sentido. No siempre sera capaz de convertir las imagenes en Ideas que tengan Meaning. A veces el mensaje puede ser demasiado dificil de vincular con su Situation presente

Nota de lecturas

Dalí: 'El creciente y todopoderoso impulso del ensueño (Dream) y el Myth empezó a mezclarse de modo tan continuo e imperioso con la vida de cada instante, que posteriormente me ha sido con frecuencia imposible saber cómo empieza la Reality y donde termina lo imaginario' 'Este hábito de transformar, activa y deliberadamente, la apreciación de la realidad exterior en virtud de Game con la Perception y pseudo-alucinaciones controladas, cristalizó en una técnica clásica al servicio de *imágenes inconscientes*, con el fin de materializar, con el ansia de precisión más imperialista, las imágenes de la irracionalidad concreta'. 'La realidad del mundo exterior sirve como ilustración y prueba, y está puesta al servicio de la realidad de nuestro espíritu'. 'Las propias imágenes de la realidad dependen del grado de nuestra facultad *paranoica* y que, no obstante, teóricamente un individuo dotado con un grado suficiente de la citada facultad podría, según su deseo, ver cambiar sucesivamente la forma de un objeto tomado de la realidad, tal y como ocurre en el caso de la alucinación voluntaria, pero con la particularidad de índole más grave, en el sentido destructor, de que las diversas formas que puede adquirir el objeto en cuestión serán controlables y reconocibles para todo el mundo, desde el momento en que el paranoico las haya simplemente indicado'. El paranoico se encuentra viviendo 'realmente' acosado por imágenes, escenas o figuras 'persecutorias', que son los que representan aquello no aceptable en uno mismo. Dalí eligió la paranoia porque explicaba perfectamente el personaje que le permitiría seguir enmascarado y que expresaba con precisión el mito 'científico' y dolor ante el desastre social de su época. Dalí ya no puede continuar inmerso solo en el imaginario . El método paranoico-crítico explica la aproximación 'racional' al mundo del símbolo, alejándolo de la experiencia directa con el mundo del inconsciente, de los sueños y de las producciones automáticas. Se acerca a la 'ciencia' oficial porque capta que en este desolador momento , tan solo los físicos y los matemáticos son respetados por 'imaginar'.Dalí lo definió así: '**Actividad paranoico-crítica**: método espontáneo de conocimiento irracional basado en la asociación interpretativa-crítica de los fenómenos delirantes'. Según Dalí la posición del artista debería ser, en un primer momento, una apertura no controlada a las asociaciones e imágenes inconscientes En un segundo momento, el artista debería aplicar la inteligencia racional al Analysis del material irracional, sistematizándolo y haciéndolo inteligible.'La actividad crítica interviene únicamente como líquido revelador de imágenes, asociaciones, coherencias y sutilezas sistemáticas graves y ya existentes en el minuto en que se produce la instantaneidad delirante'.

26.4. DreamDiary

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo

Los Dreams revelan cosas que no sabiamos que sabiamos. Puede ser que nuestro primer modo de Think fuera la imagineria simbolica; una razon, quiza, por la que la poesia puede emocionarnos como lo hace

Procedimiento
1. Escribir una Question sobre el Problem: hacer trabajar la mente consciente antes de utilizar el Unconscious, 2. Si no recuerda los sueños, despertarse treinta minutos antes (DaliTime), 3. registrar el sueño en un diario de sueños, 4. hagase las siguientes preguntas con respecto al sueño, 5. tomar una o dos MentalImage o ideas del sueño y haga DaliAssociations libres partiendo de ellas, 6. Mantener actualizado el diario

Ver http://en.wikipedia.org/wiki/Dream_journal y pintura de Dalí

'Por eso es que Sinesio, acaso siguiendo el ejemplo del excéntrico Elio Arístides, insta a sus lectores a tener un diario de noche. Extrañamente el noctario, a diferencia del diario, no se ha consolidado como género literario.'

26.5. IntuitiveToy

Inherit from CreativeToy
"Toys-Intuitive"

permiten conectar con el Unconscious y encontrar las Ideas que ya tiene. aprovecha la capacidad del hemisferio derecho del cerebro para percibir intuiciones y Solutions completas, repentinas, que parten del inconsciente

Notas: Implementarlas como Games?

26.6. AttentionExerciser

Inherit from Exerciser
"Toys-Intuitive"

Objetivo
prestar atencion al Habitat

Procedimiento
Observar una Picture o Photo detallada - Fijar una TimeAlarm para terminar el tiempo de observacion - Apartar la Image - Luego, recordar la Experience de la imagen

26.7. PersonalMentor

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
Personificar el Unconscious para Organize las formas irregulares del mismo en formas regulares (PsicoSynthesize), y recoger la informacion para Solve Problem. Utilizando un mentor imaginario podra: a) incrementar el acceso a los datos e informacion del inconsciente, b) hacer DaliAssociations libres mas fluidas, c) intensificar la capacidad de utilizar MentalImage, d) disminuir inhibiciones y NegativeThoughts, e) intensificar la Motivation, f) experimentar la existencia de formas diferentes con niveles mas profundos de comprension

Procedimiento
Se utiliza la Imagination para crear una ruta entre el consciente y el inconsciente. Puede crear un Mentor personal para que le ayude a crear imagenes asociativas cuando se encuentre en un estado de vigilia. Elija a quien quiera, vivo o muerto, real o de ficcion. Para invocar al mentor personal, hacer lo siguiente: 1. Relax (no necesita ser a un nivel profundo, puede utilizar el sindrome de la gelatina), 2. Imagine al mentor y preguntele sobre la Solution al problema, 3. Iniciar un breve dialogo con el mentor, intercambiando detalles del problema (haga que sea tan real como sea posible) 4. Prestar atencion a lo que el mentor diga (esto impedira que la Experience siga siendo una fantasia pasiva), 5. Llevar la conversacion a un final

Mis Notas

Ventajas de un Mentor virtual: no se estresa bajo Presure, y son menos costosos (DaliTime) que el boca a boca de un Expert. Sin embargo, no son "silver bullets": ayudan a Learn y Adopt DaliProcess. Esto habilita poder usar DaliProcess no solo a las grandes empresas.

26.8. ChillingOut

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
Producir ondas cerebrales lentas y profundas que tranquilizan la mente, y ver las Solutions que ya estan alli. Puede resolverse cualquier problema utilizando la relajacion y la meditacion

Procedimiento
Promover las ondas alfa mediante: 1. Habitat silencioso y tranquilo, 2. una tecnica mental de Relax, 3. una actitud pasiva: vaciar la mente, no recrearse en los Thought a medida que pasan por la mente consciente, 4. una posicion confortable: posicion para permanecer quieto por lo menos quince minutos sin dormirse (DaliTime)

26.9. IntuitionExerciser

Inherit from Exerciser
"Toys-Intuitive"

Objetivo
Utilizar la Intuition significa prestar atencion a los Feeling, conocerlos, y saber como Ud. los aplica. La intuicion es utilizada por directivos para: 1.ayudar a detectar la existencia de un Problem, 2. comportarse rapidamente segun DaliPattern de conducta bien aprendidos, 3. Synthesize retazos aislados de datos y Experience en una imagen integrada, 4. comprobar los Results del analisis Rational, 5. presentar una QuickSolution

Procedimiento
Una Assumption importante es que Ud. ya sabe la Answer al problema (ver IntuitiveSolutionComponent). La intuicion hay que desarrollarla y combinarla con la razon.

Pasos 1. desarrollo: practique habilidades intuitivas haciendo conjeturas antes de que una Situation haya sido completamente Analyzed (ver IntuitionExerciser), 2. Combine la intuicion con la razon, la conceptualizacion creativa eficaz exige incorporar la razon y la logica, asi como la intuicion y los sentimientos. Otra tecnica es IntuitiveWritting

Para ejercitar la intuicion pruebe hacerse YesNoQuestions de las que ya sepa las respuestas:

1. Observe la Ways en que obtiene las respuestas
2. Concentrese en obtener respuestas futuras de la misma forma

Haga lo mismo con elecciones que haya hecho. Probar luego con una serie de elecciones sencillas que no haya hecho antes

Meetings

Antes de una reunion intente predecir
- el Humor de las demas Person que asistiran,
- como iran vestidos,
- quien sera Positive y quien Negative
- Who sera el mejor preparado
- intuya las posiciones de cada uno y de los Result de la reunion

26.10. ColorWheel

Inherit from Illusion
"Toys-Intuitive"

Es un anillo compuesto por espacios balncos y negros de distintos tamanos, que, al hacerlo girar, se produce una ilusion de colores pastel claros (casi todo el mundo puede crear esta ilusion)

(ver pag. 281)

Ver tambien ColorJacuzzi

26.11. FantasyQuestions

Inherit from IntuitiveToy
"Toys-Intuitive"

Preguntas fantasticas

Objetivo
Dirigir la Imagination hacia un Goal deseado, abandonando las Routine de mirar las cosas, sobrepasar lo posible, e intentar alcanzar lo imposible

Procedimiento
Permitirse la libertad de conceptualizar sin juzgar las Ideas en terminos del Worlds real. Pasos: 1. Estipular el Problem redactandolo en la forma "de que otra manera puedo...", 2. Hacer una *ScenarioList* de "Y que pasaria si... ?" como le sea posible, 3. Intentar responder a las preguntas que presentan los Scenarios

26.12. HieroglyphicBook

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
Utilizar una rica fuente de objetos (como los jeroglificos) que invitan a su Imagination a hacer DaliAssociation libres de Ideas

Procedimiento
1. Escribir el Problem a Solve, 2. Elegir un DaliSet de jeroglificos, 3. Examinar atentamente la ilustracion de los Hieroglyph, y luego volver a redactar el problema, 4. vaciar la mente de todas las distracciones y concentrese en el problema, 5. traducir cada linea de los jeroglificos (piense que cada linea fue escrita especialmente para Ud), 6. cuando interprete cada jeroglifico, haga asociaciones libres partiendo de el. Este alerta para detectar Parts que le dejen perplejo, SubjectQuestion, 7. escribir las interpretaciones, luego Combine en una interpretacion que lo incluya todo, ver de lograr una Narrative que puede que contenga la Solution al problema

26.13. Sketcher

Inherit from IntuitiveToy
"Toys-Intuitive"

Dibujos. Davinci Technique

Objetivo
Draw/Sketch para poner las Abstract Ideas bajo una forma Tangible, dibujar es una forma de hablar consigo mismo, la concepcion grafica es complementaria a la concepcion Verbal y puede ayudar a reunir nuevas ideas. Una mente activa permite que la informacion entrante se organice en un nuevo Cluster, dando origen a nuevas PointOfView e ideas, las imagenes es un buen medio para hacerlo. Una vez que sus Thoughts subconscientes se expresan por medio de Images puede colocarles ideas conscientes, Analogy o Metaphors. Esto le permite organizar pensamientos diferentes y empezar a Imagine nuevas Possibilitys y Solutions

Procedimiento
Pasos: 1. Repasar el Problem, escribirlo y reflexionar: "que es lo que no encaja ?", "cuales son los Obstacles principales?","lo desconocido?","que es lo que quiero entender?", 2. Relax (ver ChillingOut), 3. Dejar que la Intuition le ofrezca imagenes, escenas y DaliSymbols que representen su Situation. 4. Proporcionar un formato para el problema dibujando un Limit o frontera. El proposito es separar el problema de lo que lo rodea y dejar que se concentre en el, 5.Draw como quiere hacerlo la mente, 6.Realize tantos dibujos como considere suficiente, 7. Examinar el dibujo, que es un mensaje del Unconscious, 8. Escribir la primera DaliWord que le venga a la mente para cada imagen, simbolo, linea, o estructura, 9. Combine todas las palabras y escribir un DaliParagraph, haciendo asociaciones libres, revisar el parrafo hasta que este convencido de que el dibujo y las palabras representan los mismos pensamientos en dos lenguajes diferentes: el verbal y el Visual, 10. Pensar en la manera en que lo que ha escrito se relaciona con su problema. Ha cambiado su punto de vista? Tiene ideas nuevas ? Nuevas Perceptions? Surprises? Que partes le intrigan? Que esta fuera de lugar?

Notas de lectura:
Itten (Bauhaus) buscaba liberar la Creative de los estudiantes mediante un retorno a la infancia, mediante la introducción de Explore elementales de formas y materiales, el

automatismo, el Sketch a ciegas'. Itten y Kandinsky se inspiraron en los métodos de dibujo pedagógico de Friederich Fröbel, creador de los kindergarden'los jardines de infancia' a mediados del siglo XIX

26.14. IdeaIncubator

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
Utilizar el Principio de incubacion para ayudar a romper las limitaciones artificiales que Ud. se impone a si mismo, volver a la mente menos frenetica y mas capaz de manejar Concepts, DaliPatterns, incluso Combinations ridiculas de Thoughts que constituyen una gran ayuda para la creatividad

Procedimiento
Pasos: 1. Identificar un Problem, Imagine un Worlds donde el mismo este solucionado, si puede hacerlo sera empujado subconscientemente hacia una Answer creativa, 2. Prepararse: Collect toda la informacion y literatura disponible sobre el Subject. Lea, hable con otros, haga Questions, Research tanto como pueda: trabajar de manera consciente y tan intensamente como pueda en el problema, 3. de instrucciones a la mente para que encuentre la Solution, 4. Incubate, suelte el problema, no trabaje en el, Forget durante un DaliTime (largo o corto), la incubacion debe producirse y lo hara

PRINCIPIO DE INCUBACION
Muchas personas informan que sus mejores ideas llegan cuando no estan pensando en solucionar problemas. Esto es debido al principio de incubacion que funciona porque la mente subconsciente esta continuamente procesando informacion.

Hay que dejar de lado el problema durante una cuantas horas, dias, o semanas, y pasar a otros DaliProject. Esto permite que el Unconscious siga trabajando en el problema original, y cuanto mas interesado este en solucionarlo mas probable es que el subconsciente genere ideas

Beneficios de la incubacion

1. ayuda a poner el problema en Context, dejar "cocinar" la solucion
2. poner al subconsciente a trabajar en el problema
3. al regresar al problema es probable que haya desarrollado una PointOfView diferente
4. puede ayudar a hacer realidad Goals personales

· Annotate un objetivo importante
· describir la Situation ideal exactamente como quisiera que fuera cuando hubiera sucedido y con tantos detalles como sea posible
· guardar la anotacion, y olvidarse. Mucho tiempo despues, cuando encuentre y lea el papel, puede quedar sorprendido al descubrir que su objetivo se ha hecho realidad de algun modo

26.15. ColorJacuzzi

Inherit from IntuitiveToy
"Toys-Intuitive"

Baño de color. Visualizacion Creativa

Objetivo
Cuando las Ideas son escasas, regar el cerebro concentrandose en objetos de un determinado color y buscar DaliLinks entre ellos y el Problem

Procedimiento
Pasos: 1. Relax (ver ChillingOut), 2. Seleccionar uno de los colores basicos y visualice el color y sus ColorQuality, y digase a si mismo que produce las cualidades de dicho color, 3. Limpiar la mente de pensamientos negativos dejando que el color lave la mente, 4. Afirmacion de la cualidad deseada, crease las Affirmations a medida que las formule, y que el color tiene el poder de crear su Quality dentro de Ud. Otra tecnica: 1. seleccionar un color utilizando el ColorWheel (o al azar si no puede hacer uso del mismo), 2. Concentrarse en el color durante todo un dia (DaliTime), buscar tantos objetos como le sea posible que sean de ese color o lo contengan, 3. Search Relationships y Connections entre los objetos de color y su problema, 4. Desarrollar una cadena de Thoughts sobre los objetos y el problema hasta producir ideas

26.16. AnalogyMixer

Inherit from IntuitiveToy
"Toys-Intuitive"

Objetivo
Convertir lo familiar en extraño, incrementar las probabilidades de ver el Problem en un nuevo Context, combinando Tipos de Analogy, cuanto mas extraña sean estas (mayor es la distancia entre el problema y el ejemplo) mayor es la probabilidad de generar una idea unica. Puede considerarse como un servicio publico para la mente, algo de primera necesidad, que proporciona MentalImages y Experiences

Procedimiento
Pasos para la *DirectAnalogy*: 1. enunciar el problema, 2. elegir una DaliWord o DaliPhrase del enunciado del problema, 3. elegir uno de los ParallelWorlds distante, 4. hacer una ImageList que asocie con el campo elegido, y luego elegir una o mas que sean especialmente atractivas, describir la analogia con tanto detalle como sea posible, 5. buscar similitudes y Connections entre los dos DaliComponent de la analogia (Think facilmente, no en forma ardua)

27. "Problem-Business"

27.1. PracticeFieldForProjectManagementGoodPractice

Inherit from BusinessGoodPractice
"Problem-Business"

A PracticeField for DaliProject management (Planning) should lead teams to take different actions and make different decisions. Some of the potential areas that teams could start to take action based on the *ProjectSystemStructure* are:

· Reschedule Activity to put 'Scope discovery' activities closer to the front of the project
· Execute some Risk Analysis
· Come up with an Approach for errors and rework especially under PlanSchedule Pressure.
· Clearly articulate the Valuable of the Outcome and the elements (KeyElement) of that value

· Compress the schedule by using more overlap where progress triggers can be identified

27.2. StrategyNarrative

Inherit from Narrative
"Problem-Business"

strategic discourse tends to adopt a variety of forms. As a narrative form, strategy seems to stand somewhere between theatrical Drama, the historical *Novel*, futurist Fantasy, and autobiography. Inasmuch as it prescribes "parts" for different DaliCharacters, it leans toward the dramatic.

Its traditional emphasis on forecasting aligns it with visionary novels having a prospective, forward looking focus. And when emergent, retrospectively focused strategies are considered, a sense of historical narrative is invoked. Regardless of the particular narrative camp a strategy lies in, however, it can be considered a form of fiction. While this is probably obvious for prospective, forward-based strategy, even *EmergentStrategy* can be considered fictional: to identify an emergent strategy requires labelling specific organizational actions as "strategic" (not just financial or operational), highlighting, juxtaposing (Juxtapose), and Linking (DaliLink) them in certain ways, convincing others that this is the way things have happened, and that this account should be the Template from which new actions should be considered. In other words, strategists working from an emergent perspective Enact fictional Futures from Creative Interpretations of the Past

Several respected theorists have called for reconceptualizing the Strategy enterprise. Traditional conceptualizations of strategy have tended towards notions of fit ("How might we fit into this or that Surroundings"), prediction ("What is ahead? Where will we be then?") and competition (How might we rule the roost, survive within the pecking order, or gracefully "chicken out ?"). In contrast, a narrative view of strategy stresses how DaliLanguage is used to construct Meaning; consequently, it explores ways in which organizational stakeholders create a discourse of direction (whether about becoming, being, or having been) to Understand and Influence one anothers' actions. Whereas traditional strategy frameworks virtually ignore the role of language in strategic decision making, a narrative approach assumes that tellings of strategy fundamentally influence strategic choice and action, often in unconscious ways. . As authors of fiction, strategists are subject to the same basic challenge facing other fictionalist writers: how to develop an engaging, compelling account, one that readers can willingly buy into and implement. From a narrative PointOfView, the successful strategic Story may depend less on tools like comprehensive scanning, objective Planning, or meticulous Control/feedback systems and more on whether it stands out from other organizational stories, is Persuasive (Persuasion), and invokes retelling. What the story revolves around, how it is put together, and the way it is told all determine whether it becomes one worth listening to, remembering, and acting upon. Thus, strategic effectiveness from a narrative perspective is intimately tied to acceptance, approval, and adoption. Further, this approach problematizes unitarist notions of strategic Success it asks us contextualize success, to view success as a social construction that is tied to specific cultural Beliefs and Practices

27.3. Competitors

Inherit from Business
"Problem-Business"

an organization or country that is engaged in commercial or economic competition with others

Referencias: ProblemRegistry, IdeaMatrix, DecisionForce, FeedbackQuestionCategory, IdeaRegistry

Blue Ocean Strategy is a business Strategy book that promotes a systematic approach "for making the competition irrelevant... invita a las *Brand* a conseguir el éxito a través de la no competencia y de la generación de nuevos Market vírgenes. (no es una teoría, incorpora conceptos conocidos en una metáfora poderosa)

ScienceOfQualitiesApproach: Clearly the metaphors are shifting here from competition and survival to Creative emergence and expression of appropriate novelty.

27.4. Party

Inherit from Person
"Problem-Business"

a Person or People forming one side in an agreement

27.5. Client

Inherit from Person
"Problem-Business"

a Person or organization using the services of a person or company

Referencias: IdeaMatrix, MarketingFeedbackQuestionCategory, IdeaRegistry

27.6. BusinessModel

Inherit from Schema
"Problem-Business"

a conceptual tool that contains a big set of elements and their relationships and allows expressing the business logic of a specific firm. It is a description of the value a company offers to one or several segments of customers and of the architecture of the firm and its network of partners for creating, marketing, and delivering this value and relationship capital, to generate profitable and sustainable revenue streams

27.7. RationalProduct

Inherit from Product
"Problem-Business"

productos verbales, numericos, analiticos y cognitivos para los que el cliente desea informacion y datos (autos, ordenadores, camaras)

Referencias: IdeaMatrix

27.8. Market

Inherit from Context
"Problem-Business"

a demand for a particular commodity or Service

IdeaMatrix, identificar vacios en el mercado
KeywordMatrix, Definir y organizar los negocios en una matriz de acuerdo con los productos, servicios, mercados, funciones y tecnologias
Magnify, Obtener variedades de producto de forma que el mercado los acepte
utilizarlo-Put- para otros usos, Otros mercados?
definir el Business, Los negocios y los mercados no son estaticos, se producen cambios. El objetivo es saber la manera de buscar los cambios, una vez hecho esto se ven.
FeedbackQuestionCategory, Piensa que es mejor que otras que estan en el mercado? Hasta que punto esta el mercado preparado para esto?
OPUS, una tecnica de investigacion de mercado

Notas de lectura:

A market is defined by a series of **submarket**s, if, when a Product is deleted from a submarket, its former consumers are more likely to buy again in that submarket than would be predicted by market share.
Ejemplo:
A (40%) B (20%) C (20%) D (20%)
When A is unavailable, M/S of B will be increased more than 13.3%=40 20 (20+20+20).
If there is no market structure, M/S of A will go to B,C, and D equally.

27.9. Product

Inherit from Merchandise
"Problem-Business"

an article or substance that is manufactured or refined for sale

Puede pensarse un producto como un objeto rodeado por un racimo de procesos (como publicidad, marketing), como los cuadrados que rodean las figuras de la ilustracion(SCAMPER6). A veces, cuando estos procesos se minimizan, la calidad del producto (el cuadrado interior) al que rodean se percibe como mayor de lo que en realidad es.

Posibles (categorias) de Product (tomado de fepirosario):
1. Alimentos, comidas y lácteos.
2. Golosinas, confituras y snacks.
3. Bebidas alcohólicas, tabaco y cigarrillos.
4. Bebidas no alcohólicas.
5. Productos de higiene doméstica e institucional. Productos de higiene personal, belleza, cosmética y perfumería.
6. Mobiliario, equipamiento y mantenimiento del hogar y la oficina, electrodomésticos, electrónica, video, audio, computación.
7. Artículos medicinales y farmacéuticos.
8. Vestimenta, calzado, joyas y accesorios personales.
9. Automóviles, camiones y motos. Accesorios y repuestos.
10. Productos agropecuarios, máquinas, equipos, herramientas, agroquímicos, semillas, insumos en general.

Referencias:
SCAMPER, Transformar un objeto, servicio, o producto en algo nuevo, utilizando tecnicas basadas en preguntas
IdeaMatrix, predecir la demanda de ideas de productos nuevos - posicionar el producto
KeywordMatrix, Definir y organizar los negocios en una matriz de acuerdo con los productos, servicios, mercados, funciones y tecnologias
Magnify,Obtener variedades de producto de forma que el mercado los acepte
eliminar o reducir al minimo, Puede pensarse un producto como un objeto rodeado por un racimo de procesos (como publicidad, marketing)
definir el Business
Forces que tienen algun impacto sobre la desicion, lineas de producto
Metodos para obtener Feedback, creo que mi producto es superior a la marca X porque...
secciones del IdeaRegistry

Notas de lectura:

The concept of creativity in a Business sense has to be grounded in what the social system is willing to accept (Field). It is therefore necessary for a creative Idea or Product to be accepted. Accepted products are products that are successfully commercialised. Diffused products are those that start to develop a longer-term meaning in society

We are manipulating our reality to produce a new Product that exists also within that same reality: debe poder identificarse los materiales (RawMaterial), el proceso (CreativeProcess), y el resultado (Outcome)

Organic Creative **product:** It has a central core of Meaning around which the Whole of the product is Organized. (Dacey, 1989)

27.10. LowEndProduct

Inherit from Product
"Problem-Business"

baja involucracion: Products menos caros (domesticos normales)

Referencias: IdeaMatrix

27.11. Positioning

Inherit from MentalImage
"Problem-Business"
labels: Domain Specific: **CTS Policy**

In marketing, positioning has come to mean the process by which marketers try to create an image or identity in the minds of their target Market for its Product, *Brand*, or organization. It is the 'relative competitive comparison' their product occupies in a given market as perceived by the target market.

Positioning is one of the most common forms of advertising. It was developed in the 1970's and is still widely used today. In positioning one brand will take its product and 'position' it against a competing product.

- An example of positioning can be found in the rental car company 'Avis" store slogan. With 'Hertz' car company being the leader in rental car services, Avis took their number two position and used it to their advantage by creating the slogan, 'When you're number two, you try harder.'

Brand Asset Valuator (BAV)
Un sistema que mide el posicionamiento de las diferentes *Brand* y categorías así como su desarrollo. BAV es una herramienta creada por **Young & Rubicam**. Postula que las marcas se desarrollan en la mente (*BrandImage*) del consumidor siguiendo las siguientes Stages: diferenciación, relevancia, estima y conocimiento.

CTS Policy

Positioning como Sequence de *SocialInteraction*

27.12. Service

Inherit from Merchandise
"Problem-Business"

work done for a customer other than manufacturing

Posibles (categorias) de Services (tomado de fepirosario):
11. Instituciones y servicios financieros, productos financieros, seguros, medicina prepaga, loterías y sorteos.
12. Telefonía y comunicación. Compañías de servicios públicos y privados con fines de lucro.
13. Comercios al público, tiendas y supermercados.
14. Medios de comunicación.
15. Educación, recreación, tiempo libre y ocio.
16. Transporte, viajes y turismo.
17. Servicios profesionales, agropecuarios y a la producción en general.
18. Institucional e MentalImage Corporativa.
19. Bien Público. Mensajes gubernamentales, políticos y religiosos.
20. Campañas.
Referencias:
SCAMPER, Transformar un objeto, servicio, o producto en algo nuevo, utilizando tecnicas basadas en preguntas
KeywordMatrix, Definir y organizar los negocios en una matriz de acuerdo con los productos, servicios, mercados, funciones y tecnologias
Combine, combinacion de ideas, bienes, o servicios que previamente no estaban relacionados
Reorder/Reverse, a ideas, bienes y servicios
definir el Business
secciones del IdeaRegistry

Nota de lectura:

The importance of the development of service Products is only just being appreciated in the service sector. 'Many service companies do not even realise that they are involved in Design when they consider new service products. They do not have the Ethos that industry has, so it must be remembered that those in the service sector, in many cases being unfamiliar with the whole concept of developing new services in a structured manner, need extra and specific guidance.'

27.13. TalentCostFactor

Inherit from CostFactor
"Problem-Business"

talento necesario

27.14. NewProductPerformanceFactor

Inherit from Factor
"Problem-Business"

a wide variety of factors influence the outcome of new Product development activities. These determinants usually involve some combination of Strategy, development DaliProcess, Organizational, environmental (Surroundings), and Market factors.

A **failure** is defined as: (1) a product that was totally rejected by the Market and ceased to exist, or (2) a product that failed in market tests, resulting in a decision to abort its introduction. Only products that generated substantial positive financial Results were defined as **successes**

A major comparative study was termed Project Sappho examined successes and failures in the area of industrial Innovation. Dominant factors were

(1) understanding of User Needs,
(2) attention to Marketing,
(3) efficient development work,
(4) use of outside advice and technology, and
(5) seniority of innovators

A more extensive classification of the determinants of product success/failure include contribution of the Idea itself, and the circumstances of its emergence, as predictive of actual market Results. Determinants of success and failure used to predict market success are classified into three groups:

(1) *IdeaFactor*

(2) *ProjectFactor*
(3) *MarketFactor*

These early determinants allow for the prediction of an idea's market potential in the very first Stages of its emergence. It is not argued that market response can be predicted accurately without market research. However, by using the early determinants, ideas can be screened before progressing to the Concept level of development and market testing. Further, the incorporation of early determinants into models of new concept valuation (using project-level determinants) is likely to increase their predictive power even if applied later in the process of product development

27.15. MarketingFeedbackQuestionCategory

Inherit from FeedbackQuestionCategory
"Problem-Business"

Marketing

- Como deberia ser realizado?
- Posibles Obstacles, objeciones y Preoccupations?
- Tiene un atractivo natural de ventas? Hasta que punto esta el Market preparado para esto? Pueden permitirselo los Clients? Lo compraran los clientes?
- La Opportunity temporal, es un facto?
- Existen posibles dificultades o resistencia de los usuarios?
- Que puede ir bien?
- Que puede ir mal?
- Quien deberia estar involucrado?
- Que Programm especiales de marketing puede Ud. imaginar?
- Cuales son los Competitors?

27.16. BusinessOpportunity

Inherit from Opportunity
"Problem-Business"

Business Opportunity

Referencias: ContentAnalysis, FutureScenario, Feedback

Scrapbook

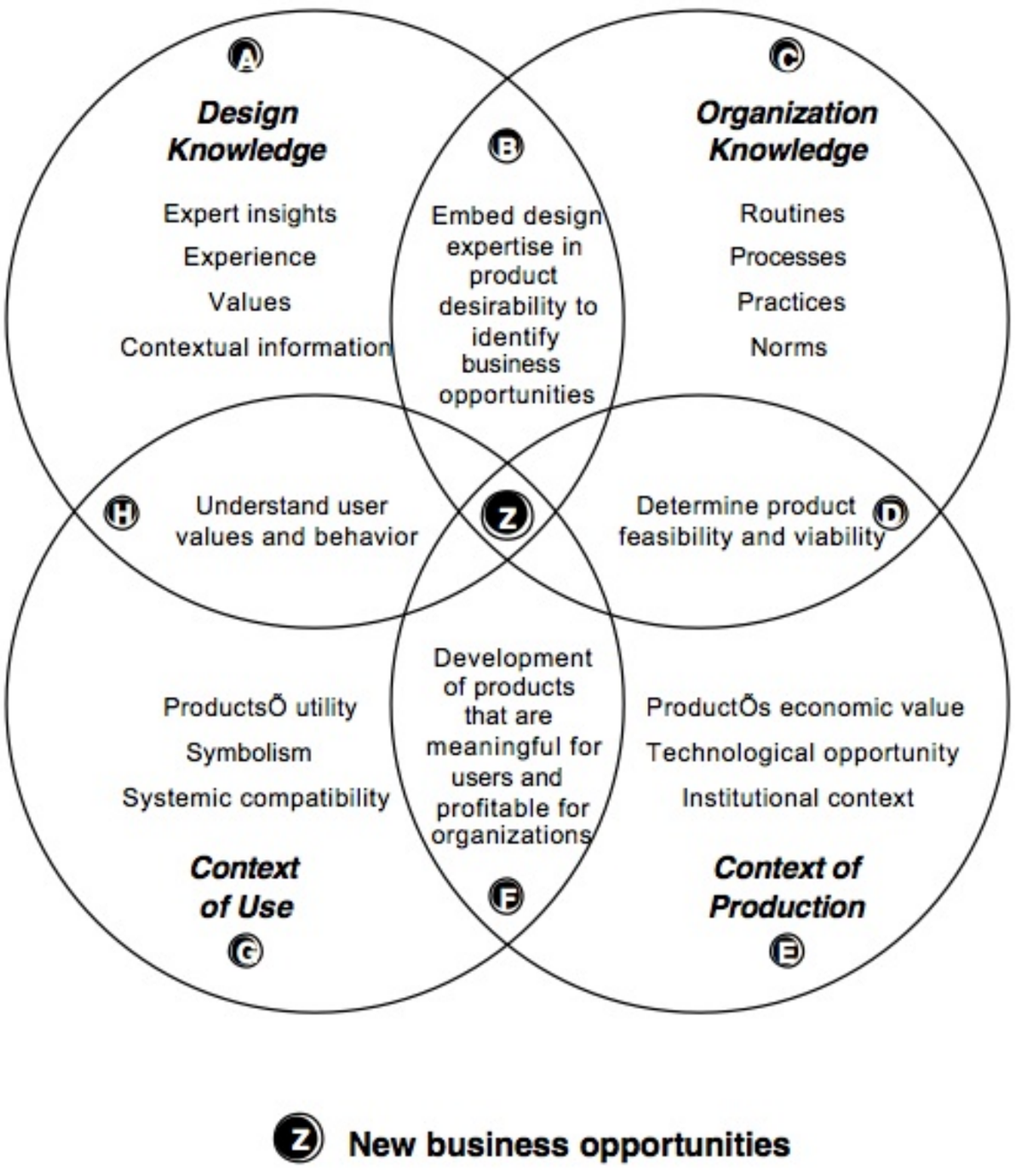

Fig. 24-BusinessOpportunity1

27.17. Strategy

Inherit from Concept
"Problem-Business"
labels: Author: **Henry Mintzberg** Domain Specific: **CTS**

a Plan of action or Policy designed to achieve a major or overall aim (Goal)

Referencias:
ForceFieldAnalysis

Strategy: "A general Plan of action in which the sequence of Solution activities (Step) is laid down." (Creativity Encyclopedia, 1999)

Notas de lectura:

Alguien, ademas de usted, esta pensando igual que usted, al mismo tiempo que usted, acerca de la misma Situation que usted. Esencialmente se trata de como diseÒar su Interaction con esa otra Person o People, que propondra situaciones que usted debera Imagine y contrarrestar y, a su vez, usted ofrecera las suyas tratando de ganar (**PAENZA**)

When we follow the **war metaphor**, we reduce creativity to a question of tactics'-the speedy deployment of weapons to the troops. Time is of the essence in engaging the enemy, and the weapons must be dispatched immediately. A consultant dealing with a business executive guided by this metaphor will find it a real challenge to raise more *strategic concerns*. The constellation "war/tactics/weapons acquisition" accelerates the temporal dynamic (DaliTime), eliminating any possibility for certain kinds of Creative education. In the heat of a battle-forged urgency, there is no chance to Explore a wide range of options (Alternative), to rethink the whole enterprise

un elemento importante es replantear el DaliProcess mediante el cual se Design las estrategias. Puede llegar a ser argumentado que sin un proceso lo suficientemente robusto, es poco posible que algo sustancial se produzca. Los procesos de planificación estratégica no deberían ser diseñados para definir una estrategia. **Henry Mintzberg**, considera que la expresión "planificación estratégica" es en sí misma una contradicción. Él argumenta que las verdaderas estrategias rara vez se diseñan en salas de Meeting corporativas, sino que por el contrario es más probable que se "cocinen" de forma informal y con frecuencia en tiempo real en las Conversations de pasillo, en reuniones de grupos de trabajo, o en los momentos de silencio y Reflection durante los vuelos intercontinentales. sin embargo, el objeto del planeamiento formal serian dos: **1)** desarrollar "mentes preparadas" es decir, en asegurarse de que los responsables de la toma de decisiones posean un conocimiento sólido del Business, y **2)** incrementar la capacidad de Innovation de las estrategias de la compañía (no se sabe si las empresas cumplen con ambos objetivos).

Mis Notas

CREATE. La estrategia tiene que ver con el largo plazo, es Systemica, y Complex. No pretende resolver Problem puntuales, sino acompañar a la empresa en su evolucion

CTS

Henry Mintzberg: La Strategy como GenerativeSequence, enfatiza la DaliAction congruentes antes que el Analysis. Las empresas innovadoras, con frecuencia se lanzan a la acción, sin declarar antes sus intenciones formales. Cualquier tipo de empresa que enfrente un ambiente incierto y dinámico sería un buen candidato para crear estrategias con un patrón de actos y con un mínimo de intenciones. Los DaliPattern surgen de sus actividades; más adelante, estas estrategias de las subunidades podrían ser adoptadas por la organización entera. De ahí que exista la posibilidad, incluso en las organizaciones grandes, de que se creen estrategias, ante una relativa ausencia de intención. La estrategia define una posición; es decir, medio para ubicar a una organización en un "ambiente". La estrategia es una perspectiva (Umwelt), cuyo contenido no solo consiste en una posición elegida, sino también en un modo peculiar de percibir el mundo. "Los enfoques exitosos se convierten en un patrón de comportamiento que se hace cada vez más nuestra estrategia.". Ver tambien *CreativityTemplate*. Ña estrategia, como perspectiva, postula la temática de cómo se difunden las intenciones en un grupo de personas para que éstas sean compartidas como normas y valores sociales y cómo inculcan y aprenden los patrones de comportamiento al interior de ese grupo.

Las estrategias efectivas se desarrollan alrededor de pocos conceptos clave e impulsos, eso les da cohesión, equilibrio y claridad. No sólo comprende lo impredecible, sino también lo desconocido.

Scrapbook

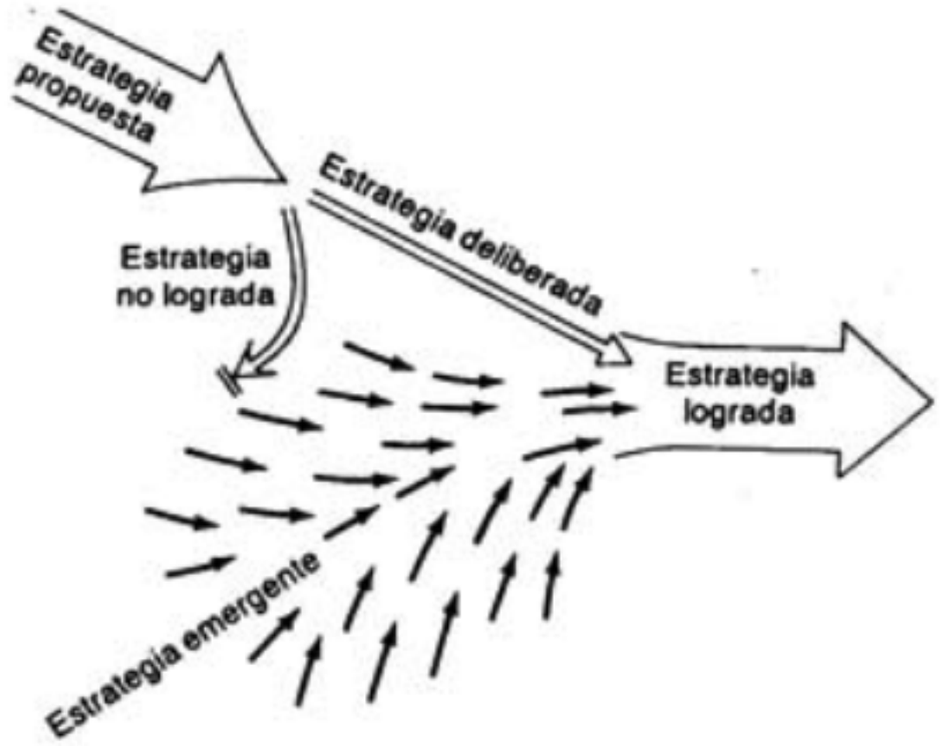

Fig. 25-Strategy1

27.18. Business

Inherit from Surroundings
"Problem-Business"

Los negocios pueden autodefinirse de acuerdo con los

- Products
- Services
- Markets
- Functions
- Technology

Los negocios y los mercados no son estaticos, se producen cambios. El objetivo es saber la manera de buscar los cambios, una vez hecho esto se ven.

Referencias:
ContentAnalysis, buscar tendencias, conexiones y paralelismos entre lo que se lee y nuestro problema, para luego buscar ideas, oportunidades y posibilidades de negocios
ObjectiveList, Focalizarse en problemas especificos de negocios que valgan la pena
KeywordMatrix, ideas eficaces debe saber cual es el negocio y que es lo que deberia ser

Notas de lectura:

Businesses tend to run as performance cultures. So people are driven by all kinds of measurement tools that don't create much space for Innovative Thinking. Yet people need to have Conversations about things that are really important (Dialogue)

Otl Aicher - Hay que saber comportarse mal. El arte siempre se ha comportado mal. De ello se deduce hoy que quien se comporta mal hace **arte**, es él una obra de arte. Sólo lo distinto no pasa inadvertido. Tal es la verdadera razón de la actual liaison entre arte y negocio. Negocios sólo los puede hacer quien es tan diferente como el arte

Holbrook: A business firm constitutes an obvious case of a dynamic open Complex adaptive System (DOCAS) composed of interacting parts that respond to a dynamically changing Market environment so as to survive by Adapting in ways that attain some sort of ecological niche

28. "Person"

28.1. Consumer

Inherit from Person
"Person"

a person who purchases Products and Services for personal use

Mis Notas

Hugo Kohan: El consumidor es una estructura deseante (Desire) y su motor es su insatisfacción permanente, hay Trends hacia el individualismo, la hipocrecía imperante, y el miedo por la pérdida de referencias.

28.2. People

Inherit from DaliObject
"Person"

conjunto de Person

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo
Feedback, la gente lo comprara porque...
IdeaPeople gente orientada hacia las ideass

28.3. CommunityOfPractice

Inherit from Community
"Person"
labels: Author: **Wenger** Author: **Suchman** Author: **Bordieu**

A group of individuals participating in communal activity, and experiencing/continuously creating their shared IdentityQuality through engaging in and contributing to the Practices of their communities. People who share a professional practice and a professional interest

Wenger (1998) described CoPs in terms of the interplay of four fundamental dualities: participation vs reification (*MeaningNegotiation*), designed vs emergent (EmergentQuality), identification vs negotiability and local vs global although

Nota: supported by Domain-oriented design environments

Serve as a sort of informal training ground for disseminating Knowledge that goes far beyond technical competencies of the trade. It also includes DaliLanguage and dress codes and, more generally, the codes of Conduct and "habitus" (**Bordieu**) of the particular community of practice. From this viewpoint, Learning is not just about acquiring knowledge; rather it is about becoming an *insider*. Participants learn to tell and appreciate community-appropriate Story and, in doing so, discover the Narrative-based resources. To acquire a repertoire of appropriate stories and, even more importantly, to know what are appropriate occasions for telling them, is then part of what it means to become member of a community of practice

Nota de lecturas

A principal aspect of the theoretical approach we have adopted for understanding work in Context is in terms of the communities of practice through which work is achieved. One consequence of taking this approach seriously is to perceive that the social Organisation of work (SocialCreativeAct, DaliProcess, Team) does not pre-exist in any precise or detailed way, but is constituted "in the doing" by practitioners (**Suchman**). This means that the take-up, modification and rejection of Technology in a Workplace, and the accommodation of work practices that will take place around a developing technology, are radically unknowable and unpredictable. Those in **information systems** design who have been influenced by this perspective understand very well that this unpredictability poses serious problems for some of the existing DesignApproach. It undermines the illusions of some engineering software culture, such as that software has, in any straightforwardly operationalisable sense, Requirements which can be specified, or that the information *Component*s can be logically modelled and that this will be sufficient for a successful working System. It also undermines parallel illusions of some cognitive engineering culture, such as that work is done purely by individual Person, using Knowledge which they store in their heads, engaged in tasks that can be analysed and LaborProcess that can be modelled.

28.4. CreativePerson

Inherit from Person
"Person"
labels: Author: **Mednick** Author: **Barron** Author: **Amabile**

a person who is Creative, typically in a professional Context. creative has become an advertising buzzword (| creative cooking, | creative hairstyling) that simply means new or different.

Original is more specific and limited in scope. Someone who is original comes up with things that no one else has thought of (: an original approach to constructing a doghouse), or thinks in an independent and creative way (| a highly original filmmaker). Imaginative implies having an active and creative imagination, which often means

that the person visualizes things quite differently than the way they appear in the real world (: imaginative illustrations for a children's book). The practical side of imaginative is inventive; the inventive person figures out how to make things work (: an inventive solution to the problem of getting a wheelchair into a van). But where an inventive mind tends to comes up with solutions to problems it has posed for itself, a resourceful mind deals successfully with externally imposed problems or limitations (: A resourceful child can amuse herself with simple wooden blocks). Someone who is ingenious is both inventive and resourceful, with a dose of cleverness thrown in (: the ingenious idea of using recycled plastic to create a warm, fleecelike fabric). A person who engages in bricolage is a Bricoleur. A bricoleur is a person who creates things from existing materials, is creative and resourceful: a person who Collects information and things and then puts them together in a way that they were not originally designed to do

Notas de lectura:

We can characterise at least three types of creative persons. **First**, the problem solver where the person (subject) is trying to solve a problem (object) in a creative way, this is the case of engineers, scientists, *advisers*, etc. **Secondly**, the artistic person (sub ject) who creates a new piece of art (ob ject) usually it will be a close interaction between the subject and object, the "soul of the artist" will be in the object, this object can be a CreativeOutcome (painting, music, film) or a DaliProcess (dance, theatre, performance). And **thirdly**, the persons that adopt creativity as a *LifeStyle* being creative at work, at home and everywhere, both in an extrovert and introvert way (inventors, artists, mode Designers, etc).

Amabile (1983), Barron (1968, 1969), Eysneck (1993) have noted that certain personality DaliTraits often characterise CreativePerson. These traits include independence of Judgement, self-confidence (Affirmation), attraction to complexity (Complex), Aesthetic orientation (AestheticFactor), and Risk taking. Creatives tend to perform RightHemisphereActs, they qualitatively driven. It matters less than a job is done on time and within budget than that is done really well. Individual Person whose creativity is manifest "when a person using the DaliSymbols of a given Domain such as music, engineering, business, or mathematics has a new Idea or sees a new DaliPattern, and when this novelty is Selected by the appropriate Field for inclusion in the relevant Domain."

Son individuos de personalidad Complex, presentando opuestos rasgos de personalidad en diferentes momentos (CreativePersonConduct, CreativePersonStyle)

Mednick: 'less CreativePerson' would initially produce Ideas more rapidly than their more productive colleagues whose DaliPattern of ideation would be characterized by a steadier **stream of ideas**. Individuals assessed as having a large supply of words also appeared to deplete these supplies at a **slower rate**, indicating the possibility of interference. Such an individual could at first respond quickly with two to three Stereotyped ideas to a particular *Brief* (probably because difficulty in dissipating neural activity). Thereafter, however, the strength of their DaliAssociations should rapidly diminish and, although a few further responses might be produced with difficulty, these individuals would then quickly dry up. A CreativePerson, would have much flatter associative hierarchies. He hypothesized that their ideation would necessarily be characterized by a more continuous rate of production. Because a flatter associative Hierarchy means that the relative strengths of DaliAssociation between close and remote associates are less, such People are more able to produce associates that are also less Stereotyped

Las personas creativas suelen superar a la población promedio en su **autonomía** (tienden a ser muy independientes en su forma de pensar y de actuar); en su tendencia al Risk (prefieren aventurarse por vías nuevas antes que reforzar la sensación de seguridad que da lo ya conocido); en su tolerancia a la **ambigüedad** y en su manejo ante la **incertidumbre** (lo que les permite abarcar con una mirada más integral la Reality interna y externa); en su capacidad para elaborar activamente los **conflictos** (sin disfrazarlos ni escamotearlos). La persona de veras creadora (y no sólo potencialmente creadora) suele conciliar tendencias interiores que en otras personas operan como opuestos. Por ejemplo, suele ser más bien **introvertida**, pero tiende a expresar sus procesos interiores (Emotions,Ideas, ensoñaciones-Dreams); combina sin problemas el placer lúcido (Play) y la concentración seria y laboriosa; puede recurrir alternativa o simultáneamente al AnalyticalThinking y al AnalogicalThinking, a la lógica y a la Fantasy, a la abstracción y a la Imagination; suele ser **perseverante** en su Search, pero Flexible y **cambiante** en sus tácticas de tanteo (Approachs). Son como promedio más **desinhibidos** y menos convencionales que los sujetos comunes, más proclives al Humor, más dominantes y a menudo 'hay que decirlo' también más **egocéntricos**. Valoran y cultivan las InnovationAction y progresistas, siendo sensibles a las diversas manifestaciones de la belleza y la armonía (Order). Tambien presentan notables diferencias interindividuales

característicamente desde su infancia tuvieron numerosas oportunidades para enfrentar desafíos y tomar decisiones significativas (DecisionAction)

la persona creativa, lo mismo que el grupo creativo (Team), deben ser concebidos esencialmente como provocadores de Chaos y conflicto, pero también con igual propiedad como generadores de equilibrio y Harmony

Individuo creativo es la persona que Solve Problems con regularidad, elabora Products o define cuestiones nuevas en un Field de un modo que al principio es considerado Original, pero que al final llega a ser aceptado en un Context Culture concreto

el **iluminado-visionario** vuelve a comenzar un CreativeProcess tras a otro, sin Modelling. Los valores desaparecen y se convierten en desorden y dispersión. Esa carrera de la creatividad por la creatividad, sin esfuerzo alguno por sistematizar (SystemThinking), ordenar (Order), modelizar y así ir conformando valores (Values), es una carrera inútil que no lleva a ningún sitio. Existen tipologías claras de personas y organizaciones con esa Conduct. Los llamaremos visionarios, en su acepción de quien se figura o cree cosas imposibles, quiméricas o imaginarias, y también iluminados, en su acepción de quienes practican la Intuition como forma de vida.

F. Barron: una de las características de la persona muy creativa la constituye el poseer 'una percepción intuitiva (SelectiveCodingIntuition), a veces 'transliminal', de los Meaning más profundos, más que una actitud sensoperceptual, basada en la Reality'.

Creatives in Advertising (copywriters, *Redactors*, *ArtDirector*s, and *CreativeDirector*s) are no different. Their work relies on others (is complex and does not function in isolation); it must be Reviewed and Accepted by account executives, creative directors, and clients before an Audience ever sees it.

Mis Notas

"Hoy en día es más díficil ser creativo, porque las personas creativas están bajo Pressure por este trabajo concurrente, y están constantemente pendientes del Emails"

Scrapbook

Collects information and things and then puts them together in a way that they were not originally designed to do - Bricoleur

Tres tipos de FictionalUser (segun tipo de Creative Person)
- Problem Solvers: engineers, scientists, *advisers*
- Artist
- LifeStyle

Attraction to complexity (Complex)
Creatives tend to perform RightHemisphereActs, they qualitatively driven. It matters less than a job is done on time and within budget than that is done really well (MindMap, IntuitiveSolutionComponent)

. Son **autonomos - egocéntricos**
. corren riesgos: prefieren aventurarse por vías nuevas antes que reforzar la sensación de seguridad que da lo ya conocido
toleran toleran
. combina sin problemas el placer lúcido (Play) y la concentración seria y laboriosa; puede recurrir alternativa o simultáneamente al AnalyticalThinking y al AnalogicalThinking, a la lógica y a la Fantasy, a la abstracción y a la Imagination
. **Perseverante** en su Search, pero Flexible y **cambiante** en sus tácticas de tanteo (Approachs)
. sensibles a las diversas manifestaciones de la belleza y la armonía (Order)

Poseer 'una percepción intuitiva SelectiveCodingIntuition

Provocadores de Chaos y conflicto, pero también con igual propiedad como generadores de equilibrio y Harmony

Para no ser un "iluminado" o un ser puramente "intuitivo", es necesario hacer Modelling y no pasar de un CreativeProcess a otro: emplear SystemThinking, obtener Order e ir conformando Values

Hoy en día es más díficil ser creativo, porque las personas creativas están bajo Pressure por este trabajo concurrente
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28.5. PersonGroup

Inherit from People
"Person"

Las personas forman grupos y viven en ellos. Estos son generalmente pequeños, como la *Family*. La Society reúne a muchos grupos de distintas características y todo ello plantea proyecciones y posibilidades, pero también restricciones, responsabilidades y potenciales Conflict. La vida social exige normas y Values compartidos, que en su sentido ideal están destinados a conseguir una convivencia con un mínimo de dolor y un máximo de satisfacción. Desde el punto de vista de la creatividad y la innovación, los grupos permiten a las personas potenciar sus recursos y ampliar sus Alternative, pero eso sólo se consigue con esfuerzo y disposición.

28.6. Team

Inherit from PersonGroup
"Person"

two or more people working together

1- Multiple individual (Member)
2- Task interdependence
3- Shared Goals
4- Organizational setting

Notas de lectura:

Team composition methods using personal creativity modes (CreativePersonRole) are useful

As groups develop, they develop DaliPatterns of group Assumptions or Paradigms. These group assumptions exist almost independently of the individuals. When creativity is defined as DivergentThinking, the generation of Ideas that transcend the existing Assumptions, it is found that the less team Members Know of a Problem and its traditional Knowledge Domain, the more divergent their ideas are. Therefore, in this perspective, to increase team creativity one should involve younger, less experienced people. However, I have consistently observed that the ideas of team members we label the most "resistant" can be the greatest contributors to team Success. Experience and knowledge seem to have a strong Positive Effect on a team's Creative success. If a group or team has a certain PointOfView, then shifts to a new viewpoint which the group "knows" is closer to the real Problem, then it seems that we can say that the group has been Creative

There are a number of Constraints which hinder the TeamCreativeProcess:
(a) Many Team Members have not worked together before and this may result in a cautions and formal work climate.
(b) Teams include people from different Levels in the Organization and it may be difficult to overcome Communication barriers arising from formal organizational norms.
(c) Team members may have different backgrounds and different perceptions and this can result in Conflicts. (pero tambien es beneficioso)
(d) Some team members may lack strategic knowledge (Strategy) and creative problem-solving skills.
(e) Some team members may lack the Compromise which is necessary when developing and implementing CreativeOutcome

Relacionado: *OrganizationalFactor*

Successful Teams
- Small Small --Cross Functional
- Focused Objectives/ Mission
- Cuts Across Boundaries
- Creative, Flexible, Solutions
- Catalytic Influence for Broader Change
- EdgeOfChaos: There can be no guarantee that chaos will occur; certainly one cannot plan it. The key validity issue is to be prepared for it, to be able to tolerate it, to go with the confusions and uncertainty; not to pull out of it anxiously, but to wait until there's a real sense of Creative resolution. We make this argument for Openness to extreme *Uncertainty* to counterbalance the human being's enormous capacity creating and sustaining order, even when such order is no longer appropriate, the inquiry Team, if it wishes to be creative, needs to learn to tolerate the kind of **fluctuations** (ScienceOfQualitiesApproach) and to be open to periods of deep confusion, which the creative group will approach in a playful, rather than an anxious, Attitude.

Mis Notas

CREATE
Equipos verdaderos: un vallet, un trapecista de circo

28.7. CreativeGroup

Inherit from PersonGroup

"Person"

En una perspectiva global, el siguiente es un intento de caracterizar un grupo creativo:

1. Se compone de personas que compartiendo Principles y Goals comunes, son distintas y manifiestan sus diferencias (TeamDiversity).
2. Acoge, fomenta y recompensa las nuevas Ideas, evaluándolas (Evaluate) por su mérito y no de acuerdo con el estatus de sus autores.
3. Asume y enfrenta los errores y Conflicts como un aspecto normal de la Experience del grupo.
4. Promueve Interactions con un sentido lúdico (Play), libres y gratuitas.
5. Acepta las influencias multilaterales y postula el liderazgo compartido.
6. Maneja y distribuye la información y el conocimiento en forma abierta, como un bien grupal y no individual (Openness).
7. Fomenta de modo sistemático los Contacts con otras Person, PersonGroup y organizaciones.
8. Estimula la crítica y la utiliza para hacer correcciones y superarse.
9. Acepta y anticipa los Risks como una dimensión ineludible de su quehacer.
10. Utiliza distintos Methods para alcanzar CreativeOutcomes.
11. Posee una metacognición profunda (Understand) del CreativeProcess y de los fenómenos interpersonales.
12. Intenta ser consciente de sus propios procesos y con frecuencia se detiene a reflexionar sobre lo que hace (*Metathought*).

La formación de grupos creativos (Team) es una tarea de especial dificultad. De hecho, es muy común que los mismos grupos frenen la expresión Creative, reforzando preferentemente el conformismo y la obediencia. Es ocioso discutir sobre la superioridad del individuo o del grupo en términos globales, sin considerar variables Situation y relativas a la Task. El hecho es que muchos Problem desbordan las posibilidades individuales y requieren de una activa colaboración interpersonal. Lo fundamental reside en precisar las Conditions más favorables para que un grupo adquiera el rango de Creative, o bien se convierta en un Team Creative. Los grupos muy homogéneos y coherentes tienden a concordar en forma muy rápida, sin haber examinado con rigor todas las informaciones y datos disponibles. Por el contrario, los grupos heterogéneos (InterdisciplinaryTeam) en los cuales se presentan en forma persistente opiniones divergentes, alcanzan acuerdos en forma menos precipitada y sobre la base de un mejor tratamiento de la información. Por otra parte, sabemos que la presencia de PointOfViews minoritarios aumenta los Conflicts, pero estimula la Reflection provocando un examen más profundo de las Situations

28.8. Organization

Inherit from PersonGroup
"Person"

an organized body of people with a particular purpose, esp. a Business, Society, association

Organisations are simply groups of people who supply through Product or Service, other people. Organisations are run by people for people. An organisation of people can never (ontologically) be the same as another

Organizations, in ScienceOfQualitiesApproach, will be characterized by bounded instability and spontaneous self-organization and EmergentOrder

28.9. InterdisciplinaryTeam

Inherit from Team
"Person"

a team of or relating to more than one branch of knowledge

Notas de lectura:

-'Nature knows nothing about disciplinary boundaries'

-requires integration of ideas across fields (Dialogue)

-The term "cross-functional" refers to Teams that involve representatives of each of the Business "Functions," such as marketing, engineering, production, etc. These teams have been around for many years, under labels such as "multi-discipline," "InterdisciplinaryTeam," "task force," "diagonal-slice teams," "tiger teams," etc. The term is often used to refer to any team that involves the spectrum of perspectives (PointOfView) needed to understand a Problem completely. The work of "cross-functional teams" is to deal with Problems which are beyond the capacities of any one individual, which can only be understood and dealt with by an assemblage of People who understand the problem from different perspectives

Acceptable Ideas: A good indicator of success (Innovation) for cross-functional teams, since their Goal is not self-expression or creativity (CreativeAct), but usable changes worth making that fits to the expectations and goals of the Client

Among those related to leadership of the Team's Interaction process, the following emerged as most strongly associated with Creative:
1. Costed Function Analysis (*ValueAnalysis*)
2. Ideas Selected with a decision *Matrix*
3. DaliTime to develop and Improve the ideas
4. Time spent Planning how to get ideas

A team with a new and better perspective can probably find, Plan, and implement better ideas relatively easily (PointOfViewShift)

Designing systems for emerging **post-Tayloristic** work from a technical PointOfView only will lead to serious problems. It was suggested that this a one reason for the groving popularity of interdisciplinary issues (*PostFordistOrganization*)

Mediating **heterogeneous** ways of Thinking seems to me more important than bringing together Results and theories from different Disciplines

Research into collaborative work environments (Workplace) specifically to encourage and facilitate interdisciplinary is taking place. Some characteristics of these systems include team Thinking Tools, negotiation of PersonRoles and support for *SocialInteraction*. It was found that computer tools often led to increase in Communication, creativity and team working, but without any increase in the quality of how the teams worked together or integrated. The same research notes the potential for interdisciplinarity to foster 'shared Understanding' in Creative endeavours such as CreativeDesigning.

Mis Notas

CREATIVIDAD PUBLICITARIA, UP - 14/11/2007
Kepel: Interdisciplinario: "siempre hay alguién que te puede enseñar algo"

An experimental project also highlighted the need for a carefully considered comprehensive and pre-determined Team management structure. Pre-defined PersonRoles of individual team players and pre-determined lines of communication between these teams ensured an efficient cross-communication of information, ideas and developments. However, the success of the project relied upon this pre-determined management structure being a hidden element. This allowed the input of all team Members to be considered equal and valid in a non-hierarchical environment (Workplace). The consequence was the emergence of a multi-influential environment where the least experienced team members could confidently contribute and the experienced professionals and academics learnt by their un-tethered style to Think outside of their habitual design boundaries (Limit). This equilateral blend of knowledge and Influence propagated a fertile concept development process which then stimulated the sub-group contributions at the detail DesignStage.

28.10. Person

Inherit from DaliObject
"Person"

human beings in general or considered collectively

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo
DiversityToy, Obtener ideas aumentando el numero y la clase de gente con la que se habla de los problemas
Brainstorming, Ayuda a reeducar a la gente para que piense positivamente en las ideas
MurderBoard, Es muy importante obtener feedback de mucha gente con respecto a sus ideas
Magnify, Existe gente que cree que lo grande es mejor.
utilizarlo-Put- para otros usos, La gente creativa puede tomar casi cualquier cosa y sacar algo util de llo
PMI, la gente lo comprara porque...
IdeaPeople gente orientada hacia las ideas

Nota de lecturas

Goodwin. We've been alienated from nature by turning nature into an object. Restoring the Whole person will allow us to relate to organisms, to trees, to flowers, to squirrels, to badgers, to coyotes, whatever ÷ as beings with their own intrinsic nature. That means recognizing their subjectivity (Intuition) as well as ours ÷ in other words, recognizing them as subjects that have a sense of Quality in their own lives

28.11. WisePerson

Inherit from CreativePerson
"Person"

Una persona sabia muestra una capacidad de razonamiento y un funcionamiento intelectual superiores, junto con la capacidad para desarrollar Judge pragmáticos y un nivel de reflexión que le permite beneficiarse de los errores. Esto se expresa en Affirmation de carácter excepcional acerca de Aspects inciertos y problemáticos de la Experience, particularmente cuando se trata de cuestiones para las que no hay Solutions a la vista, mostrando una comprensión profunda y abarcante de los aspectos involucrados. La persona sabia posee una capacidad de comunicarse sutilmente a través de la estructura de interés presente en los otros, estimulándolos hacia estadios más altos de complejidad y desarrollo. Además, el uso de la Metaphor, la **provocación**, la **sugerencia**, el **silencio**, la Paradox y otros recursos Communication, desplegados en el momento oportuno (DaliTime), le permiten especiales posibilidades de Interaction

Buddha: a wise person does actions that are unpleasant to do but give good results and doesn't do actions that are pleasant to do but give bad results (AN4:115). This is called *karma*

28.12. IdeaPeople

Inherit from People
"Person"

gente orientada hacia las ideas
- alerta
- ofrece alternativas
- sugerencias
- con interes por la vida
- que viaje y
- preste Attention a lo que observa, gran lector

28.13. Society

Inherit from Community
"Person"

the community of people living in a particular country or region and having shared Customs, laws, and organizations

29. "Problem-Context"

29.1. ExpertiseContext

Inherit from TeamContext
"Problem-Context"

Team members have sufficient background knowledge to participate in idea generation (Expertise)

Relacionado: *KnowledgeFactor*

29.2. Fact

Inherit from Event
"Problem-Context"

a thing that is indisputably the case
(hecho)

A fact or factual entity is a phenomenon that is perceived as an elemental Principle. It is rarely one that could be subject to personal interpretation

Referencias:
IdeaRegistry, Registrar ideas, hechos, pensamientos, preguntas
Ricestorming
Name, reducir los hechos clave de un problema y extraer la escencia
Analogy, imaginarse comparaciones y similitudes entre hechos y acontecimientos paralelos en campos diferentes

29.3. Limit

Inherit from Surroundings
"Problem-Context"

boundary (frontera, limite)

Diversity, los expertos especializan su pensamiento, colocan fronteras en torno de los temas y buscan ideas solo dentro de las fronteras de su pericia, creando la ilusion de clasificaciones correctas y erroneas donde, de hecho, no existe ninguna

Sketcher, Proporcionar un formato para el problema dibujando un limite o frontera. El proposito es separar el problema de lo que lo rodea y dejar que se concentre en el

Howard **Gardner** otorga una connotación Positive a las limitaciones al insistir en que son ellas las que permiten la emergencia de la CreativeAct: En mi opinión, son las limitaciones las que hacen posible las consecuencias auténticas, incluyendo la Innovation y lo Creative. En ausencia de limitaciones, donde todo es teóricamente posible, no se podría hacer o reconocer avances. Pero las limitaciones en el pensamiento humano hacen posible no sólo los hitos iniciales (StartingPoint) del desarrollo sino también las consiguientes Ruptures. La ausencia total de tensión o de conflicto, ya sea personal o social, no genera ningún intento Creative

Dice el escritor Juan José **Saer** que 'una literatura novedosa siempre está en los bordes'. Pues bien, el niño es Creative Paradigm porque para él todo es espacio por conocer, sin prejuicios, y entonces se atreve. Supone aceptar el Risk, es hacer del fracaso una palanca para el éxito

29.4. Pragmatics

Inherit from Context
"Problem-Context"

the context in which it is used a language, including such matters as deixis, taking turns in conversation, text organization, presupposition, and implicature. Context refers to any Factor ' linguistic, Objective, or Subjective ' that affects the actual interpretation of Signs and expressions.

29.5. Field

Inherit from Surroundings
"Problem-Context"
labels: Author: **Csikszentmihalyi** Author: **Bourdieu**

consisting of People who control or influence a Domain, Evaluates and selects (Choose, Collect) new Ideas (**Csikszentmihalyi**) - Society

Nota de lectura:

a Field is a topic, Subject, or area of academic interest or specialization that contains experts who recognize and Validate innovation. Both information from the Problem Domain and interaction with the field is needed. The field provides Motivation and suggestions for the problem. The domain provides the information required by the user to be able to define the problem

includes all the individuals who act as gatekeepers to the domain. It is their job to decide whether a new idea, performance, or product should be included in the domain

Field: Designates an entire discipline or kind of behavior (Conduct). (Sternberg, 1999)

Gatekeepers: Have the right to add *Meme*s to a Domain which are collectively designated to a field. (Sternberg, 1999)

The succession of *Generation*s is actually a progressive phenomenon. This is demonstrated by the dynamics of what **Bourdieu** calls the "field of forces": all Fields of cultural production are Field of Forces (a field of battles) - (*Fashion*)**.** A new position (Positioning) for a CreativePerson can emerge only if the field modifies its Structure, because the designer must create a new pole in a rather complex process of differentiation. The search for distinction is dominated by the absence of a single Principle of cultural justification. The dynamics of the Field are endless, implying revisions, arrangements and permanent redefinitions, which are repeated and polarized upon the arrival of each new generation. Consequently, the Rhythm of Change in the field of **fashion** is marked by the succession of the different generations of CreativePersons. The reasons can be traced back to the definition of **fashion** in terms of being an idiosyncratic good, which makes reference to the space/time duality

The creativity system proposed by **Csikszentmihalyi** (SystemApproach) demonstrates that the field of fine art has more powerful effects than other domains because of its dispersed structure. This field will thus repeatedly Evaluate artists. As a result, artists will be recognized as having social creativity (SocialCreativeAct)...This group must make a determination if the creative end product (CreativeOutcome) is appropriate and novel. These intermediaries are made up of individuals who practice or support the Domain

29.6. Surroundings

Inherit from DaliObject
"Problem-Context"
labels: Domain Specific: **actor-network theory**

the things and conditions around a Person or thing
(**entorno**)

Referencias:
Brainstorming, Establecer un entorno relajado en el que a los individuos se les aliente, recompense y no se los averguence por sugerir ideas
Feedback-MurderBoard busque gente en su red de amigos, familiares y compañeros de trabajo que tengan una mentalidad creativa o que conozcan bien el entorno de su idea
Dreamscape, Lo clave del escenario es que se involucren tantos sentidos como sea posible en un entorno imaginario

Relacionados: Imagine/Imagination, Positive

Rather than citing an empty notion of Context (e.g. "it depends on the context"), **actor-network theory** forces the researcher to discern, describe and reveal the power of the surrounding network

29.7. Domain

Inherit from Surroundings
"Problem-Context"

a specified sphere of Activity or knowledge

Referencias:
IdeaMatrix, Encontrar oportunidades observando acontecimientos aislados que componen el universo del dominio, y entender sus relaciones

Relacionados: Opportunity, Relationship, Isolate, Understand

Notas de lectura:

a culturally defined DaliSymbol System, preserves and transmits creative Products to other individuals and future generations. Ver Culture

Creativity may be either universal or Domain-specific, with individuals exhibiting it with some kinds of problems and not with others is the activity and works of a sphere of Activity, concern, or Function. Consists of a set of DaliSymbols, Rules and Procedures

A database of information. (**Csikszentmihalyi**, 1996)

A domain is necessary because it represents the previous DaliPatterns, Rules, Conventions, DaliLanguage, and DaliSymbols of a particular Discipline. Therefore, each domain is distinct because it requires different skills and specialized training. Areas such as arts, crafts, and sciences, along with professions such as *Advertising* all have specific domains, their own *body* of disciplined Knowledge

Para **Csikszentmihalyi** los expertos en un Field constituyen el ámbito del éste. Su trabajo incluye Judge lo que se realiza en dicho campo; Select, entre el cúmulo de nuevas informaciones, aquellas piezas a las que merece la pena tener en cuenta. El tamaño de un ámbito depende de lo especializado o amplio que sea el campo. En un campo como el del consumo 'y aquí debemos tener en cuenta el *AdvertisingCreativeOutcome*-, el ámbito lo integra la Society misma. Otro rasgo que diferencia a unos ámbitos de otros es su manera de enfrentar su tarea evaluadora y su mayor o menor tendencia a Accept o Reject las Originals. Estas circunstancias llevan a **Csikszentmihalyi** a considerar que el ámbito puede afectar a la creatividad de tres maneras (PrecursorFactor):

1. siendo positivamente activo (solicita y estimula la novedad) o, al contrario, reactivo (no estimulándola).

2. empleando en la Select de la novedad, un filtro estrecho (propio de los ámbitos conservadores, a penas permiten la entra de novedades) o ancho (en cuyo caso, el ámbito, al facilitar la entrada de novedad contribuye a que el campo cambie rápidamente).

3. la conexión que mantiene con el resto de la Society. Cuanto mejor es esta relación, mayores posibilidades tiene el ámbito de canalizar apoyos al campo y potenciar así la creatividad en él.

Pero no siempre puede confiarse en el juicio del ámbito porque en ocasiones admitir la novedad supone un mayor esfuerzo que rechazarla. Para M. **Boden** una explicación de este fenómeno puede estar en lo que ella denomina 'una temperamental y/o socialmente confortable ausencia del sentido de la aventura'. A esta limitación en la capacidad de los críticos para asimilar la originalidad se une la derivada de la dificultad que experimentan sobre todo las mentes adultas de efectuar cambios conceptuales verdaderamente fundamentales

Consists of a set of Rules and Practices

29.8. Workplace

Inherit from Habitat
"Problem-Context"

a place where people work, such as an office or factory

Includes working environments or Conditions including time Pressure, Team members, etc

Nota de lectura:

A perspective of Meaning is "arising in the process of Interaction between people" and the use of meanings by a social actor "occurs through a process of Interpretation". Social structures, and organizational structure, are instantiations of social Practices. Weick contends that human reactions Enact the organizational environment through information exchanges and active creation of meanings. Weick views both the environment and the organization as socially constructed, and he argues that the organization exists moment to moment as instantiations of social interaction, or social practices "sedimented" in time and space

29.9. InformationAvailabilityContext

Inherit from PressureContext
"Problem-Context"

Due to the time constraint, it may be difficult to obtain original data whereas decision-making and Analyses must be done immediately

Relacionado: ActFirstFactor

29.10. DialogueContext

Inherit from CommunicationContext
"*Problem-Context*"

Only Positive Comments and *Suggestion*s of Improvement will be given (Persuasion).

Ralacionado: *PersuasionComponent*, Dialogue

29.11. Background

Inherit from Surroundings
"*Problem-Context*"

the general scene, surroundings, or circumstances. The circumstances, facts, or events that influence, cause, or explain something. The area or scenery behind the main object of contemplation, esp. when perceived as a framework for it

29.12. OrganizationalBoundary

Inherit from Scope
"*Problem-Context*"

different sectors of Organizational ownership. Organisations are by definition very bounded entities in terms of Disciplines, Functions, accounting, power and Culture. Boundaries are the one facet (Aspect) of organisations that are perhaps changed more often than any other. Further, they are often changed in isolation from Strategy and DaliProcess on the whim of a new top team or political party, usually to impose their own power and instate their own People.

Boundaries may be of different types. They may be between the organisation and its Surroundings; they may be very physical accounting boundaries between different functional parts of the same organisation; they may be between management Teams or indeed mental barriers (MentalModel) within individuals.

Organizational boundaries of DaliProjects operating within or across different firms are often more decisive as boundaries of the respective Organization

Mis Notas

Apple Profiles: *Agency* JWT, that unfortunate Paradigm (clash of Cultures ' 'creatives' versus 'technicians,' 'artists' versus 'craftsmen,' 'brains' versus 'hands.') has bitten the dust. 'By investing in an Apple Xsan system, we've torn down those walls,' says Drew Vogelman, managing director of JWTwo, the agency's Integrated production house. In the process, they've created new and nimble Methods for all their people to work together in a way that's fueled by mutual inspiration, instead of interdepartmental suspicions.

29.13. Reality

Inherit from Worlds
"*Problem-Context*"
labels: Domain Specific: **CTS)** Domain Specific: **Reality**

the world or the state of things as they actually exist, as opposed to an idealistic or notional idea of them

According to the less realist trends in philosophy, such as postmodernism/post-structuralism, truth is Subjective. When two or more individuals agree upon the interpretation and experience of a particular Event, a consensus about an event and its experience begins to be formed. This being common to a few individuals or a larger group, then becomes the 'truth' as seen and agreed upon by a certain set of People ' the consensus reality. Thus one particular group may have a certain set of agreed truths, while another group might have a different set of consensual 'truths'. This lets different communities and societies have varied and extremely different Notions of reality and truth of the external world

Ver *Subculture*

Notas de lectura:

-Se podría considerar un movimiento entre diferentes niveles o planos de Reality, como formas a partir de una más o menos intrincada arquitectura relacional de Ideas (Relationship), con su correspondiente correlato de significados (Meaning) intelectuales y emocionales (Feeling)

-se puede buscar en esos diferentes niveles de Reality una integración de formas más o menos complejas y sutiles. Desde las líneas con las que se representa la apariencia del espacio hasta las vivencias de un personaje con las que se representa un arquetipo (Archetype) social, pasando por los colores (ColorQuality) con los que se puede asociar un estado anímico (Feeling).

Frank **Barron** relaciona esta problemática con la Perception del mundo en términos de simpleza o Complex. En este último caso se enfatiza lo que es inestable, asimétrico, desequilibrado, aleatorio, resistente a la tradición, irracional, desordenado y caótico. La realidad aparece en forma compleja y deja mucho por hacer

Paul **Watzlawick**, por su parte, declara que los seres humanos tendemos a dar un Order a los Facts, que rápidamente se constituye en la única visión de la realidad. A continuación este orden se va auto confirmando mediante una Attention Selectiva. Sostiene que la realidad no es en absoluto algo independiente a los hombres ni mucho menos anterior a su Experience, sino una construcción social. Se auto confirma continuamente con una cuidadosa selección e interpretación de los nuevos hechos

Reality (CTS):

Los científicos tienen similares puntos de vista, primando una determinada concepción ontológica de la realidad, con referencias del tipo de que la verdad habita en las profundidades, o métaforas platónicas como la de que todavía no se está en contacto con la realidad pues nos encontramos prisioneros en una caverna, de espaldas a la luz y pudiendo contemplar sólo las sombras contra el muro. Las ideas de una realidad unitaria, bella, armónica y simple, que puede aprehenderse y disfrutarse si se es capaz de adecuar los instrumentos conceptuales a estos principios, son los ejes que constituyen el discurso predominante, y que proporcionan una vigorosa fuente para orientar y dotar de sentido las *conductas de los científicos*

reality is both Unknowable and generative.

29.14. Scope

Inherit from Limit
"*Problem-Context*"

the extent of the area or subject matter that something deals with or to which it is relevant

29.15. Rupture

Inherit from Event
"*Problem-Context*"

reach or disturb (a Harmonyous Feeling or Situation)

los momentos apreciados en los que los seres humanos superan un prejuicio (Typical), una propensión (Trends), un modo de Thinking arraigado (Routine) y se abren a una Conceptualización más plena y en apariencia más verídica

Las percepciones de Threat, los Fears y el Reject declarado o latente, son consecuencias características de las Person frente a la ruptura

29.16. Habitat

Inherit from Worlds
"*Problem-Context*"

a particular type of environment regarded as a home for organisms
(ambiente)

Referencias:
AttentionExerciser, prestar atencion al ambiente
Relax, Ambiente silencioso y tranquilo
Attribute, impacto positivo/negativo sobre el medioambiente

Relacionados: Attention, Negative, Positive

Person-Environment fit: 'Refers to the fact that no single environment best suits all CreativePerson and that the degree of good 'fit' between creative people and their working environment can influence Creative productivity.' (Creative Encyclopedia, 1999)

29.17. ReinforcingFeedbackLoop

Inherit from FeedbackLoop
"*Problem-Context*"

which tends to increase output (Positive)

29.18. ExperimentationContext

Inherit from PressureContext
"*Problem-Context*"

Team members can try or experiment at will.

Relacionado: *TrialAndErrorFactor*

29.19. BalancingFeedbackLoop

Inherit from FeedbackLoop
"*Problem-Context*"

which tends to reduce output (but in amplifiers, stabilizes and linearizes operation)

Negative feedback

29.20. AssociationContext

Inherit from Context
"*Problem-Context*"

The theory of the association of ideas is the name of a theory first propounded by Aristotle (De mem. et rem., 2), where he identified three contexts in which ideas might be associated.
The three contexts are:

- Similarity
- *Contrast*
- *Contiguity* in time or space

29.21. Worlds

Inherit from Surroundings
"*Problem-Context*"

everything that exists outside oneself. The people, places, and activities to do with a particular thing

Referencias:
Repository, palabras que puedan disparar ideas por asociacion
PhraseGame
ProblemAnalyzer, variar la redaccion del problema sustituyendo palabras clave por sinonimos
Splitter, Enunciar el problema en 2 palabras
KeywordMatrix, indice de palabras clave y mezclarlas y aparejarlas para producir nuevas ideas
RandomStimulator, Pensar y listar asociaciones con la palabra
HallOfFame, Las citas contienen semillas y principios de ideas
VisualThinking, sustituir palabras
AnalogyMixer, elegir una palabra o frase del enunciado del problema
Sketcher, Combinar todas las palabras y escribir un parrafo, haciendo asociaciones libres, revisar el parrafo hasta que este convencido de que el dibujo y las palabras representan los mismos pensamientos en dos lenguajes diferentes: el verbal y el grafico
Feedback-MurderBoard, Comunicar la idea en palabras a otra persona
RandomWord, palabras provenientes de contextos no relacionados son una rica fuente para establecer conexiones
Juxtapose al azar de ideas, coleccionar palabras, y cosas que puedan hacer aparecer ideas por asociacion
DirectorsBoard, encontrar ideas en los pensamientos y palabras de otros
Tipos de Analogy, disociarse de etiquetas y palabras y solo elavorar imagenes mentales del problema... permitira combinar palabras, conceptos y asunciones con objetos y acontecimientos

Ver tambien Keyword de busqueda

29.22. Cycle

Inherit from Event
"*Problem-Context*"

a series of events that are regularly repeated in the same order

Relacionado: Sequence

29.23. MicroWorld

Inherit from Worlds
"*Problem-Context*"

P.Senge (SystemArchetypes) en su libro "*La Quinta Disciplina*" tiene un capítulo sobre Microworlds para aprendizaje por la Experience (¿muy influenciado por el construccionismo ?), por ejemplo uno dedicado a explorar Constraints, o Contradictions (no recuerdo).

Mis Notas

Me imagino implementados en Squeak Worlds enfocados en un aspecto de la creatividad: (Analogy, Metaphor), o Approaches, Games... Dentro de cada Worlds se dispone de CreativeToys, accesibles desde Flaps

29.24. Local

Inherit from Scope
"*Problem-Context*"

belonging or relating to a particular area or neighborhood

FutureScenario
Ver tambien Global

29.25. Gap

Inherit from Space
"*Problem-Context*"

an unfilled space or interval; a break in continuity; a difference, esp. an undesirable one, between two views or Situations

29.26. CreativeIndustry

Inherit from Domain
"*Problem-Context*"

industries are often defined as those that focus on creating and exploiting intellectual property Products; such as the arts, Films, Games or fashion designs, or providing Business-to-business creative Services such as *Advertising*.

creative industries - 'in which the product or service contains a substantial element of artistic or creative endeavor'. The media and advertising industries, in which creativity is seen as central (Lampel et al 2000, **Goldenberg** et al 1999), are considered to be creative industries.

29.27. Challenge

Inherit from Event
"*Problem-Context*"

a call to take part in a contest or competition
(desafio)

goal: puede ser opcional

Referencias:
ChallengeProgram, ForceFieldAnalysis, ToothacheTree, OpportunityWheel
VisualThinking

29.28. Loop

Inherit from Cycle
"*Problem-Context*"

a structure, series, or process the end of which is connected to the beginning.

29.29. Discipline

Inherit from Field
"*Problem-Context*"
labels: Domain Specific: **CTS)** Domain Specific: **Discipline**

field (of study), branch of knowledge, subject, area; specialty.

A **discipline** typically has:
·A DaliLanguage (with technical terms . . .)
·An ontology (a collection of 'objects')
·An epistemology (what constitutes knowledge, and how to acquire and validate it)
·A collection of Methods and Tools
·A (collection of) theoretical perspective(s) - PointOfViews
·Criteria for 'acceptability' (of subject matter, methods, and behavior . . .)

Csikszentmihalyi propone una ordenación de disciplinas en función sus *DisciplineCriteria*

Mis Notas

INFOBRAND 2007. no todas disciplinas atravesaron una **crisis**. Se pueden identificar el menos tres, que gozan de buena salud y repercusión: el BTL (*below the line,* Emails) donde todas las grandes compañías destinan cada año mayor presupuesto, el Design (entendido como un valor agregado al producto o servicios) y el *BrandAdvertising* (aceptado en su máxima dimensión posible que integra toda la gestión de una marca).

Discipline (CTS):

Las disciplinas (física, química, biología, etc.) se constituyeron como la principal frontera social e intelectual del mundo científico, dado que presentaban un distintivo cuerpo de conocimiento y de técnicas singulares, un espacio académico propio (que inicialmente se caracterizó por la posesión de una cátedra), unos canales de reclutamiento específicos en forma de acceso diferencial de estudiante de los cursos superiores, el establecimiento de revistas de investigación propias de la disciplina, la posibilidad de establecer otros medios específicos de obtención de la información científica, la distribución separada de recompensas profesionales y la constitución de *sociedades científicas* propias. Además, se han ido creando un buen número de especialidades ubicadas en el ámbito académico formal como *subunidades* de alguna/s disciplina/s, pero que desde un punto de vista organizacional presentan - aunque variando según los casos concretos - buena parte de las características singularizadoras de las disciplinas

29.30. Situation

Inherit from Context
"*Problem-Context*"

circumstances (Context sinonym)

Referencias:
IdeaRegistry, conexiones entre la idea que esta anotada y la situacion o experiencia presente
Splitter, situacion mas creativa de trabajar con varios atributos de varias maneras
ForceFieldAnalysis, Hacer una lista de las condiciones de la situacion
VisualThinking, Ayuda a desarrollar una percepcion mas profunda de cualquier situacion
IntuitionExerciser, practique habilidades intuitivas haciendo conjeturas antes de que una situacion haya sido completamente analizada
Sketcher ,imagenes, escenas y simbolos que representen su situacion
Who, pueden estar involucrados en la situacion
What, cosas, objetos, articulos involucrados en la situacion
When, aspectos de la situacion
What, la manera en que se ha desarrollado la situacion
IdeaIncubator, describir la situacion ideal exactamente como quisiera que fuera cuando hubiera sucesido y con tantos detalles como sea posible
ParallelWorlds
Feedback

Nota de lecturas:
Continuamente debemos actuar en situaciones inéditas, Complex, y no pocas veces amenazantes: Transformaciones continuas en todo ámbito, tradiciones que tambalean, Limits que se desdibujan, Routines que se vuelven ineficaces, rutinas que asfixian, Worlds que se superponen, información que va y viene, enigmas que se resisten a revelar sus claves, Conflicts que se reiteran complicando los asuntos humanos

Mis Notas

Premios APG '07
SPRITE (plata)
Situación (ProblemStatement):
- menor presencia mental de la marca (*BrandImage*) en los consumidores (AD Awarenss), entonces
- falta continuidad de ventas durante el año, luego
- How aumentar la presencia?

29.31. ParallelWorlds

Inherit from Worlds
"*Problem-Context*"

Se utilizan para realizar *DirectAnalogy*.

El mundo paralelo a seleccionar debe ser algo que Ud. conozca bien, y deberia utilizar un objeto, situacion, acontecimiento o ejemplo especifico de ese mundo (concreto, familiar). Cuanto mas detalladas sean las imagenes que pueda registrar, mejor.

Puede elaborarse una lista mundos diferentes, y seleccionar entre cuatro o cinco el que mejor encaje con los principios generales del problema

Ejemplo de mundos paralelos
arquitectura
arte
astronomia
pajaros
pesca
comics
revolucion
television
matematicas
gobierno
restaurantes
editorial
vino
sol

29.32. Global

Inherit from Scope
"*Problem-Context*"
labels: Domain Specific: **CTS - Global-Local by ANT**

relating to or embracing the whole of something, or of a group of things

FutureScenario, Poder tratar (procesar las oportunidades) en forma inmediata las posibilidades locales, sin que la nocion global del futuro impida ver el nivel local tambien.

Ver tambien Local

CTS - Global-Local by ANT
The minimal condition of globality: the capacity to affect large numbers of actors that are widely dispersed. Division between the global and the local: The gap between the two becomes reconfigured in terms of a chain of **mediators**, links them in a highly specific Configuration and provides concrete answers as to how the global interacts with the local. The global as a realm is therefore not independent of the Local, nor is it foundational, nor is it more general. An analysis of the global must focus on the interactions between macro-actors, specifically by tracing their actions through the local networks they have organized and affected. The global is an extension of the local, but precisely for this reason, an examination of global actors and events must focus on the local. To look only at the individual level would be to miss the larger actors; to look only at the cultural level would be to miss the material level. The analysis of a Situation must examine the actor-networks involved in their concrete occurrence.

29.33. Circumstance

Inherit from Event
"*Problem-Context*"

a fact or condition connected with or relevant to an event or action

29.34. Context

Inherit from Surroundings
"*Problem-Context*"

the circumstances that form the setting for an Event, statement, or idea, and in terms of which it can be fully understood and assessed

circumstances: collection of Circumstances

Referencias:
PhraseGame, jugar con el contexto y la perspectiva
AnalogyMixer, incrementar las probabilidades de ver el problema en un nuevo contexto
Dreamscape, imagenes proporcionen un contexto
Adapt, Cuando coloca cualquier objeto en un contexto nuevo, su imaginacion puede estimular ideas nuevas.
RandomWord, palabras provenientes de contextos no relacionados son una rica fuente para establecer conexiones
IdeaIncubator, poner el problema en contexto, dejar "cocinar" la solucion
Ricestorming, el grupo cambia el contexto en el que se ve un problema

29.35. ProblemParameterCombination

Inherit from FactorCombination
"*Problem-Context*"

Combination of ProblemParameters.

Ver IdeaBox

29.36. FantasyWorld

Inherit from Worlds
"*Problem-Context*"

An **imaginary world** is a setting, place or event or scenario at variance with objective reality, ranging from the voluntary suspension of disbelief of fictional universes and the socially constructed consensus reality of the "Social Imaginary", to alternate realities resulting from disinformation, misinformation or imaginative speculation, and the subjective universe of altered states of consciousness, psychosis or dream sleep.

Ejemplos

Referencias: FantasticAnalogy

Nota de lecturas:

P. Dick: (esta es la esencia de la *ciencia ficción*) Tenemos un mundo ficticio; éste es el primer Step. Una Society que no existe de hecho, pero que se basa en nuestra sociedad real; es decir, ésta actúa como StartingPoint. La sociedad deriva de la nuestra en alguna forma, tal vez ortogonalmente, como sucede en los relatos o novelas de mundos alternos. Es nuestro mundo desfigurado por el esfuerzo mental del autor, nuestro mundo transformado en otro que no existe o que aún no existe. Este mundo debe diferenciarse del real al menos en un Aspect que debe ser suficiente para dar lugar a acontecimientos que no ocurren en nuestra sociedad o en cualquier otra sociedad del Now o del Past. Una Idea coherente debe fluir (Flow) en esta desfiguración; quiero decir que la desfiguración ha de ser Conceptual, no trivial o extravagante... La desfiguración conceptual (la idea nueva, en otras palabras) debe ser auténticamente nueva, o una nueva Variation sobre otra anterior, y ha de estimular el intelecto del lector; tiene que invadir su mente y abrirla a la Possibility de algo que hasta entonces no había Imagine. Si la ciencia ficción es buena, la idea es nueva, es estimulante y, tal vez lo más importante, desencadena una reacción en cadena de ideas-ramificaciones en la mente del lector, podríamos decir que libera la mente de éste hasta el punto que empieza a Create, como la del autor. La ciencia ficción es Creative e inspira creatividad, lo que no sucede, por lo común, en la Narrative general

29.37. Event

Inherit from DaliObject
"*Problem-Context*"

a thing that happens

daliTime: instante estimado o conocido de correncia
possibility: posibilidad (opcional) - Si ocurrio, la probabilidad sera 1.0

29.38. PressureContext

Inherit from IdeaGenerationToolUseContext
"*Problem-Context*"

The generation of ideas is under time Constraints

Relacionado: *ConstraintsFactor*

Mis Notas

Cómo puede soportarse el CreativeAct bajo Pressure ???

It seems lack of DaliTime has a negative impact on creativity. When deadlines and budgets are cut so tight that the employees barely manage to do what is expected, they have very small chances of Practice the Playfulness that is a pre-requirement for creativity. Organisations should therefore consider allowing redundancy in form of slack time for the employees to be creative. While waiting for that to happen, IT Tools for creativity may need to be more unobtrusive and more embedded in day to day Routines.

30. "Stimulation"

30.1. UncommonStimulus

Inherit from Stimulus
"*Stimulation*"

are familiar from previous Experiences but are rarely experienced or have not been experienced for some time. The novelty of an uncommon stimulus comes from the improbability of the experience

30.2. Illusion

Inherit from MentalImage
"*Stimulation*"

a thing that is or is likely to be wrongly perceived or interpreted by the senses

Ver tambien:
Diversity

30.3. MemoryTool

Inherit from DaliAssociation

"*Stimulation*"

Association is a widely used memory Tool. Associating a new item (an object, a picture, a smell or anything else a Person may wish to recall) to another, more easily-Remembered item can allow you to Think of them both.

30.4. AtypicalStimulus

Inherit from Stimulus
"*Stimulation*"

are unlike previous Experiences. The novelty (Original) of an atypical stimulus lies in the differences between it and the nearest matching previous Experiences, or the improbability of its appearance given previous experiences of similar stimuli.

30.5. InspirationSpace

Inherit from Space
"*Stimulation*"

La capacidad imaginativa a la hora de plantearnos las cosas es la fuente del InspirationSpace. Otra capacidad crítica es de concentración en el Subject. Ésta es la que crea la profundidad en el espacio de inspiración

Ver Imagination, *Inspiration*

30.6. Serendipity

Inherit from Randomly
"*Stimulation*"

the occurrence and development of events by chance in a happy or beneficial way

Serendipity: 'The act of discovering something genuinely Valuable.' (Creativity Encyclopedia, 1999) - CreativeAct

La palabra serendipia aparece de tanto en tanto en la literatura sobre creatividad, y está destinada a definir la facultad de hacer descubrimientos o hallazgos afortunados de un modo casual, inesperado (Surprise) o accidental. Tiene también el sentido de encontrar una cosa mientras se hace Search de otra.

30.7. Synchronicity

Inherit from Event
"*Stimulation*"

Synchronicity: 'Is the simultaneous or near simultaneous happening of coincidental events that have no Cause.' (Creativity encyclopedia, 1999)

The events would also have to suggest some underlying DaliPattern in order to satisfy the definition of synchronicity as originally developed by Swiss psychologist **Carl Jung**

Jung proposed and developed a principle that was neither causal nor teleological, the 'principle of synchronicity'. To Jung synchronicity is a meaningful coincidence in time, and a psychic factor, which is independent of time and space. This principle applies to events that occur together in time but are not caused by one another, for example, when a thought corresponds with an objective and external event. Jung believed that many of these experiences could not be explained as chance coincidences: instead, they suggest that there is another kind of order in the universe in addition to that described by causality. He asserts, 'It cannot be a question of cause and effect, but a falling together in time, a kind of simultaneity'. Synchronicity is evident when one is thinking of a person and the person appears or one dreams about the illness or death of a friend or relative and later hears that the event took place at the exact time of the dream. Jung states that synchronistic phenomena are attributed to the nature of Archetypes. An archetype is said to be psychoid in character: that is, it is both psychological and physical. Consequently, an archetype can bring into Consciousness a MentalImage of a physical event even though there is no direct perception of the physical event. An archetype does not cause both events: rather it possesses a quality that permits synchronicity to occur.

Nota: estudiando la semántica de Origami, me llamó mi hermano **Silvio** y hablando me comentó que su futura esposa **Emilce** estaba haciendo algo como un "Origami".

30.8. Randomly

Inherit from Event
"*Stimulation*"

made, done, happening, or chosen without method or conscious decision
(al azar)

Referencias:
Repository, Eleccion de dos o mas elementos del contenedor al azar para ver si pueden provocar un pensamiento que puede conducir a una nueva idea
DaliProcess, selecciona un thinkertoy al azar
IdeaBox ,probar combinaciones diferentes haciendo recorridos al azar atraves de parametros y variaciones
RandomStimulator, Estimulacion al azar
OpportunityWheel, aisla al azar uno o dos atributos del problema para su consideracion completa
VisualThinking, Agrupar y reagrupar los simbolos graficos al azar en diversas relaciones
formas de estimular la Juxtapose al azar de ideas

Nota de lectura:

Bohm: randomness is not an intrinsic property of the Order of a system, but rather randomness depends on Context. In the context of the computer program, the succession of numbers is determined by a simple order of low degree and, therefore, the order in the resulting numbers is also of the same low degree'which is far from random. However, in a narrower context that includes only the numbers themselves but not the computer program'that is, not the "meta" level'the numbers cannot be distinguished from a purely random sequence, and so the order of the numbers is essentially random. The *epistemological* implications of this are sweeping: in any discipline of science, when scientists describe the behavior of a natural system as random, this label may not describe the natural system at all, but rather their degree of understanding of that

system'which could be complete *ignorance*. Science must open itself to far more sophisticated and subtle forms of order, including what Bohm calls GenerativeOrders, which are orders that generate Structure. The ImplicateOrder is perhaps the most important example of a generative order.

30.9. RandomWord

Inherit from DaliWord
"*Stimulation*"

Las DaliWords provenientes de Contexts no relacionados son una rica fuente para establecer conexiones. Obtengalas de:

1. una lista de palabras predefinidas (*PredefinedWord*)
2. un diccionario: una palabra por Problem/dia

Las mejores palabras son:

- sencillas (utilizadas repetidamente durante la mayor parte de la vida) y familiares
- Visuals (evocan MentalImages con facilidad)
- rica en Connections (cada palabra hace acudir otras palabras e imagenes)

30.10. PonzoIllusion

Inherit from Illusion
"*Stimulation*"

e explica por el hecho de que intentamos comprender la Image en su conjunto y nos dejamos llevar por nuestras Experiences para ver las lineas verticales como si fueran rieles de ferrocarril que se van alejando en la distancia. La unica forma de entender lo que realmente hay es examinar cada linea de forma individual, como un "Event" aislado

Ver IdeaMatrix

Scrapbook

Fig. 26-PonzoIllusion1

30.11. Stimulus

Inherit from Event
"*Stimulation*"

an event that evokes a specific functional reaction in an organ or tissue (areas of the brain which respond to auditory stimuli.)

The degree to which a stimulus DaliPattern is novel (Original) will be inversely proportional to:

1) How often similar patterns have been experienced.
2) How Similar these patterns have been.
3) How recently these patterns have been experienced

Nota de lectura:
Logo was chosen as a learning and exploration environment to stimulate creativity, cognitive development, and collaborative work

Al hablar de *Insights* algunos CreativePerson diferencian entre 'estímulos externos' y 'experiencias propias' de lo que se deduce que hay dos tipos de DaliProcess de inspiración y que en el acto de generación de ideas se combinan ambos; y atestigua que ambos procesos son necesarios para el trabajo creativo, entendiendo que las Experience propias son como un almacén de vivencias susceptibles de ser recicladas en Ideas y que los estímulos externos vendrían a enriquecer el proceso y añadir capas en los diferentes estratos que constituyen el volumen de las ideas. (Hay que decir, también, que los estímulos externos actúan en muchos casos como catalizadores que nos ayudan a reconocernos a nosotros mismos, SelfImage)

30.12. TimeAlarm

Inherit from Event
"*Stimulation*"

alarma de tiempo

Ver AttentionExerciser, DaliTime

30.13. Surprise

Inherit from Stimulus
"*Stimulation*"

an unexpected or astonishing Event, fact, or thing

Referencias:
Sketcher, Pensar en la manera en que lo que ha escrito se relaciona con su problema. Ha cambiado su punto de vista? Tiene ideas nuevas ? Nuevas percepciones? Sorpresas? Que partes le intrigan? Que esta fuera de lugar?

A surprising stimulus is not just AtypicalStimulus or UncommonStimulus; it is a stimulus that disagrees with one or more expectation. something can be surprising without being novel (Original) and vice versa.

"*Only when we surprise ourselves is creativity truly at work*."
- David N. **Perkins**

31. "Qualities"

31.1. Diversity

Inherit from Variety
"*Qualities*"

showing a great deal of Variety

Nota de lecturas:

Adelia Borges (diseñadora brasileña): El concepto "diversidad" que, a diferencia de la "variedad", incorpora la noción de diferente, del otro, sea este una persona, cultura o noción del mundo... Nociones que, dentro del Design, obligan a entender más que nunca (y contrariamente a las primeras enseñanzas del diseño que llegaron a nuestros países de la mano del funcionalismo) que la *Form* sigue a la Emotion, la Culture local y a la Imagination. Qué debería exigírsele como parte de su competencia? [a los Designer]. Pienso que la competencia central es la capacidad de desarrollar, de Create Product y Service que tengan un componente fuerte de Innovation. Y para mí la mejor innovación es la que está inspirada en la tradición, porque pienso que esta es la que hizo diferencia en países como Italia o Japón. Los diseñadores deben ser personas capaces de percibir Need, deseos donde nosotros no los vemos. Y esa capacidad de detectar y transformar, de dar una respuesta creativa a esa demanda, es lo más importante

31.2. ColorQuality

Inherit from OutcomeQuality
"*Qualities*"
labels: Author: **Goethe**

colores basicos, significados:

rojo
excita la mente. Representa la vitalidad. Usarlo cuando se requiera fuerza y persistencia
naranja
calido, alegre, y emocional. Usarlo cuando se requiera atraer a los demas
amarillo
sencible e inspirador. Usarlo cuando quiera ser mas intuitivo y necesite ideas/conceptos nuevos
verde
representa curacion, armonia y compasion.

Referencias:
ColorJacuzzi, concentrandose en objetos de un determinado color y buscar vinculos entre ellos y el problema
Brainstorming, Blackboard
Attributes, descriptivos: sustancia, estructura, color, forma, textura, sonido, sabor, olor, espacio, densidad.

Relacionados: DaliLink, Visual, Search

Notas de lectura:

Creative Visual basada en los colores, nos preguntamos: ¿hasta qué punto no ha influido más el criterio psicológico y simbólico (DaliSymbol) de la teoría del color publicada por **Goethe** en 1810 que toda la literatura posterior sobre la naturaleza física de los colores?

31.3. Capability

Inherit from Measure
"*Qualities*"

the extent of someone's or something's ability

31.4. Similarity

Inherit from ComparativeQuality
"*Qualities*"

the quality of being Similar. In social psychology, similarity refers to how closely Attitudes, Values, interests (Attention) and *Personality* match between Person

31.5. IdentityQuality

Inherit from Quality
"*Qualities*"

the fact of being Who or What a Person or thing is

Referencias:
MindMap, Darle una nueva identidad a los problemas de manera que esta pueda ser evaluada

31.6. Fluency

Inherit from CreativeThinkingQuality
"Qualities"

how many (Quantity) Ideas someone can Create quickly. Fluency is the production of multiple Problems, Ideas, Alternatives or Solutions

One creative tool, which has been widely used with big success for generating many ideas, is Brainstorming

31.7. CreativeThinkingQuality

Inherit from OutcomeQuality
"Qualities"

CreativeThinking outcome quality
(**Torrance**)

31.8. ProcessAttribute

Inherit from Attribute
"Qualities"

marketing, fabricacion, venta, funcion, y tiempo.

31.9. NonVerbal

Inherit from CognitiveQuality
"Qualities"

A NonVerbal is xxxxxxxxx.

Instance Variables

31.10. Valuable

Inherit from Measure
"Qualities"

extremely useful or important

Ver Values, Judge

Una posición valóricamente aséptica no discrimina respecto a las consecuencias del CreativeOutcome, sino por consideraciones de eficiencia y cálculo. Sin embargo, no hay que excluir la reflexión Ethics que demanda el tema el CreativeAct.

The usefulness of a product can thus be seen as adaptability to the current Domain or Context. There is a problem with this, however. Viewing adaptation is this way can be problematic in that it seems to be evaluating a novel product in relation to the Past. Measuring in this manner will necessarily underestimate usefulness in radically new and different products, as they may not seem to be filling an Adaptive hole or Need! Fortunately there is another way of conceptualizing usefulness. Usefulness must be seen in relation to the Future. Thus evaluation of usefulness, rather than being an evaluation of what needs it seems to be filling, is an evaluation of the potential of how far this adaptation can spread (*Meme*) in the present context or domain. We can only try to estimate, one can objectively measure how far a product actually spreads in this manner ' but only post hoc

31.11. Original

Inherit from CreativeThinkingQuality
"Qualities"

not dependent on other people's ideas; inventive and unusual. How a person Thinks beyond the familiar and produces rich and often subtle Connections to create a new Idea. Means getting away from the obvious and commonplace or breaking away from Routine bound thinking. Original ideas are statistically infrequent. Stimulus is a technique used to provide ideas, also be enhanced by Analogy and Metaphors

level: grade of originality

Agencies appears to be obsessed with Originality, Clients by contrast by What Works (the familiar). Managers tend to replicate what's considered BusinessGoodPractice

Referencias:
RandomStimulator, Para tener ideas originales, necesitara siempre una manera de crear nuevos conjuntos de patrones en su mente
ToyVariety, Para asociar elementos en apariencia dispares, de maneras nuevas, encontrando una conexion entre ellos y asi producir gran cantidad de ideas originales
Adapt, Estar familiarizado con las ideas de los demas a fin de pensar de manera original
Principio de IdeaIncubator,permite que el subconsciente siga trabajando en el problema original
FeedbackQuestionCategory, Piensa que la idea es nueva y original?

Relacionados: Combine, Connection, DaliPattern, Thought/Think, Quantity

Notas:

So novelty is not enough. Something creative must also have some value (Values) relative to what already exists and what is perceived as being needed

Novelty dimension: Examines the amount of newness or originality contained in a Product. (CAPS, 2000)

pareciera que una producción auténticamente original provoca un cierto impacto estético o impresión de armonía superior (Order?), incluso en casos de problemas no artísticos

we classify novelty by Individual Novelty (I-Novel) and Group Novelty (G-Novel). I-Novel is the same as a P-Novel idea (individual creativity), but a G-Novel idea is an idea that is new to the mind in which it arose and has not been previously thought of by another member of the group (Team). We can say that G- Creativity is 'more Creative' than I-Creativity, allowing a crude *measure* of the degree of creative Ideas within the group.

A su vez la originalidad (Original) puede ser descrita a través de otras cualidades tales como singularidad, novedad, impredictibilidad, unicidad y Surprise

Different types of novelty is between novelty that is due to AtypicalStimulus and novelty due to a stimuli being UncommonStimulus

The novelty in creativity is a **novelty of kind** (of which the particular CreativeOutcome is an exemplification). Novelty of kind implies that there is a structure in the creation that stretches beyond the particular product. This structure is generalizable and potentially applies to other products. Novelty of kind needs to be distinctly clear from other kinds (otherwise, it is, of course, not novel). The novelty in creative products needs to be 'generalizable originality'. The creative product needs to be a first instance of a Category or tradition, in short, 'of a novel kind' (Singularity is thus not the right kind of novelty required for creativity)

While original and **novel** may seem quite similar, the distinction is an important one. Novelty, as used by creativity researchers in psychology, applies to being different, the quality of being new. Originality, on the other hand, means existing first from the beginning, or being completely new. Therefore, as demonstrated with music and art, creativity in *Advertising* while appearing to be original is in fact novel. **Leo Burnett,** when talking about creativity, supports this contention. He did not use the word original when talking about creativity. Instead, he referred to making meaningful relationships between previously unrelated thoughts in ways that were relevant, believable, and in good Taste

the novelty aspect of advertising information is especially interesting to Variety/novelty-seekers

31.12. DegreeOfLife

Inherit from IdentityQuality
"Qualities"

C.Alexander's Hypothesis
I state this by means of the following hypothesis: What we call 'life' is a general Condition which exists to some degree or other in every part of Space: brick, stone, grass river, painting, building, daffodil, human being, forest, city. And further: The key to this idea is that every part of space'every connected region of space, small or large'has some degree of life, and that this degree of life is well-defined, objectively existing, and measurable.

The degree of wholeness or life, of any given part of any given part of space depends entirely on the presence and structure of the *Center*s there.

Nota de lecturas

Goodwin. now what we face is crises of the environment, crises of health, crises of *Community*. These are the problems that we now face and we need a science that will actually address these Issues and give us ways of being in the world that will allow us to live a life of quality.

31.13. BetterProductQuality

Inherit from OutcomeQuality
"Qualities"

Product Quality defined by the following pyramid qualities:

- **different:** freshly imagined to match the best of new Technology to emerging needs and interests
- **better:** thoroughly and Systemically Thought through fot all users
- **right:** sensitively positioned to meet environmental, personal, social and cultural needs

Creative Product Semantic Scale: A measure developed by O'Quin and Besemer (1989) to represent operationally three dimensions for analyzing Creative products and Outcomes: Novelty (Original, germinal), resolution (useful, adequate, Valuable), and elaboration and Synthesis (style. (Isakson et al., 1994, Index)

Elegant creative product: Product is refined and understood.

31.14. Innovative

Inherit from OutcomeQuality
"Qualities"

advanced and original : innovative designs; original and creative in thinking.

See InnovationProcess

Notas de lectura:

el hecho de que producir y realizar ideas útiles, beneficiosas, oportunas, ideas que resuelven Problems, que generen rentabilidad o que eviten posibles males, en el plano profesional, es quizás más importante que producir Ideas Original. Muchas veces la originalidad es relativamente pequeña, pero puede ir acompañada de una relevancia importante. No es siempre fácil reconocer la relevancia de las ideas, y no parece tampoco haber una receta para lograrlo. Para establecer lo que es original y relevante se requieren puntos de referencia y situarse en un Context. La asignación de relevancia a un fenómeno determinado no está presidida por la Objective. Ni lo original ni lo

relevante pueden ser normalizado.

To be Creative, something must be both original and appropriate, but to be Innovative, it needs to be merely different from what a firm did in the past.

31.15. Quantity

Inherit from Measure
"Qualities"

the amount or number of a material or immaterial thing not usually estimated by spatial measurement

Ver tambien Quality

Referencias:
IdeaQuota, Fijar cantidad de ideas por unidad de tiempo
Repository, almacenar gran cantidad de ideas e inicios de ideas
PhraseGame, construir (en cinco minutos) la mayor cantidad de frases (de cuatro palabras)
ObjectiveList, negocios que valgan la pena (proposito) consumiendo una cantidad finita de tiempo
AttributeListing, es mas importante aqui la cantidad que la calidad
Splitter, No importa la cantidad de atributos o como los una, es solo una manera de impulsar la imaginacion
HallOfFame, obtener cantidad, posponer enjuiciamiento, combinar y mejorar
ToyVariety, producir gran cantidad de ideas originales
Principios basicos del Brainstorming, La cantidad produce calidad

Notas de lectura:

Quantity of Options (Alternative): Quantity often breeds Quality, in that more options you generate, the greater possibility that at least some of them will be original and promising (Valuable) for you. (CAPS, 2000) . IMPORTANT: An study about *Insight* and CreativeGroups, showed that Quantity of ideas generated *did not* show up among the strongest associations with the high Creative

Perhaps the most helpful question to ask is not what improves productivity, but what diminishes it (Incubate)

Whether creative thinking does involve the generation of many variations of which a few are selected, or the generation of a few that are extensively explored and modified, will have to depend on a number of Factors, not least the particular Task at hand. In some tasks it may be better to generate many Variations, if one has little or no clue as to where to search for answers, and only retain a few. On the other hand, sometimes it is viable to generate only a few, or just one, preinventive structure (Geneplore), and then Explore it for emergent Features (EmergentOrder), reinterpret it, and modify it until it becomes novel (Original) and useful (Valuable)

31.16. Responsibility

Inherit from SocialAttribute
"Qualities"

a thing that one is required to do as part of a job, role, or legal obligation

personRole: role de la responsabilidad
legal: si esta regulado por la ley o contrato

Referencias:
ChallengeProgram, de que problemas quiere aceptarse la responsabilidad personal de sun solucion?
OpportunityWheel, como atributo

31.17. Verbal

Inherit from CognitiveQuality
"Qualities"

relating to or in the form of words

oral: si es oral o escrito

Barthes- la unión de los componentes Texts (según la semiótica, componente verbal) e imagen (NonVerbal) constituye dos esferas de la Reality: la primera, la estructuración de la realidad; la segunda, la Representation de ella; en otras palabras, la conexión entre los referentes y los Meaning.

Referencias:
IdeaMatrix, pensar: productos verbales, numericos, analiticos y cognitivos para los que el cliente desea informacion y datos (autos, ordenadores, camaras)
VisualThinking, Sketcher, se complementa al verbal - la concepcion grafica es complementaria a la concepcion verbal y puede ayudar a reunir nuevas ideas
hemisferios cerebrales, memoria verbal (hemisferio izquierdo) y reconocimiento de patrones (hemisferio derecho)

Relacionados: Memory, DaliWord, Visual

31.18. Attribute

Inherit from Quality
"Qualities"

a quality or feature regarded as a characteristic or inherent part of someone or something

Tipos (ver subclases)

1. descriptivos: sustancia, estructura, color, forma, textura, sonido, sabor, olor, espacio, densidad.
2. de proceso: marketing, fabricacion, venta, funcion, y tiempo.
3. sociales: responsabilidades, politicas, tabues.
4. precio: costo de fabricacion, del mayorista, detallista, y consumidor.
5. ecologicos: impacto positivo/negativo sobre el medioambiente

Referencias:
AttributeListing,concentrarse en cada uno cada vez, poniendose a distancia del resto sin verse influido por ellos
Splitter, trabajar con varios atributos de varias maneras. Se puede ver material nuevo que una vez habia formado parte de otra cosa
OpportunityWheel,Generar ideas forzando un vinculo conectivo entre los atributos comunes y su desafio
VisualThinking, util para ver relaciones nuevas y diferentes entre atributos
creatividad implica siempre la Manipulate, Alterar los atributos

31.19. Aspect

Inherit from Feature
"Qualities"

a particular part or feature of something; a specific way in which something can be considered; a particular appearance or quality (examples: sustancia, funcion, tiempo, responsabilidad, politica)

pointOfView: PointOfView of consideration

Referencias:
IdeaRegistry, aspectos diferentes de la vida profesional y personal.
PhoenixQuestions
KeywordMatrix
OpportunityWheel
What, When
Modify
AspectThinking
ProblemParameter
MurderBoard
PMI

31.20. Example

Inherit from Category
"Qualities"

a thing characteristic of its kind or illustrating a general Rule

Related: Typical

Exemplar: 'A member or illustration of a Category.' (Creativity Encyclopedia, 1999)

Mis Notas

ADLATINA. JORGE BENDERSKY. en *Advertising* no hay nada peor que seguir un ejemplo. 'Haceme una *Campaign* como tal o como cual' y muchos entienden que deben repetir el esquema (Typical), cuando un profesional debe detectar donde se repite el esquema para romperlo y producir un Change.

31.21. Concrete

Inherit from IdentityQuality
"Qualities"

not abstract

Referencias:
ForceFieldAnalysis, problema concreto
IntuitiveWritting, escribir el problema concreto y concentrarse en el durante unos minutos
ParallelWorlds, El mundo paralelo a seleccionar debe ser algo que Ud. conozca bien

31.22. Subjective

Inherit from CognitiveQuality
"Qualities"

based on or influenced by personal feelings, tastes, or opinions

Ver TicToc, Objective

Ver Scrapbook

Scrapbook

Allgemeinheit (generalities)

Es necesario Abstraer (Abstract), Modelling, pero tambien incorporar la Subjetividad (Subjective):

- CreativePersonConduct
- Feeling

¿Cómo?

- Tailoring (Adapt del CreativeProcess al DaliProject)
- Brindar mayor poder de expresion (ExpressivePlane), apartandonos de lo "caricaturesco", dejando abierto (Openness, inconclusa) la "obra" -> MetaDesign ?
- DSL de un modelo genérico de creatividad (ni muy Abstract ni muy Concrete)
- Adapt al User, Avatars, CreativeAgent
- Múltiples Subjective PointOfView
- Flex, poder mutar (Transformation) DaliObjects
- Usar Rules para OOP ("subjectivity")
- User dependent Features, PointOfView por PersonRole, multiples PointOfView del mismo System (ver Graphviz)
- Creative CM: que los Changes solo afecten al Author. Estas PointOfView pueden ser explicitamente utilizadas por otro User sin necesidad de Merge (ver implementar en **Baazar**)
- Soportar diferentes Capability (Expert y no) sin necesidad de incluir software específico
- GameLevel: niveles de dificultad tipo Game. Se incorpora funcionalidad a la aplicación según el avance en el uso de la misma por cada User, según unas Rules como si fuese un Play que brinda Stimulus a seguir utilizando la aplicación y llegar al NextLevel
- Incluir IntuitiveToys
- Trata mas de Questions que de Answers
- El Analysis para Understand el Problem requiere, ademas de Apply Rules, el Thought/Judge. Detectar las Assumptions

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31.23. Negative

Inherit from Measure
"Qualities"

consisting in or characterized by the absence rather than the presence of distinguishing features. (of a statement or decision) expressing or implying denial, disagreement, or refusal

features: the absence of

Referencias:
TicToc, anotar pensamientos negativos que impiden los objetivos
ForceFieldAnalysis, aprovechas los factores positivos al tiempo que elimina o disminuye los negativos
ColorJacuzzi, Limpiar la mente de pensamientos negativos
PersonalMentor, disminuir inhibiciones y pensamientos negativos
Attribute, impacto positivo/negativo sobre el medioambiente
Reorder/Reverse, puedo transponer lo positivo y lo negativo?
Pensamiento positivo, y NegativeThought
IntuitionExerciser, quien sera positivo y quien negativo
Principios basicos del Brainstorming, Un pensador negativo puede hacer descarrilar una propuesta al concentrarse en una de sus fracciones. Al mostrar que una parte del todo es absurdo, implica que el todo es igualmente absurdo. Al destruir una parte, una persona puede destruir el todo y tener una sensacion de logro sin dedicar tiempo y hacer el esfuerzo para crear nada.
Objetivos de la MurderBoard,exponer todos los aspectos negativos de una idea viable para que puedan emprenderse acciones correctivas antes de la evaluacion final y puesta en practica

Relacionados: Imagine/Imagination, Subjective

31.24. Abstract

Inherit from IdentityQuality
"Qualities"

not based on a particular instance; denoting an idea, quality, or state rather than a concrete object (example: abstract words like truth or equality); of or relating to abstract art (example: abstract pictures that look like commercial color charts).

Referencias:

ToothacheTree, Expresar los obstaculos de forma tangible: los mismos se tratan mejor si no son nociones abstractas
VisualThinking, Obtener ideas utilizando simbolos abstractos en lugar de palabras
Sketcher, Dibujar para poner las ideas abstractas bajo una forma tangible
Principios basicos del Brainstorming, preguntas abstractas

Relacionados: DaliSymbol, Draw

Notas de lectura:

Abstraction and Innovation: Abstraction in a real world situation leads to Innovation.
(Sternberg, 1999)

Abstraction: (Parnes Knoller, and Biondi, 1977, Index) An idea which cannot lead to any practical result, something visionary. (American College Dictionary, 1970)

31.25. Name

Inherit from IdentityQuality
"Qualities"

word or set of words by which a person, animal, place, or thing is known, addressed, or referred to

unique: unique or not

alias: optional, an alias name

31.26. Acceptable

Inherit from Suitable
"Qualities"

Accepted by the Client (or Field)

31.27. Unstable

Inherit from Mutable
"Qualities"

prone to Change, fail, or give way; not stable

31.28. Coherent

Inherit from IdentityQuality
"Qualities"

(of an Argument, Rhetoric, Theory, or Policy) logical and consistent. United as or forming a Whole

A high level of coherence should result from carefully managing the creation, crafting, Meaning, and Representation of BoundaryObjects and the interfaces they provide between and across social Worlds

31.29. Function

Inherit from OutcomeQuality
"Qualities"

an activity or purpose natural to or intended for a person or thing

Referencias:
KeywordMatrix
definir el Business

Ver tambien DaliForm

Nota de lectura (CreativeDesigning)
of an object is defined as its teleology, i.e. 'what the object is for'. It can be described as the Role that the object plays in a superordinate System, including human users of that object

31.30. Visual

Inherit from NonVerbal
"Qualities"

relating to seeing or sight (examples of visuals: language, thought, techquine, image, memory)

illusion: si es una ilusión visual o no
syntaxis: la sintaxis de la imagen (ver libro) - examples: 'Perspectiva', 'Contraste'

Referencias:
IdeaMatrix, el lenguaje visual empleado permite una comprension intuitiva
VisualThinking, El lenguaje de modelos es una tecnica de pensamiento visual
ColorJacuzzi, visualice el color y sus cualidades, y digase a si mismo que produce las cualidades de dicho color
Brainstorming, brainstorming visual: dibujando ideas que se le ocurran: la clave en el visual es la respuesta rapida, dibujar antes de perder la idea
hemisferios cerebrales, visualizacion (hemisferio derecho) y enjuiciamiento (hemisferio izquierdo)
RandomWord, visuales (evocan imagenes con facilidad)
IdeaIncubator, representacion de los elementos clave de un tema en imagenes visuales

Relacionados: Image, MentalImage, Memory

31.31. Better

Inherit from ComparativeQuality
"Qualities"

of a more excellent or effective type or quality

31.32. Flexible

Inherit from CreativeThinkingQuality
"Qualities"

able to be easily modified to respond to altered circumstances or conditions. The display of Diversity that comes out of the person's mind when presented with a specific Task.

Flexibility is the ability to process ideas or ob jects in many different ways given the same Stimulus. It is the ability to delete old ways of Thinking and begin in different directions. It is Adaptive when aimed at a Solution to a specific problem, challenge or dilemma. Flexibility is especially important when logical methods fail to give satisfactory results. A family of creative tools, known as verbal checklists (SCAMPER), has been created to enhance flexibility in the CreativeProcess

circumstances: Circumstance bajo las cuales existe

Referencias:
AttributeListing, piense de manera flexible y se descubran alternativas, apartandose de las etiquetas estereotipadas
Brainstorming, piense de manera flexible y se descubran alternativas, apartandose de las etiquetas estereotipadas
ToyVariety, Pensar en forma flexible
Listen, ser flexible: ayudar a recordar el contenido

Relacionados: Alternative, Remember, Thought/Think, Variety

31.33. Positive

Inherit from Measure
"Qualities"

consisting in or characterized by the presence or possession of features or qualities rather than their absence; showing optimism and confidence

features: the presence of

Referencias:
TicToc, sustituir cada pensamiento subjetivo y negativo por uno positivo y objetivo
ForceFieldAnalysis, aprovechas los factores positivos al tiempo que elimina o disminuye los negativos
Attribute, impacto positivo/negativo sobre el medioambiente
reordenar/invertir, puedo transponer lo positivo y lo negativo?
Thought positivo, y negativo
IntuitionExerciser, quien sera positivo y quien negativo
Principios basicos del Brainstorming, El exito de cualquier sesion de brainstorming depende de que los miembros comprendan la importancia de crear un entorno positivo.

Relacionados: Imagine/Imagination, Subjective, Negative

31.34. Dimension

Inherit from Aspect
"Qualities"

an aspect or feature of a Situation, Problem, or thing

31.35. TeamDiversity

Inherit from Diversity
"Qualities"

a team whoses members has diverse skills

Nota de lecturas

The more diverse a team is, such as the diversity in gender and expertise, the more Chaos it will produce. If chaos can be kneaded into consistency, ideas will thus be generated. However, if the kneading process takes too long, its effect might be consumed by the pressure of time. In other words, a homogenous Team shares a mental model that may help Understand the value of Idea, and it is easier for them to reach a consensus and reduce the time spent on idea generation

A perspective that narrows down diversity to a sort of organizational catalyst of benevolent mutual educational efforts, and seed of personal and collective growth, only insuffciently captures the very point of the CreativeProcess which is rife with Conflict. Rivalry is an essential ingredient of DaliProject-based collaboration (Collaborate)

31.36. Variety

Inherit from IdentityQuality
"Qualities"

the quality or state of being different or diverse; the absence of uniformity, sameness, or monotony; a number or range of things of the same general class that are different or distinct in character or quality (Variedad)

Referencias:
ContentAnalysis, tener una variedad de perspectivas
DaliProcess, es conveniente utilizar una variedad de toys
AttributeListing, mantener un pensamiento fluido y flexible (cantidad y variedad)
ToyVariety, Cuando un estimulo no cambia o es repetitivo las sensaciones desaparecen. Cuando su Magnify, Obtener variedades de producto de forma que el mercado los acepte
the quality or state of being different or diverse; the absence of uniformity, sameness, or monotony
Tareas del lider de Brainstorming, Emplear variedad de tecnicas de creatividad para hacer que fluyan las ideas

Relacionados: Media, Radio, Thought/Think, PointOfView, Market, Product, Understand, Listen

31.37. PriceAttribute

Inherit from Attribute
"Qualities"

type: costo de fabricacion, del mayorista, detallista, y consumidor.

Nota de lectura:
percepción de valor por parte del Client (el Design influye - Influence)

31.38. Elaborated

Inherit from CreativeThinkingQuality
"Qualities"

how much detail the person adds to an Idea in order to implement it (Elaborate, Innovative)

MindMapping is a visual and verbal tool usually used to structure Complex Situations in a radial and expanding way during the creative problem solving process

31.39. Quality

Inherit from Category
"Qualities"

a distinctive attribute or characteristic possessed by someone or something

Ver subclases

Referencias:
ColorJacuzzi

Quality of Options (Alternative): The quality of the available options can influence the Approach you take to Focusing. Generally, the more novel your options are, the more you will need to be Affirmative (Affirmation) or developmental in your approach. (CAPS, 2000)

Relacionado: ScienceOfQualitiesApproach

31.40. Avantgarde

Inherit from Original
"Qualities"

new and unusual or experimental ideas, esp. in the arts, or the people introducing them

31.41. Harmony

Inherit from IdentityQuality
"Qualities"

the quality of forming a pleasing and consistent Whole

31.42. Objective

Inherit from CognitiveQuality
"Qualities"

not influenced by personal feelings or opinions in considering and representing facts

rational: puede tener un Rationale como prueba de la objetividad

Ver tambien:
TicToc, Subjective

Referencias:
Ricestorming, Al expandir con un patron de hechos verificables, y contraer con un patron de esencias, el grupo cambia el contexto en el que se ve un problema, se ve mas objetivo que subjetivo, parece manejable y posible de resolver

31.43. Irrational

Inherit from CognitiveQuality
"Qualities"

not logical or reasonable

31.44. DaliTrait

Inherit from IdentityQuality
"Qualities"
labels: Author: **Harrington** Bibliography: **Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors** Author: **Lubart** Author: **Dancey** Author: **Lennon** Author: **Barron**

a distinguishing quality or characteristic, typically one belonging to a Person (CreativePersonConduct)

Basic personality traits as described in John **Dancey** and Kathleen **Lennon**'s book **Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors**:

1. **Tolerances to ambiguity**'Creating an *Ambiguous* Situation, where no Framework exists, relevant Facts are missing, the Rules are unclear, and the right Procedures are

unavailable.
2. **Stimulus freedom**'The ability to Think and Create outside of perceived Limits, such as a box drawn around an object on paper
3. **Functional freedom**'The ability to Use or Imagine objects in other ways from the Function it was intended for. An example is using a paper clip as a button instead of joining loose sheets of paper. The opposite effect is *FunctionalFixation*
4. **Flexibility**'Being open to Change (Openness), open to new Experiences, open to new ideas, and bringing about change based on new findings.
5. **Risk taking**'Risk taking in the studio situation applies to the ability to create ideas in face of rejection or ridicule and the ability to expose your ideas to others.
6. **Preference for disorder**'To develop an appreciation of Complexity and asymmetry. The ability to find Order in disorder.
7. **Delay of gratification**'The willingness to endure prolonged effort without the pleasure
8. **Perseverance**'The ability to keep at a task even in the face of frustration and the thought that the Goal may be unattainable. Working towards a goal with great amounts of energy.
9. **Courage**, related to Risk
10. **Freedom from gender-role** Stereotype

Nota de lectura

working memory capacity, speed of retrieval, perceptual fluency, activation of relevant concepts and inhibition of irrelevant ones, recollective ability, inspection of memories, and a host of other processes that are used in everyday cognition

Negative Creative Traits: Childish, absentminded, hyperactive, impulsive, argumentative, and neurotic. (**Davis**)

Treating creativity as a rare event makes it more meaningful to search for common personality traits and for prerequisites for CreativeActivity

Mis Notas

Características que **La negra** unió en una sola: *hombresdeolébajoelbrazo*. a todos estos hombres los unen características básicas como ser "idealistas, incondicionales, comprometidos, democráticos, dados, habitués, corajudos, reservados, lanzados, duchos, gentiles, lechehervidas, eruditos, protagonistas, humanos, indomables, familieros, cosmopolitas, latinlovers, autóctonos, pintorescos, románticos, decididos, compañeros, locuaces, discretos, moderados, avispados, honestos, honrados, leales, desprendidos, pudorosos, decentes, incisivos, caritativos, contenedores, astutos, nobles, generosos, francos, serviciales, caballeros, audaces, osados, ágiles, sencillos, irresistibles, rebeldes, seguros, atentos, valientes, intrépidos, luchadores, tenaces, perseverantes, amables, perspicaces, sagaces, intuitivos, compinches, elegantes, afables, mesurados, intachables, cabales, cumplidores, éticos, incorruptibles, virtuosos, agudos, benevolentes, pícaros, hábiles, honorables, íntegros, equitativos, traviesos, bromistas, sinceros, justos, apasionados, atrevidos, prontos, resueltos, campechanos, espontáneos, atractivos y arremolinados"

Barron & Harrington included in this list the traits of independence of Judgement, self confidence, attraction to Complexity, aesthetic orientation (AestheticFactor) and Risk taking. **Lubart** identifies creative personality traits of self-eficacy, willingness to overcome Obstacles [which is similar to Motivation], to take sensible risks and to tolerate Ambiguity.

31.45. Creative

Inherit from CreativeThinkingQuality
"*Qualities*"
labels: Author: **Firestein** Author: **Boden** Author: **Hallman** Author: **Ross Mooney** Author: **Charles** Author: **Mac Kinnon** Domain Specific: **Creative - CTS** Author: **Kuhn** Author: **Runco** Author: **Csikszentmihályi**

involving the Imagination or Original Ideas, esp. in the production of an artistic work (for example, a new work of art or a scientific hypothesis) that is both novel and useful

Ver CreativeProcess, CreativeAct, CreativeOutcome

Notas de lectura:

We can define "high Creative" by three of the items related to acceptance (or Acceptable):
1. Acceptance of ideas affecting higher levels of management than management expected
2. Acceptance of multi-discipline ideas (InterdisciplinaryTeam)
3. Acceptance of ideas which required the organization to PointOfViewShift of some or all of the project

Appropriateness (conform to the characteristics defined during problem definition, ProblemFindingStage, and PreparationStage**)** is what differentiates Original from creativity

Existe amplio consenso en el sentido de considerar que los resultados creativos no se definen sólo por su componente de Original. Esta última característica alcanza al rango de lo creativo únicamente cuando aparece relacionada indistintamente a lo relevante, útil, valioso o pertinente. Esto significa que los resultados creativos deben satisfacer ciertos Requirements, tener sentido dentro del Scope en que se plantean o estar bien Adapted a una Situation. Por consecuencia, estamos hablando de una Answer que contribuya a superar un Problem, a remover algún Obstacle, a lograr alguna forma de Harmony o equilibrio, o bien de una respuesta que represente un nivel más alto de perfección en relación con un cierto estado de cosas.

Ross Mooney: En lo fundamental la categoría de Person recoge todos aquellos desarrollos que se refieren a las características de la CreativePerson, incluyendo Factor afectivos y cognitivos (tambien deveria incluir la posibilidad de pensar la creatividad en los grupos, las organizaciones o la Culture como Globalidad). En esta Category se plantean temas propiamente psicológicos como los de Attitude, personalidad y Motivation, junto con biografías y estudios de casos. En la categoría de Product se consideran los criterios que hacen que una obra (Outcome), objeto o Idea puedan ser calificados de creativos, y los antecedentes que permiten establecer niveles de la creatividad o formas de manifestación de la Conduct creadora. En la categoría de DaliProcess se ubican las distintas aproximaciones teóricas que se refieren a las etapas o Steps que recorre la experiencia creativa. Se incluyen también las distintas estrategias (Approach), Method y Technique de desarrollo creativo. Finalmente, en la categoría de ambiente (Surroundings) se incluyen las distintas variables contextuales (Context) que se relacionan con la facilitación o el ObstacleToCreativity. **Hallman** agrega una quinta categoría: acto (CreativeAct) . En primer lugar, se considera la creatividad como una Attitude o una capacidad, lo que ubica el concepto en la categoría de persona. Enseguida, al incorporar la Connection, haciendo mención a la formación de Combinations, Relationships o reestructuraciones, se incorpora la categoría de CreativeProcess. Se establece que la creatividad debe manifestarse en algún Result, ya sea material, concreto o intangible, con las características de lo original y relevante, lo que refiere a la categoría de Product (CreativeOutcome). Por último, al concebir la creatividad como una cualidad de los grupos se incorpora una inclinación más interaccional, cercana a la categoría de ambiente (Surroundings)

Creativity is thus also contextualized (Context): we are not either "all" creative or not at all. We are sometimes Creative, again depending on time and place, contexts and choices, constraints and possibilities. Unlike earlier formulations, which spoke of the "CreativePerson" as if it were an individual who is constantly creative in all areas of life, we recognize now that we are dealing with a less "universal" phenomenon. La propuesta ambiental : Intenta ampliar la concepción de la creatividad más allá del ámbito del sujeto, para alcanzar al Context social como Interaction ente Systems. De este modo la creatividad no es exclusivamente un rasgo de la persona, sino que precisa en su misma naturaleza de un contexto social en el que desarrollarse, de modo que sin él no puede existir, y que las características del contexto cultural (Culture) condicionan de modo determinante la creatividad del individuo

Mac Kinnon - Hemos estado muy de acuerdo en el hecho de que la verdadera creatividad abarca al menos tres condiciones. Implica una Answer o una idea que es nueva o al menos estadísticamente poco frecuente. Pero la novedad o la originalidad en el Thought o en la acción, aún siendo un aspecto necesario de la creatividad, no es suficiente. Si queremos dar una respuesta que forme parte del proceso creativo, es preciso que esté en cierto modo Adapted a la Reality, o que modifique esta realidad. Debe o bien permitir Solve un Problem, o servir para un Goal bien definido. Por último, la verdadera creatividad implica un ahondamiento de la idea original, es preciso que sea Judge y trabajada para ser desarrollada finalmente.

situated creativity (**S-creativity**).
S-creative ideas are novel (Original) with respect to the Situation of an individual emphasising the important role that Context plays in shaping the CreativeProcess

'an idea or product that deserves the label 'Creative' arises from the synergy of many sources and not only from the mind of a single Person'. 'Creativity is (a) both novel and appropriate, useful, correct or valuable response to the task at hand, and (b) the task is Heuristic rather than Algorithmic'. Based on this, creativity in *Advertising* (be it web, print, television, radio, or collateral) is Judged in a Subjective manner. And this subjective determination is based on two important *AdvertisingCriteria*: a cultural aspect that is a Domain and a social factor, which is a Field. It's a changing view of 'what is' and 'what is not' creative (novel and appropriate), the Domain is ever changing. It is never static because the content and Conventions continually change over time (**Csikszentmihályi**)

La creatividad de novedad y valor superiores recibe el refrendo de su calidad de mano de la aprobación de los expertos del Field al que dicho producto creativo pertenece. Esta circunstancia pone de manifiesto una última característica de dicho producto: que éste debe ser comunicado y reconocido

No existe un estándar absoluto, universal de lo que se considera creativo sino que tal determinación viene dada por los Criteria que establezca cada Society, cada Culture, o cada PersonGroup

Each historical phase of research has been characterized by a unique approach to defining creativity. There are four distinct phases of research: prior to 1900 (The Early View: Individuals), 1900 to 1950 (Situations. The second phase of research shifted focus from the individual to the exploration of the CreativeProcess), the 1950s and 1960s (Guilford and Torrance: focused less on the creative process, and more on the information processing of the CreativePerson, DivergentThinking), and since the late 1970s and early 1980s (Situations again: LateralThinking and Brainstorming). **Runco** and **Charles** (1993) proposed and tested a measurement model for creative outputs based on two variables: originality and appropriateness. Since being proposed, this model has enjoyed fairly wide acceptance in the literature

Boden. The question of whether an idea is creative is the same question as whether the GenerativeSystem that produced that idea is new

Firestein - Asociaciones (DaliAssociation) nuevas que son útiles. (Creative)

Creative - CTS

Uniendo los puntos de vista de **Kuhn** y de Csikszentmihalyi, podemos decir que la creatividad científica es un sistema que comprende un campo o disciplina, con un paradigma o ejemplares dominante, un ámbito de evaluadores, que son los colegas y centros de evaluación científica, y un científico creador que consigue, mediante la persuación racional y la propaganda, convencer al ámbito de su campo para que su nueva teoría sustituya en todo o en parte al paradigma dominante. Si el científico potencialmente revolucionario no obtiene el reconocimiento de los evaluadores no llega a ser creativo.

31.46. Similar

Inherit from IdentityQuality
"Qualities"

esembling without being identical

grade: grade of Similarity

Referencias:
AnalogyMixer, buscar similitudes y conexiones entre los dos componentes de la analogia (pensar facilmente, no en forma ardua)
hemisferios cerebrales, ver similitudes (hemisferio derecho) vs. conexion de las ideas (hemisferio izquierdo)
Tipos de Analogy

Relacionados: Connection, Comparable, Fact, Search, DaliComponent, Imagine/Imagination

31.47. Known

Inherit from CognitiveQuality
"Qualities"

recognized, familiar, or within the scope of knowledge

31.48. Absurd

Inherit from CognitiveQuality
"Qualities"

wildly unreasonable, illogical. We call something absurd when it is utterly inconsistent with what common sense or Experience tells us

ludicrous applies to whatever is so incongruous that it provokes laughter or scorn
ridiculous implies that ridicule or mockery is the only appropriate Response
foolish behavior shows a lack of intelligence or good Judgment (Judge)
unreasonable behavior implies that the person has intentionally acted contrary to good sense
preposterous should be reserved for those acts or Situations that are glaringly absurd or ludicrous

Artistic absurdity has its origins in 1916 when a group of refugee artists got together in Switzerland under the name of "**Dada**." The group insisted on artistic expression independent of Rational Control. According to **Tristan Tzara**, most of the plays that the "Dadaists" (DadaisticApproach) wrote and produced are essentially nonsense pieces and Poems. By 1921, a new group sought order and methodology, and they reversed their revolt into a strict intellectual discipline. As a result, they converted to surrealism (SurrealisticApproach), which is associated with Dream imagery (DaliImagery), imaginative worlds (FantasyWorld), and physical distortions. Absurdist literature, on the other hand, has its origins in absurdist philosophy. The crisis in modern thought, represented by **Nietzsche**, spawned the "absurdist movement." However,

it was not until 1950 when **Martin Esslin** applied the word "absurd" in relation to literature. The "Theater of the Absurd" as defined by the critic, Martin Esslin, is a significant style of dramatic writing in this century. By its nature, absurdity can be Humorous or perhaps even pernicious and sinister. In marketing literature, **Stern** related the contemporary dramatic movement of "theater of the absurd" to marketing strategy (StrategyNarrative). Absurdity can emerge from many illogical Relationships that may result from the use of surrealism, anthropomorphism, Allegory, Humor and Hyperbole.

31.49. Ethos

Inherit from IdentityQuality
"Qualities"

the characteristic spirit of a Culture, era, or *Community* as manifested in its Belief and Desire

31.50. Mutable

Inherit from IdentityQuality
"Qualities"

liable to change
(variable)

the "mutation" view of creativity is that the essential element is Chance (Randomly)

aspect: Aspect que puede Change

31.51. Tangible

Inherit from Concrete
"Qualities"

clear and definite; real

Referencias:
ToothacheTree, Expresar los obstaculos de forma tangible
Sketcher, Dibujar para poner las ideas abstractas bajo una forma tangible

Relacionados: Draw, Abstract

31.52. EmergentQuality

Inherit from OutcomeQuality
"Qualities"

qualities of an "excitable *Medium*"

31.53. Essence

Inherit from IdentityQuality
"Qualities"

the intrinsic nature or indispensable quality of something
(esencia)

quality: (an indispensable) Quality

Referencias:
MindMap, concentrarse en lo escencial, y las asociaciones que motivan las mismas
Ricestorming, La escencia del conjunto de solucion final deberia englobar todas las soluciones sugeridas perviamente

Relacionados: Problem, Name, Fact

Pródico (sofista): *La naturaleza de las cosas depende de la índole de los que se sirven de ellas*

31.54. Rational

Inherit from CognitiveQuality
"Qualities"

based on or in accordance with reason or logic

logic: razonamiento que lo justifica

Referencias:
TicToc, darse cuenta de la forma en que Ud. esta dando vuelta a las cosas de forma irracional y exagerandolas
AttentionExerciser, comprobar los resultados del analisis racional
Dreamscape, Utilizar la imaginacion, bajo la guia de la razon y la voluntad, para obtener mensajes del inconsciente
hemisferios cerebrales, razonamiento (hemisferio izquiero) vs Synthesis (hemisferio derecho)

31.55. DaliForm

Inherit from OutcomeQuality
"*Qualities*"

the visible shape or configuration of something

Ver tambien Function

Nota de lectura

D.Bohm: "I'll extend Gregory **Bateson**'s definition of information to say that it's a difference of form that makes a difference of Contents and Meaning. This form is carried out as meaning and energy. If you read a printed page, which is a form, the meaning gives rise to an energy from which you act. Therefore we could say that the distinction of **materialism** and **idealism** is eroded, it gradually dissolves. . . "Pure idealism would reduce matter to an aspect of mind. **Hegel** was an example of that. Pure materialism would reduce mind to an aspect of matter, and of course that's what we see in a great deal of modern science. My view does not attempt to reduce one to the other any more than one would attempt to reduce form to content. . . Every content is a form and every form is at the same time a content."

Otl Aicher - La forma muestra su gestación. Se reconoce a sí misma en su proceso. Así satisface al mismo tiempo nuestra necesidad de poder leerla y entenderla. Es como una obra escrita. Ya no basta mostrar algo sin más. La envoltura es la mentira. Hoy todo tiene buen aspecto. Sabemos lo que significa tener una cosa buena apariencia. Sobre todo el que quiere engatusar. Nos es precisa una mirada que atraviese la vistosidad -también el Client se vuelve curioso

'New forms do not come from nothing, not for us humans at any rate; they come from prior forms, through mutations, whether unsought or invited. In a fundamental sense, there are no theories of creation; there are only accounts of the development of new forms from earlier forms.'
- **Frank Barron**

The importance of "figure" versus "ground" is a key Gestalt concept. Figure is a point, object, or Subject on which a person Focuses his or her Attention. Ground is the Background, or environment (Surroundings).

31.56. Unknown

Inherit from CognitiveQuality
"*Qualities*"

not known or familiar

Referencias:
Sketcher, Repasar el problema, escribirlo y reflexionar: "que es lo que no encaja ?", "cuales son los obstaculos principales?","lo desconocido?","que es lo que quiero entender?"

Notas de lecturas:

The Unknown is a ghost Structure of the Known and is composed of Questions

Oakeshott: 'Ser conservador consiste en preferir lo familiar a lo desconocido, lo contrastado a lo no probado, los hechos al misterio, lo real a lo Possible, lo limitado a lo ilimitado, lo cercano a lo distante'

Scrapbook

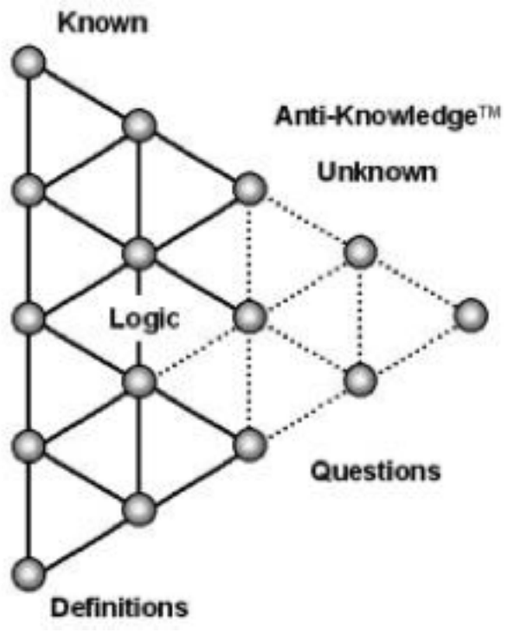

Fig. 27-Unknown1

31.57. Feature

Inherit from Attribute
"*Qualities*"

a distinctive attribute or aspect of something (example: safety features like dual air bags)

A prominent or distinctive User-*visible* aspect, quality, or characteristic of a software system or Systems

qualities: collection of Qualitys que comprende la Feature (example: PriceAttribute, Visual, Mutable, ...)

Nota de lectura

(**Feature Modelling**): a feature is an important property of a Concept. Features allow us to express the commonalities and differences between concept instances. They are fundamental to formulating concise Descriptions of concepts with large degrees of Variation among their instances. Organized aspect of concepts in feature Diagrams, they express the configurability (ItemOrganization) Aspect of concepts. A feature should have a concise and descriptive Name ' much as in the case of a DesignPattern. The name enriches the Glossary for describing concepts and instances in a Domain. By organizing features into feature diagrams, we actually build a Classification (taxonomy).

Features are primarily used in order to discriminate between Instances (and thus between choices). The quality of a feature is related to properties such as its primitiveness, generality,and independency. In the context of *Domain Engineering*, features represent reusable, configurable Requirements and each feature has to make a difference to someone, e.g. a stakeholder (Party)

31.58. Measure

Inherit from Quality
"Qualities"

A Measure is xxxxxxxxx.

Instance Variables
metric: <Object>
value: <Object>

metric
- xxxxx

value
- xxxxx

31.59. Rhythm

Inherit from Measure
"Qualities"

a Harmony Sequence or correlation of colors or elements
(ritmo)

Nota de lectura: la razón de unidad en la que se relacionan y armonizan los diferentes fragmentos, elementos o signos con los que construimos textos (Texts), mundos (Worlds), símbolos (DaliSymbol), imágenes (Images), representaciones (Representation),... Se llama ritmo a esa coherencia que mantiene un vínculo de unidad entre los elementos o fragmentos de un conjunto o totalidad. Y esas globalidades, esas formas o pautas, ese ritmo, es el ámbito funcional del hemisferio tipo derecho. El ritmo como razón de unidad y equilibrio en las reiteraciones y proporciones es reconocible en todos los ámbitos de las diferentes realidades, y podrían valorarse innumerables ejemplos. Uno de ellos puede ser el de los relatos audiovisuales

31.60. Complex

Inherit from Measure
"Qualities"

consisting of many different and connected parts

31.61. Simple

Inherit from Measure
"Qualities"

composed of a single element; not compound; the quality or condition of being easy to understand or do

32. "Process-Outcomes"

32.1. IdeaCombination

Inherit from Combination
"Process-Outcomes"

Combination of Ideas

Ver Repository

32.2. Merge

Inherit from Combination
"Process-Outcomes"

combination of two things (example: two companies, into one)

32.3. UnintendedConsequence

Inherit from Consequence
"Process-Outcomes"

Unconscious, Serendipity, Randomly, unthinking consequence. Side effects

One of the characteristics of UnintendedConsequences is that they often tend to build up slowly and incrementally such that the magnitude of the effect is not perceived until it has reached a dangerous level

32.4. RawMaterial

Inherit from Facility
"Process-Outcomes"

the basic material from which a Product is made

Nota de lectura (relación con CreativeProcess):
Only then are you likely to have enough of the requisite raw materials (RawMaterial) for an original contribution, and only then would you even be in a position to recognize something worthwhile and Original for what it really was

32.5. Change

Inherit from Outcome
"Process-Outcomes"

an alteration (small but significant way) or modification (typically so as to improve it or to make it less extreme)

changed: the altered object
old: affected Quality (DaliAspect?)
new: resulting Quality

Referencias:
CustomBreak, en la vida diaria para fomentar el pensamiento y ver las cosas de otra manera
Magnify, Puede modificarse cualquier aspecto de cualquier cosa
definir el negocio, en los negocios
Attitude, cambio
tecnica mental de Relax, realizar un ligero cambio de Approach

Nota de lectura:
Uno de los puntos críticos de la acelerada situación de cambio con la que debemos convivir en la actualidad: No basta con repetir lo mismo más rápido, o simplemente hacer más de lo mismo. Debemos desarrollar una conciencia precisa respecto de que las Solution no vendrán únicamente con el conocido recurso de multiplicar lo que tenemos o acelerar lo que veníamos haciendo. Algunos principios generales relativos al Change nos dicen que los System que se aíslan (Isolate) demasiado decaen, se rigidizan y terminan auto organizándose alrededor de conductas estériles. Del mismo modo, los sistemas demasiado abiertos a su Surroundings no siempre son capaces de asimilar toda la información que reciben, pierden cohesión y pueden desintegrarse. También es crucial comprender que los sistemas en donde se intenta introducir cambios responden movilizando algunas fuerzas de resistencia. En lo fundamental, no existe ningún cambio que se relacione con Persons, Conducts y PersonGroups, que pueda ocurrir sin oposición y sin Conflict. Es crucial también entender que cambio y preservación mantiene entre sí una fuerte relación. No todo el cambio actual es inevitable. Una Society debe estar en condiciones de poder discriminar entre los cambios que debe asumir, aquellos que quiere Accept y las tradiciones que quiere preservar o recuperar (Folklore). En este marco lo Creative tiene en la actualidad un rol de importancia en la Reflection y las propuestas (Alternatives)

32.6. Combination

Inherit from Outcome
"Process-Outcomes"

uniting different uses, functions, or ingredients: an instance of combining

ingredients: the combinaded objects

Ver tambien: Combine

Referencias:
Repository
Splitter
IdeaBox
HallOfFame
IdeaIncubator

32.7. Synthesis

Inherit from IdeaCombination
"Process-Outcomes"

the Combination of ideas to form a theory or System

Ver Combine, Synthesize
MindActivity, sintesis viscerales (hemisferio derecho) vs logicas (hemisferio izquierdo)

Notas de lectura:
the occurrence of more creative versus less creative Outcomes on different occasions for a given individual is likely to be a function of what elemental pieces of information are generated and how Synthesis processes Combine those pieces (ver CreativeProcess)

T. Nelson: ...they believe creativity means recombination, the parsing of old relations, rather than synthesis

32.8. Facility

Inherit from DaliObject
"Process-Outcomes"

a stock or supply of money, materials, staff, and other assets that can be drawn on by a person or organization in order to function effectively

32.9. Collage

Inherit from Composite
"Process-Outcomes"

a form of art in which various materials such as photographs and pieces of paper or fabric are arranged and stuck to a backing.
· a composition made in this way.

El collage y el fotomontaje son Randomly Games combinatorios

32.10. Consequence

Inherit from Effect
"Process-Outcomes"

a result or effect of a DaliAction or Condition

32.11. CreativeOutcome

Inherit from Outcome
"Process-Outcomes"
labels: Author: **Guilford**

being Original and Valuable (Creative) does not seem to be enough: The outcome must also be Unexpected; there must be a sense that it is surprising (Surprise): the surprising Result somehow violates conventional expectations

Notas de lectura:

tend to be novel recombinations (Combination) of existing elements, which must hence all be made readily available in advance by PreparationStage. The Probability of generating and recognizing a new and Valuable outcome depends on a sufficient command of what is already available

Products of Creativity: Can be both tangible and *Intangible*. They may be Concrete or 'touchable' like an invention or marketable Product. Other creative outcomes can be Tangible such as learning and personal development, the development of a new Service or improvement of an existing one, social Technology, or the design of a new DaliProcess or Methodology. (CAPS, 2000)

The concept of *Insight* gives a clarifying question to use in assessing creativity of output: Did the idea change your PointOfView to one you feel is better? Also brings in acceptance or acceptability as a positively correlated measure of Idea quality (Acceptable)

Guilford: seis productos o resultados (Outcomes) posibles de la actividad mental (unidades, clases, Relationships, Systems, transformaciones e implicaciones)

Determinar cuán creativa es una Idea, un invento u otra clase de Product es algo que no puede ser juzgado por la sola psicología u otra disciplina aislada. En este plano es indispensable el trabajo interdisciplinario (InterdisciplinaryTeam), a fin de que las estadísticas, la estética, la historia, la crítica (Critic) y la sociología del arte y la Culture puedan aportar Criteria de valoración. Como idea general, valga el siguiente criterio: mientras mayor sea el Change que el producto significa o provoca, tanto más Creative es. Pero el examen del grado de profundidad y de radicalidad del producto debería combinarse con el grado de **versatilidad** (Flexible) que el creador muestra en todo el espectro de sus quehaceres

El CreativeProcess conduce siempre a algún tipo de Result, ya sea un objeto o una Idea. Una proposición sigue siendo Creative aún cuando no llegue jamás a ejecutarse. La variedad de resultados creativos posibles es muy amplia, puede ir desde un Concept, la definición de un Problem, un Method, hasta un objeto material como una Technology

CreativeOutcomes must be protected on the Market, first of all by establishing laws securing intellectual property. The higher the economic value of the creative and intellectual component of an object, the higher is the incentive to copy.

When creativity is committed to AestheticValues, the form, original functions, and goods 'created' (CreativeOutcome) are laden with symbolic values. This is because the aesthetic, the design, an original function or new forms (*OutcomeQuality*) are recognized by consumers not only for their measurable (Measure) qualities and quantities, but also because of the Signals that touch their heart, soul, Emotions, ambition or courage. The assimilation of creativity-based goods into symbolic goods (DaliSymbol) may take different paths: while symbolic charm can be related to the emergence of Originality in the short run, , what matters in the long run is a sort of permanent originality, or what might be termed a classic and traditional originality. Creativity allows involvement in a symbolic Worlds in the two ways mentioned above. The first is related to our search for originality and distinction. The second owes to our fidelity to a style that was fully creative at its appearance and which continues to be symbolically representative of a particular status or aesthetic Culture. **Creative symbolic goods**. In these goods are amalgamated both the creative and the symbolic . They cannot be manufactured in the absence of either.

'un producto se considera creativo cuando jueces (Critic) apropiados se ponen de acuerdo colectivamente en que lo es'.

32.12. Response

Inherit from Outcome
"Process-Outcomes"

a reaction (conduct) to something (action)

Nota de lectura:

a response is Creative if it is Heuristic rather than algorithmic. A heuristic is an incomplete Guidelines or Rule of thumb that can lead to learning or discovery. An Algorithm is a complete mechanical rule for solving a Problem or dealing with a Situation. Thus, if a task is algorithmic it imposes its own tried-and-true Solution. If a task is heuristic it offers no such clear path, you must Create one.

32.13. Variation

Inherit from Change
"Process-Outcomes"

a change or difference in condition, amount, or level, typically with certain limits

Referencias:
IdeaBox, hacer una lista de las variaciones

Nota de lectura:
In making variations of entities and objects, what is recombined can be general (universal) properties (preinventive structures in Geneplore, DaliForm and Function), specific properties (belonging to a particular individual object), as well as the history of the individual object. Variations are not static phenomena out of Context, but are viewed over time in Operation in simulated real-world situations (Simulation). As such, it is necessary to simulate Events along with entities: Cause and Effect relationships can be recombined and tested, along with the possibility of emergent Features (EmergentOrder) appearing under certain Action Sequences and in certain contexts but not others. Variations can thus (see HumanSense) be thought of as a simulation of individuals (Instance) under Changed Circumstances, with different Attributes, across DaliTime and Space, without the individual ever loosing it's identity with itself, and without ever having to resort to Abstracted (ungrounded) Conceptual Combinations. At any point in the process we can reinstate the concrete individual into it's original general and specific properties. As such, CreativeThinking can remain grounded by simulating concrete individuals under changed properties and circumstances

32.14. Integration

Inherit from Mix
"Process-Outcomes"

the action or process of integrating

32.15. ThoughtCombination

Inherit from Combination
"Process-Outcomes"

Combination of Thoughts

Ver IdeaIncubator, HallOfFame

32.16. Effect

Inherit from Result
"Process-Outcomes"

change that is a Result or consequence of an action or other cause

32.17. Result

Inherit from Outcome
"Process-Outcomes"

a consequence, effect, or outcome of something. An item of information obtained by experiment or some other method

expected: true if hoped
magnitude: a Measure

Referencias:
PhraseGame, concentrarse en los procesos en lugar de en los resultados
IntuitionExerciser, comprobar los resultados del analisis racional
ejercicios de intuicion, intuya las posiciones de cada uno y de los resultados de la reunion
FeedbackQuestionCategory, Que ganancias o resultados inmediatos o a corto plazo deberian preverse?
Metodos para obtener Feedback, espero los resultados siguientes...

Relacionados: DaliProcess, Analysis/Analyze

32.18. Outcome

Inherit from DaliObject
"Process-Outcomes"

the way a thing turns out; a consequence (a result or effect of an DaliAction or Condition)

action: a DaliAction that causes the outcome
condition: the influence

32.19. Success

Inherit from Result
"Process-Outcomes"

the accomplishment of an aim or purpose
(exito)

Ver "El empuje Inicial"

Probability of Success: A Global or overall Criteria used to help converge on promising options (Alternative). It asks you to take all things into Consideration when you rate the likelihood of successfully accomplishing what you set out to do. (Isakson et al., 1994, Index)

32.20. Transformation

Inherit from Change
"*Process-Outcomes*"

Ability to reformulate a Situation or a Field. (Dacey, 1989)

33. "Problem"

33.1. Issue

Inherit from Problem
"*Problem*"

an important topic or problem for debate or Discussion (Conversation)

33.2. Criteria

Inherit from Principle
"*Problem*"

a principle or standard by which something may be Judged or decided

In artistic creativity, where aesthetic (affective and perceptual) Criteria prevail, it is easy to see how "right" and "wrong" could depend on our sense organs and emotional structure

Criteria: Standards used to measure, Judge, or Evaluate Ideas, Solutions, or DaliActions; criteria are Factors used to screen, Select, and support options. (Isakson et al., 1994, Index)

33.3. Principle

Inherit from Statement
"*Problem*"

a Statement hat expresses a judgment or opinion that serves as the foundation for a system of belief or Conduct or for a chain of reasoning

Poner los principios a la vista es finalmente la tarea clave que permite una auténtica apropiación de los Procedures, y de otros cuyo propósito sea igualmente estimular la búsqueda creativa y lograr CreativeOutcomes.

33.4. ConceptualSpace

Inherit from Space
"*Problem*"
labels: Author: **Boden**

Boden calls her search space a 'conceptual space' which underlines the fact that it is a wholly internal mental space.

"*A conceptual space is an accepted Style of Thinking in a particular Domain ' for instance, in mathematics or biology, in various kinds of literature or in the Visual or performing arts. A conceptual space is defined by a set of enabling Constraints, which make possible the generation of Structures lying within the space ' for instance, limericks or theories in organic chemistry. If one or more of these constraints is altered (or dropped), the space is transformed...*
The Dimensions of a conceptual space are the organizing Principles that unify and give structure to a given domain of thinking. [...] The Limits, contours, pathways and structure of a conceptual space can be mapped by mental representations of it. Such mental maps (MindMap) can be used (not necessarily consciously) to Explore - and to Change - the spaces concerned."

Explore a conceptual space, **Boden** argues, sometimes has an ultimate Goal, and sometimes not. Exploration such as 'Playing around' can be an open-ended process, where the purpose is merely exploring mind itself (ibid., p. 47). During such explorations, the explorer uses representations (MindMaps) as a guide in the conceptual space. The 'maps' can be preexisting or be generated in the exploration itself. These maps of (and in) mind are generative systems that guide thought and action into some paths but not others. It is important for Boden to stress, that the conceptual space itself is changed by this mental exploration and mapmaking. Creativity always involves changing a conceptual space, either by exploring it or transforming it (Transformation). **Boden** exemplifies how this is done, by mentioning crossing Limits, dropping Constraints, or negating Constraints (all meant to expand the conceptual space to include new Possibles)

COSTART- Creativity, according to Boden, involves the transformation of the space Constraints, in simple ways through changing them, negating them, removing them or adding to them, and in more complex ways involving constraints from other spaces

33.5. Critical

Inherit from Priority
"*Problem*"

having a decisive or crucial importance in the success or failure of something

Referencias:
IdeaBox, incluir todos los parametros criticos

Brainstorming, diferir el juicio critico
MurderBoard, es esencial para la alimentacion y el desarrollo critico de las ideas

33.6. Policy

Inherit from Principle
"*Problem*"

principle of action adopted or proposed by a government, Party, Business, or Person

33.7. Solution

Inherit from Outcome
"*Problem*"

a means of Solve a Problem or dealing with a difficult Situation

problem: the Problem to solve/solved
quality: for example Better

Referencias:
IntuitiveSolutionComponent
ContentAnalysis, buscar soluciones nuevas a problemas viejos
ProblemRegistry, Relacionar los problemas para decidir cuales vale la pena solucionar
ProblemAnalyzer, solucionar los subproblemas
SCAMPER, La alternativa puede: 1) solucionar el problema, 2) ayudar a resituar los componentes del problema (solucion indirecta)
ToothacheTree, Los obstaculos muestran el camino hacia la solucion
ChillingOut, ver las soluciones que ya estan alli
IdeaIncubator, de instrucciones a la mente para que encuentre la solucion; dejar "cocinar" la solucion
Sketcher, imaginar nuevas posibilidades y soluciones
Dreamscape, pistas para las soluciones
PersonalMentor, Imaginar al mentor y preguntele sobre la solucion al problema
Ricestorming, un solo grupo realice la definicion y solucion de un problema
What, identificar aspectos de formular una solucion
IntuitiveAction, ver las soluciones completas de una vez (hemisferio derecho) vs. analizar (hemisferio izquierdo)
DirectorsBoard, imaginese como ellos lo solucionarian.
componentes de la solucion de problemas con intuicion
IntuitiveWriting, Manera de solucionar problemas utilizando la intuicion
Analogy, Imaginese el mejor mundo posible; el que permita la solucion mas satisfactoria

Nota de lectura:

En propiedad, un problema tendrá tantas soluciones como las que se pueda construir. Por último, los problemas personales o de convivencia no tienen nunca respuesta correcta, tienen respuestas o soluciones adecuadas según las personas comprometidas, las variables que se consideren y las consecuencias esperadas

33.8. Priority

Inherit from Category
"*Problem*"

a thing that is regarded as more important than another

Referencias:
IdeaClassificator
PrioritizingGuide

Relacionados: *DaliList*

33.9. QuickSolution

Inherit from SymptomaticSolution
"*Problem*"

rapid solution

33.10. FunctionFollowsFormPrinciple

Inherit from Principle
"*Problem*"

recent findings in cognitive psychology show that problem solvers are more Creative when they Explore new Functions for a predefined form rather than Searching for Solutions (new forms) for predefined functions

The principle recommends the adoption of a structured ideation process which best mimics the Thinking DaliPattern that people follow when engaged in inventive thinking (CreativeThinking). Introspective reports in experiments conducted by **Finke** et al. indicated that subjects often Search for emergent Features (EmergentOrder) in the forms (e.g., images and objects), then contemplate their functional properties, Imagine themselves actually using these forms and, finally, mentally elaborate on the Context in which the forms should be found. This sequence of events underlies the notion of function follows form. Accordingly, people are more likely to make Creative discoveries when they Analyze novel (Original) forms and then assess the benefits they may project rather than trying to Create an optimal form solely on the basis of desired benefits (Goal).

Notas de lectura

Otl Aicher - Del mundo de los Goals y los Orders sólo se puede sobresalir por medio de lo Absurd, o, dicho de forma más moderada, por medio del sin sentido, de la ausencia de Meaning. Ésta es la razón por la que hoy el **funcionalismo** está verbalmente sentenciado a muerte. Lo que tiene un sentido, lo que tiene finalidad, lo útil, lo Rational nada tienen que buscar en la clase de los sublimes. En ella vale lo contrario. El empresario, el director, el gestor y el representante se identifican sólo por la demostración de la sinrazón, sea en el atuendo, en la vivienda, en el automóvil o incluso en el Thought... La tercera modernidad no tiene todavía ningún final, hecha abstracción del Centre Pompidou, que es bien excepcional. No está por los monumentos, pues quiere ser Practice. Para mí hay, sin embargo, un edificio que representa su comienzo. Se trata de la vivienda de Charles **Eames** (1949). En contraste con el dormitorio de una casa de Mies van der Rohe, el dormitorio de esta casa no está al servicio de la representación estética de ninguna cama, sino que es un espacio para dormir. No hay lugar para la división entre culto y vida cotidiana. El culto es la cotidianeidad. El Use conforma la casa. Pero sobre todo Charles Eames fue el primer diseñador no ideológico de la modernidad. Sus sillas no se adhieren a la estética del mueble metálico, sus contornos se derivan de su función y no manifiestan ningún culto al cuadrado, al círculo y al triángulo: nunca se le habría ocurrido sentar al hombre en sillas de superficies planas o de frío metal, como se ha hecho hoy ineludible por mor de la DaliForm. La tercera modernidad remite a la primera. Es constructiva, no formal. Pero sabe que lo técnicamente correcto no tiene necesariamente que ser lo bello. La optimízación técnica y la optimización visual son dos cosas distintas. Pero aun teniendo leyes distintas y debiendo abordarse en sus categorías propias, no pueden separarse. Lo bello necesita lo correcto, lo correcto debe desplegarse en la mejor estética. (AestheticFactor). Ello deja de constituir un fecundo término si el DesignProcess no es Creativo e ingenioso

Purcell and **Gero:** It is difficult to accept that what primarily emerges in Design CreativeOutcomes are DaliForms, and that, from those, Function follows as its Interpretation (or reinterpretation). In fact, it makes more sense to think about the act of Sketching as an externalisation that resonates with the internal formation of imagery (MentalImage) in order to help construct and interpret experiences of Use. In this sense we can never say that function follows form since it is the inner built Experience of use that remains central in the DesignProcess, being both form producer and consumer. *We urgently need empirical data to support this claim* (ver DesignProblem)

33.11. KeyElement

Inherit from Part
"*Problem*"

an element or constituent that belongs to something and is essential to its nature

Referencias:
Name, reducir los hechos clave de un problema y extraer la escencia
SymbolicAnalogy, Es la representacion de los elementos clave de un tema en imagenes visuales
DreamQuestion, quienes eran los actores clave en el sueño?

Buscar claves

33.12. Rationale

Inherit from Principle
"*Problem*"

a set of reasons or a logical basis for a course of action or a particular belief

33.13. ProblemSolvingSession

Inherit from Meeting
"*Problem*"

Meeting whose Goal is to Solve a Problem

Session: Is a single Event or Meeting designed to use CPSMethod to help accomplish a specific goal or objective related to a Task. (CAPS, 2000)

33.14. PriorityList

Inherit from DaliList
"*Problem*"

lista de Priority

33.15. Rule

Inherit from Principle
"*Problem*"
labels: Author: **Knorr Cetina**

principle that operates within a particular sphere of knowledge (Domain), describing or prescribing what is possible or allowable

Nota sobre freedom (the absence of constraint): freedom may have more to do with what you are than what you do, training ed to first showing you how to follow rules rather than how to flout them. Perhaps studying the true examples of creative freedom -- and their real-time historical course -- would be more helpful and stimulating than inculcating fabled freedoms in a yielding medium of wishful thinking

Executive Thinking style: Enjoy implementing systems of rules. (Sternberg, 1999)

Knorr Cetina. son el producto de relaciones de fuerzas, de negociaciones (y, deberíamos agregar, también de sumisiones y de imposiciones).

33.16. Contradiction

Inherit from Combination
"*Problem*"

a combination of Statements, Ideas, or Features of a Situation that are opposed to one another.

33.17. IllDefinedProblem

Inherit from Problem
"Problem"
labels: Author: **Weisberg** Author: **Alba** Author: **Ricarte** Author: **Reitman**

Reitman observed that many Problems that lack a structuring framework are ill-defined in that the Representations of one or more of the basic DaliComponents - the initial State, the operators (Function) and Constraints and the Goal (*IllDefinedGoal*) - are seriously incomplete, and the Search Space is exceedingly large

The most common conception of **design problems** considers them as 'ill-structured' problems. Their characteristics are as follows:
· the Specifications given at the start are never complete or unambiguous: initial problem specifications are not sufficient to define the Goal, i.e., the Solution, and stepwise (Staged) definition of new Constraints is necessary;
· the resolution of conflicting constraints, often coming from different Representations and processing systems, plays an important role;
· there is no definite Criteria for **testing** any proposed solution, as is typically the case for 'well-structured' problems: design problem solutions are more or less 'acceptable' or satisfactory, they are not either 'correct' or 'incorrect';
· various design solutions (Alternatives) are acceptable, one being more satisfactory according to one criterion, another according to another criterion.
· Problems tend to be large and complex. They are not generally confined to local problems, and the variables and their interrelations are too numerous to be divided into independent Subsystems. One consequence of this complexity is that the resolution of these problems often requires that multiple skills be put together, which leads to development of Collaboration within a single working group. Solutions are therefore not only acceptable in terms of problem-solving itself. They result from some compromise between Designers: solutions are negotiated.

J. M. **Ricarte** no se refiere a este tipo de problemas como mal definido, sino como nuevo y lo describe de la siguiente manera: un problema es: 'una situación psicológica provocada por un conflicto (algo va mal), al que la persona no puede hacer frente porque no sabe (Unknown) qué es (no conoce su origen, o sus causas, o sus efectos). (...) Un problema aparece cuando una persona tiene necesidad (Need) de hacer algo o de conseguir algo y se encuentra con dificultades para lograrlo. Éstas surgen provocadas por una apreciación mal planteada del problema suscitado, de la falta de habilidad para resolver situaciones (Situation) imprevistas, o de la presencia de obstáculos (Obstacles) tanto reales como imaginarios'. Siguiendo este planteamiento la creatividad se relaciona con problemas que conllevan algún tipo de ambigüedad en su planteamiento

Weisberg and **Alba** had thought that *Insight* problems are difficult because people are conditioned to think within implied Boundaries (Scope)

33.18. ProblemComponent

Inherit from DaliComponent
"Problem"

componentes de un Problem

Ver Splitter

33.19. Problem

Inherit from Obstacle
"Problem"
labels: Author: **Marina** Author: **Guilford** Author: **Reitman** Author: **Greeno** Author: **Landau** Quote: **Es mucho más difícil encontrar un problema que una solución para él. Lo último requiere imaginación; lo primero, sólo**

a matter or Situation regarded as unwelcome or harmful and needing to be dealt with and overcome

Problem definition is also a type of structuring. By thoroughly defining a problem the problem is given mental structure. Disparate points are structured into a problem definition.

Ver ConstraintsMethod, DaliAssociation

Referencias:
ProblemRegistry
ProblemAnalyzer
Reverse
AttributeListing
Splitter
SCAMPER
ForceFieldAnalysis
ToothacheTree
OpportunityWheel

Notas de lectura:

a Problem is a Question to be considered, solved, or answered

Problem: Any Situation for which we need new Ideas or a Plan for using or implementing new Solutions successfully; the gap between where you are and where you want to be. For CPSMethod, a problem can be viewed as an Opportunity for Change. (Isakson et al., 1994, Index)

cualquier Situation de Stimulus que encuentra el organismo sin estar preparado para una inmediata reacción adecuada representa un problema, cuya Solution conlleva una cierta novedad (Original), por mínima que sea (**Guilford** 1967). Cuando se objeta que el artista no tiene ningún problema, los psicoanalistas nos desengañan. Precisamente la Diversity de esos problemas condiciona, por una parte, la pluralidad de los Subjects y la variedad de los Styles en los distintos artistas y, por otra, condiciona el cambio de las Techniques en el desarrollo y evolución de un mismo artista

Los problemas no son Objective, no se plantean para cualquiera de la misma manera. El modo como se formulan los problemas (Approach) expresa siempre la particular orientación que las personas, grupos o sociedades tienen hacia la experiencia (Sensitivity, StartingPoint)

un tipo de Situation que está inicialmente en un State determinado; se desea que esta situación cambie de estado, pero no se percibe la existencia de un camino evidente para que pueda realizarse el Change

Landau, 'no puede reclamarse a Procedure específicos o a técnicas y Operation específicas que le sean bien conocidas y familiares'. En este caso la solution conlleva un cierto grado de novedad (Original)

Existen distintas clasificaciones respecto a los tipos de problemas existentes. Una de las más completas es la propuesta por **Reitman** cuatro tipos de problemas en función del grado de definición de sus elementos: del punto de partida (StartingPoint) y del punto de llegada (EndingPoint). J.A. **Marina** lo explica mediante los siguientes ejemplos:

1) Estado inicial bien definido y estado final bien definido. Por ejemplo, ahorrar energía en la calefacción.
2) Estado inicial bien definido y estado final mal definido. Por ejemplo, vivir mejor. ¿Qué quiere decir esta expresión? (...).
3) Estado inicial mal definido y estado final bien definido. Por ejemplo, curar a un enfermo no diagnosticado.
4) Estado inicial mal definido y estado final mal definido. Por ejemplo, escribir una novela.

Buena parte de los estudios sobre creatividad relacionan a ésta con los problemas mal definidos (IllDefinedProblem), los que configuran los tres últimos tipos propuestos por Reitman.

Otros autores clasifican los problemas no en función del grado de dificultad que ofrecen para su solución sino en función del tipo de solución que requieren y del modo en que se alcanza esa solución. Así **Greeno** propone tres tipos de problemas: problemas de Analogy (o de estructura inductiva), problemas de Transformation y problemas de reorganización o *Insight*. Los problemas de analogía son aquellos en los que el sujeto emplea sus conocimientos previos respecto a problemas ya solucionados para resolver de modo analógico otros problemas semejantes (AnalogicalThinking). El problema de transformación se caracteriza por los escasos conocimientos previos de que dispone el sujeto para enfrentarse a él y por contener en su propia formulación toda la información necesaria para resolverlo. En este caso la persona logra la solución Modify o transformando un estado del problema en otro. Los problemas de reorganización o *Insight* (Gestalt) son aquéllos cuya solución se logra mediante la reestructuración o Combine de sus elementos conforme a un Criteria determinado.

Es mucho más difícil encontrar un problema que una solución para él. Lo último requiere imaginación; lo primero, sólo ingenuidad

33.20. Ethics

Inherit from Principle
"*Problem*"

moral principles that govern a Person's or group's (People) Conduct

You can be an ethical person without necessarily being a moral one, since ethical implies conformity with a code of fair and honest behavior, particularly in business or in a profession (: an ethical legislator who didn't believe in cutting deals), while **moral** refers to generally accepted standards of goodness and rightness in character and conduct]

33.21. Heuristic

Inherit from Rule
"*Problem*"

a quantized Rule which shows a tendency (Trends) or Probability for successful function. Are simple, efficient rules, hard-coded by evolutionary processes or learned, which have been proposed to explain how People make DecisionActions, come to judgments, and solve Problems, typically when facing Complex problems or incomplete information. These rules work well under most circumstances, but in certain cases lead to systematic cognitive biases. For instance, people may tend to perceive more expensive beers as tasting better than inexpensive ones. This finding holds true even when prices and *Brand*s are switched; putting the high price on the normally relatively inexpensive brand is enough to lead subjects to perceive it as tasting better than the beer that is normally more expensive. One might call this "price implies Quality" bias.

Estos tales principios operan como Attitudes recomendables, cuya Practice se encarece en tanto implica promover actitudes propiciadoras de la soltura mental y la Flex

33.22. Subject

Inherit from DaliObject
"*Problem*"

a person or thing that is being discussed, described, or dealt with (asunto)

Referencias:
PrioritizingGuide, Adjudicar prioridades a varios asuntos
PhoenixQuestions, la lista ayuda a examinar un asunto desde muchos angulos diferentes
RandomStimulator, forzar las conexiones entre la palabra/asociaciones y el asunto en el que esta trabajando
HallOfFame, Las citas contienen semillas y principios de ideas que pueden aplicarse a toda una variedad de asuntos
IdeaIncubator, Prepararse: coleccionar toda la informacion y literatura disponible sobre el asunto.
AspectThinking, vincula los varios aspectos de un asunto
Relax, limpiar la cabeza de inferencias iniciales, deducciones respecto de un asunto
PersonalAnalogy, Exige que Ud. se pierda en el objeto del asunto
Ver SubjectQuestion
Brainstorming, Concentrarse en el asunto

En palabras simples el tema es lo que se da por Known

33.23. SolutionSpace

Inherit from Space
"*Problem*"

The space of all candidate Solutions (is a member of a set of possible solutions to a given Problem. A candidate solution does not have to be a likely or reasonable solution to the problem)

Ver Ricestorming, Solve

33.24. Possibility

Inherit from Possible
"Problem"

a thing that may happen or be the case

La probabilidad podria ser fuzzy para usar en el IdeaRegistry:
- probable
- posibilidad
- 50/50

33.25. ObjectiveList

Inherit from DaliList
"Problem"

Ver Challenger, Goal

33.26. VirtualMeeting

Inherit from Meeting
"Problem"

Duarte & **Snyder** (1999) suggested three activities *VirtualTeam*s should be done in virtual meeting:

1. Selecting the appropriate Technology and type of Interaction (real time or asynchronous), given the purpose of the meeting
2. Planning for 'People issues' (such as who will participate), scheduling the meeting around the availability of the Participants, and dealing with meeting logistics.
3. Developing an effective *Agenda* and facilitating the effective use of technology.

Differente MeetingTechnology would be the most effective tool for a particular Situation of Meeting. Ver por ejemplo MICORBSIteraction

33.27. ProblemSpace

Inherit from Space
"Problem"

The space of all candidate Problems

Problem Space: 'The Space of all possible Solutions to an invention problem. The problem space contains all the restrictions (Constraints) that must be filled by the new creation.' (Creativity Encyclopedia, 1999)

Newell and **Simons** problem solving paradigm can be attributed to their concept of space. They define the space in which problems are solved, as not merely the present layout of the problem and world, but extends it into the possible states. Problem solving is a search in a space of possibilities (Alternative). The problem space is the internal Representation of the space used by the Subject in his problem solving (*ProblemSolvingFactor*). The problem space need not correspond completely with realizable external states. As such, the subject's wishes and Dreams as well as his more realistic Thoughts are included in the problem space. The problem space in creativity is usually much larger, and with fuzzy boundaries.

Perkins follows Newell & Simon, and argues that creativity occurs in a space of possibilities. The space for solving creative problems is not limited to actualities ' we must include into that space a space of possibilities (*AlternativeSpace*)

33.28. StructuredApproachPrinciple

Inherit from Principle
"Problem"

The first principle, originating in cognitive psychology, posits that *restricting the Scope* of an issue enhances inventive productivity. **Perkins** [22] indicated that thinking within a frame of reference requires Sensitivity to the Rules of the game and that by functioning within such a frame, one is better able to notice or recognize the unexpected. **Finke** et al. noted, that '. . . restricting the ways in which creative cognitions are interpreted encourages creative exploration (Explore) and discovery and further reduces the likelihood that the person will fall back on conventional lines of thought. Restricting the Category, for example, forces people to think about conceptual implications in more atypical ways, which tends to promote creative discovery . . . and can force one to consider novel interpretations of those Concepts. . . .'

The second principle recommends the adoption of a *structured ideation process* (StructuredApproach) which best mimics the Thinking DaliPattern that people follow when engaged in CreativeThinking. Introspective reports in experiments conducted by **Finke** et al. indicated that subjects often search for **emergent** Features (EmergentOrder) in the forms (e.g., images and objects), then contemplate their Functional properties, Imagine themselves actually using these forms and, finally, mentally Elaborate on the Context in which the forms should be found. This sequence of events underlies the notion of **function follows form**. Accordingly, people are more likely to make creative discoveries when they Analyze novel (Original) forms and then assess the benefits they may project rather than trying to Create an optimal form solely on the basis of desired benefits.

Nota de lectura:
traditional view of ideation as 'ill-defined' (**Simon**). The ill-defined nature of Innovation prediction stands in contrast to other important management of innovation activities (such as screening, evaluation of new technologies, etc.) which are characterized as 'well defined' because they lend themselves to specific definitions in terms of numerical variables and to Solution Plans.

34. "CTS-Practices"

34.1. Science

Inherit from SocialInteraction
"CTS-Practices"
labels: Author: **Kuhn** Author: **Poincaré** Author: **Bordieu**

the intellectual and practical activity encompassing the systematic study of the Structure and behaviour of the physical and natural world through observation and

experiment

- a particular area of this : *veterinary science | the agricultural sciences*.
- a systematically organized body of knowledge on a particular Subject : the science of criminology.

Puede verse a la ciencia con las siguientes dimensiones
1. institución
2. método
3. una tradición acumulativa de conocimiento
4. un factor decisivo en el mantenimiento y desarrollo de la producción y
5. uno de los más influyentes factores en la modelación de las creencias y actitudes hacia el universo y hacia el hombre

La ciencia es conocimiento público, no privado; y aunque la idea de «otras personas» no es empleada explícitamente en la ciencia, siempre se halla tácitamente involucrada

Poincaré: los más importantes descubrimientos científicos han sido adivinados antes de haber sido demostrados. Pero la ituición, por poderosa que pueda ser como instrumento de invención, nunca es una base suficiente para que una doctrina sea incorporada como parte de la ciencia. La demostración es aún necesaria

El ambiente de estas relaciones sociales, esto es, el contexto cultural, debe ser examinado para determinar los límites de las generalizaciones de la ciencia

La existencia misma de la ciencia y los científicos presupone que ocupan un lugar seguro en la escala social de Values que es el árbitro final del prestigio asignado a las diversas actividades.

La *utilidad* debe ser un subproducto aceptable, pero no la meta principal de la ciencia. Pues si la utilidad se convierte en el criterio exclusivo de las realizaciones científicas, ya no pueden ser abordados los numerosos problemas que son de importancia científica intrínseca

La institución de la ciencia es un hecho social, un cuerpo de personas vinculadas por ciertas relaciones organizadas para desempeñar determinadas tareas en la sociedad. El método científico es, por contraste, una abstracción de esos hechos

Los principales datos para la distinción del aspecto científico son que éste se ocupa primariamente de cómo hacer cosas, que se refiere a una masa acumulativa de conocimiento táctico y de acción, y que se suscita primera y principalmente en la comprensión, el control y la transformación de los *medios de producción*, esto es, de las técnicas para satisfacer las necesidades humanas

Sólo a partir de un examen detallada de la interacción de la ciencia y la sociedad a lo largo de la *historia* podemos empezar a comprender qué significa la ciencia y qué puede reservarnos su futuro

La ciencia consiste en algo más que en la reunión completa de todos los hechos conocidos, de todas las leyes, de todas las teorías. En realidad es un descubrimiento constante de hechos, leyes y teorías nuevos que critica y con frecuencia destruye mucho de lo construido. El edificio del saber científico no se detiene jamás en su crecimiento. Podríamos decir que efectúa reparaciones constantemente, pero que nunca deja de utilizarse.

Bordieu. la lucha del campo científico impone la definición de la ciencia (i.e. la delimitación del campo de los problemas, las metodologías y las teorías que pueden considerarse científicas) más conveniente para los intereses específicos de los científicos. Las teorías parciales de la ciencia universalizan las propiedades atribuídas a los estados parciales del campo científico: es el caso de la teoría positivista que confiere a la ciencia el poder de resolver todas las cuestiones que ella misma plantea vale lo mismo para la teoría de **Kuhn**, que siendo válida para las revoluciones inaugurales de la ciencia inicial, la revolución copernicana ("típica de toda inversión mayor de la ciencia") implique la reivindicación expresa de la autonomía por un campo científico todavía "sumergido" en el campo religioso. **L**a ciencia no tiene nunca otro fundamento más que la creencia colectiva en sus fundamentos, que produce y supone el funcionamiento mismo del campo científico **False ciencia**: El trabajo colectivo no tiene otro efecto y otra función que la perpetuar un campo igual a sí mismo produciendo, hacia adentro o hacia afuera, la creencia en el valor autónomo de los objetivos y los objetos que produce, reside en la relación de dependencia por la apariencia de la independencia respecto de las demandas externas: los doxósofos, sabios aparentes y sabios de la apariencia

35. "Toys-Practices"

35.1. PreviousSummary

Inherit from Reading
"Toys-Practices"

Objetivo
Ejercicio de Imagination

Procedimiento
Reseñar un Book o Magazine (de temas variados mejor) antes de leerlo, o leer la primera mitad, detenerse y realizar un resumen de la segunda mitad. Imaginar lo que encontrará antes de leer el índice o el libro.

Ver tambien Book

summary: la reseña imaginado
read: indica si se leyo (la primera mitad)

35.2. DirectoryListing

Inherit from Listing
"Toys-Practices"

Lista de direcciones fisicas/virtuales
(tiendas, ferias, bibliotecas, museos, mercadillo, exposiciones, jugueterias)

Ser un adicto a los viajes

Referencias: Wander

35.3. IdeaClassificator

Inherit from ExerciseToy
"Toys-Practices"

Ver IdeaClassification

Objetivo
Directrices que ayudan a escoger y Judge las Ideas

Procedimiento
1) hacer un inventario de todas las ideas en la secuencia en que se le ocurrieron, 2) priorizar la lista (puede utilizar la tecnica PrioritizingGuide),3)Desarrollar criterios para juzgar las ideas. Estos criterios dependeran del Problem especifico y variaran de acuerdo a los Goals. Deberian ser criterios ideales, no importa lo imposible que parezca cumplirlos, 4) Utilizar el juicio o la Intuition para Choose las mejores ideas. Utilizar los criterios para seleccionar unas pocas ideas. No ser totalmente analitico, su intuicion puede decir que una idea, aunque no cumpla con el criterio, es, sin embargo, tan potente que es la que hay que adoptar. Usar un esquema de IdeaClassification 5)Tomar las mejores ideas y obtener Feedback-MurderBoard

35.4. ContentAnalysis

Inherit from ExerciseToy
"Toys-Practices"

Objetivo
buscar Solutions nuevas a Problems viejos, pensando mientras se lee

Procedimiento
Search Trends, Connections y paralelismos entre lo que se lee y nuestro problema, para luego buscar Ideas, Opportunity y posibilidades de Business. Tecnicas: acumular informacion (email) para buscar TrendPattern que emergen. Leer periodicos locales: cuales son los valores del area, que oportunidades existen? Hablar con Persons del trabajo para encontrar Signs de cambios de Attitudes, Values, y Compromises en el trabajo. Asistir a conferencias, seminarios, y Meetings. Listen distintos Media (radios, revistas, etc.) para tener una Variety de PointOfView (a Who se dirige? quien se anuncia? Why?)

Notas de Implementacion:
El Contents analizado residente en un Repository

35.5. Exerciser

Inherit from ExerciseToy
"Toys-Practices"

superclase de toys que son Exercise propiamente dichos

35.6. TicToc

Inherit from CreativeToy
"Toys-Practices"

Objetivo
Ayudar a superar dudas e inseguridades

Procedimiento
1) anotar NegativeThought que impiden los objetivos (Tic), 2) darse cuenta de la forma en que Ud. esta dando vuelta a las cosas de forma irracional y exagerandolas, 3) sustituir cada pensamiento subjetivo y negativo por uno PositiveThought y ObjectiveThought
(Toc)

negatives: Doubts, Fears

35.7. AutoAffirmation

Inherit from Affirmation
"Toys-Practices"

Objetivo:
Aumentar la autoafirmación como creativo, recordando los éxitos, las buenas cualidades, y olvidar los fracasos

Procedimiento:
1) redactar y mantener una *AffirmationList*. Poner en ella todas las cosas que le gustan de sí mismo, Positive Quality. Incluir los éxitos que haya tenido en todas las áreas de la vida (trabajo, hogar, escuela)
2) seguir añadiendo cosas a la lista a medida que vaya pensando en ellas y a medida que vaya obteniendo más cosas

Los éxitos pequeños son escalones para llegar a éxitos mayores

35.8. Repository

Inherit from ExerciseToy
"Toys-Practices"

Objetivo
Contenedor de datos para provocar Thoughts que pueden conducir a Ideas nuevas

Procedimiento
Collect y almacenar gran cantidad de Ideas y *ProtoIdeas* (anuncions interesantes, citas, diseños, ideas, Questions, Comics, Photo, y DaliWord que puedan disparar ideas por DaliAssociation). Choose de dos o mas elementos del contenedor al azar para ver si pueden provocar un pensamiento que puede conducir a una nueva idea. Continuar hasta obtener una Combination intrigante de ideas utiles

Mis Notas

CREATE. Repositorio de "materiales" (Facility)

35.9. TinyTruths

Inherit from AttentionExerciser
"Toys-Practices"

ejercicio de atencion, verdades diminutas

Objetivo
prestar atencion al Habitat

Procedimiento
1) Observar una Picture o Photo detallada (que proporcione placer)
2) Fijar una TimeAlarm para terminar el tiempo de observacion
3) Permanecer concentrado en la Image sin hacer DaliAssociation libres
4) Pasado el tiempo, apartar la imagen y Remember la Experience
5) Repasar la experiencia en forma Visual no Verbal hasta que se convierta en un *Flavor*
6) Seguir con el trabajo cotidiano, podrá experimentar verdades diminutas que sólo puede encontrar prestándoles toda su atención

35.10. CreativeAffirmation

Inherit from Affirmation
"Toys-Practices"

Objetivo:
cultivar y reforzar la creencia de que uno es una CreativePerson

Procedimiento:
1) anotar varias Affirmations diferentes sobre su creatividad
2) tomar una de las afirmaciones y escribir veinte variaciones de la misma, utilizando la primera, segunda, y tercera persona. Mientras escribe, tómese tiempo y pondere realmente cada DaliWord a medida que la escribe.
3) siga cambiando el redactado de las Affirmation
4) siempre que tenga NegativeThoughts Annotate en el otro lado de la página (o en un lugar diferente). Luego, vuelva a escribir sus afirmaciones positivas
5) al terminar, observar las afirmaciones Negative estos son sus Obstacles para ser creativo. Anule lo negativo escribiendo afirmaciones positivas adicionales específicas que aplican a las negativas
6) hacerlo cada día, durante cinco días, cuando se detengan las negativas, anotar solo las positivas por el DaliTime que sienta la necesidad de hacerlo

35.11. CustomBreak

Inherit from ExerciseToy
"Toys-Practices"

Objetivo
Changes deliverados en la Routine para fomentar el pensamiento y ver las cosas de otra manera

Procedimiento
1) hacer una *RoutinistList* de las cosas que se hacen por costumbre, 2) tomar las costumbres relacionadas una por una e intentar conscientemente cambiarlas durante un DaliTime (dia/semana/mes/...)

Camino al trabajo
Hora de acostarse
Horario de trabajo
Emisora de radio escuchada
Periódico leído
Hacer nuevos amigos
Cocinar recetas diferentes
Período de vacaciones
Hábitos de lectura
Tipo de restaurantes
Distracciones
Canal de TV de noticias

35.12. StayTuned

Inherit from ExerciseToy
"Toys-Practices"

Ponerse a tono

Objetivo:
prestar Attention al Surroundings. Desarrollar una visión binaria con la que percibe lo que otros ven, pero además se da cuenta de algo inesperado

Procedimiento:
1) utilizar por completo la capacidad de ver lo maravilloso en lo mundano (concentrarse en la información que nos rodea)
2) una Idea puede encontrarse en cualquier parte, lo que encuentre al prestar Attention le llevará a algo

Un Exercise que puede usarse es TinyTruths

35.13. ThoughtRegistry

Inherit from CreativeRegistry
"Toys-Practices"

Captura del pensamiento

Objetivo
Persistir Ideas mas alla de la ShortTermMemory

Procedimiento
Registrar las ideas. Registrar Activity diarias, Thoughts, ideas, y demas

35.14. IdeaQuota

Inherit from ExerciseToy
"Toys-Practices"

Objetivo
generar Ideas y Alternatives en forma activa, exigiendo a la mente

Procedimiento
Fijar Quantity de ideas por unidad de DaliTime

Tiene que entrenar la mente cada día. Una forma es fijarse una cantidad de ideas para un Problem en que este trabajando, por ejemplo 5 ideas por día durante una semana

35.15. Listing

Inherit from ExerciseToy
"Toys-Practices"

Hacer *DaliList* es una manera muy potente de incrementar la fluidez (número de ideas) del pensamiento.

Ver Thinking

35.16. ReadingThoughts

Inherit from Reading
"Toys-Practices"

Think mientras lee. Search:

- Solutions nuevas para Problems viejos,
- cambios en los Business, Trends en otros países,
- avances en Technology,
- Connections y paralelismos entre lo que lee y sus problemas

35.17. IdeaRegistry

Inherit from CreativeRegistry
"Toys-Practices"

Objetivo
Poder concentrarse instantaneamente en todas las ideas, comparaciones, Interrelationships y datos relacionados con un Problem dado

Procedimiento
Llevar un registro escrito para cada Problem. Registrar Ideas, Facts, Thoughts, Questions. Las secciones del registro de ideas podrian incluir Aspects diferentes de la vida profesional y personal. Permitir que cada uno diseñe su propio organizador. Revisar periodicamente las ideas Annotated, buscando Connections entre la idea que esta anotada y la Situation o experiencia presente

Ver tambien FeedbackQuestionCategory

Nota de lectura:
we must not only look at the 'stock' of ideas, but also where those ideas go and how they get there:
-stock of ideas
-generated new ideas
-ideas used
-ideas lost

Idea Traceability
follow-up on project impact determines that while none of those ideas were **implemented**, many Changes have been made which are based on newly discovered PointOfView that underlay the proposed, but Rejected ideas

35.18. MindFeed

Inherit from ExerciseToy
"Toys-Practices"

Alimentar la cabeza.

Leer para alimetar la mente con nuevas informaciones e Ideas. Técnicas a utilizar para bombardear la mente cuando lea:

1.Seleccionar cuidadosamente la lectura de Books (no ficcion: para pensar Solutions para cualquier Problem que aparezca en el libro; biografias; libros prácticos: para manipular ideas de otros) y Magazines sobre temas variados. Preguntar: me proporcionará un buen ejercicio para mi mente creativa y en qué grado ? Hacer un amplio

muestreo y leyendo selectivamente. Ver Question, Select, Choose

2.Tomar notas. Ver ReadingNotes, Annotate

3.Esbozar. Haga un PreviousSummary (o un Sketch)

4.Pensar. Ver ReadingThoughts

35.19. Wander

Inherit from ExerciseToy
"Toys-Practices"

Directorio de viajes

Objetivo
Vagar con la mente abierta por terreno fertil para la mente, de modo que algo nos llame la Attention

Procedimiento
1) Confeccionar un DirectoryListing de tiendas, ferias, bibliotecas, museos, mercadillo, exposiciones, jugueterias, etc. que se pueda recorrer (fisica o virtualmente).
2) Randomly Choose y crear Connections entre el objeto y el Problem
3) Vagar y esperar que algo llame la atención

35.20. ReadingNotes

Inherit from Reading
"Toys-Practices"

anotaciones al margen (Annotate), Introduction a los títulos, Comment

Referencias:
IdeaIncubator, guardar la anotacion, y olvidarse. Mucho tiempo despues, cuando encuentre y lea el papel, puede quedar sorprendido al descubrir que su objetivo se ha hecho realidad de algun modo

35.21. Affirmation

Inherit from CreativeToy
"Toys-Practices"

(superclase)
Una afirmación es una declaración Positive de que algo es así.
Se usa para dar *StartingUp*, para creer en la creatividad de uno

35.22. Reading

Inherit from ExerciseToy
"Toys-Practices"

Alimentar la cabeza con informaciones nuevas e Ideas. Bombardear a la mente mientras se lee

36. "Representations"

36.1. Typical

Inherit from DaliSymbol
"Representations"

representative as a symbol

36.2. SelfImage

Inherit from MentalImage
"Representations"

the idea one has of one's abilities, appearance, and personality

Relacionado: *SelfEsteemMotivator*

Nota de lectura:

Any attempt to describe, understand, historicize etc. the thing-in-itself, **J.P.Sartre** calls "reflective Consciousness." There is no way for the reflective consciousness to subsume the pre-reflective, and so Reflection is fated to a form of anxiety, i.e. the human condition. The reflective consciousness in all its forms, (scientific, artistic or otherwise) can only limit the thing-in-itself by virtue of its attempt to Understand or describe it. It follows, therefore, that any attempt at self-knowledge (self-consciousness - a reflective consciousness of an overflowing infinite) is a construct that fails no matter how often it is attempted. In Sartre's words (or more accurately an interpretation of Sartre's words), "Consciousness is consciousness of itself insofar as it is consciousness of a transcendent object."

In a very comprehensive research project Paul **Nolte** (2000) demonstrated for the development of the German Society, how the former class society has been transformed into a society in which the Products (and their Design) are forming new PersonGroups and relations. The private forms of consumption together with a very distinct

consciesness of *Brand*ing became an improtant part of self-defining, that means personal identity. Personal identity today is no longer formed by Values, education, religion or social status, but by the Products themselves (*no será mucho...?*)

36.3. Denotation

Inherit from Meaning
"Representations"

the literal or primary meaning of a word, in contrast to the feelings or ideas that the word suggests : beyond their immediate denotation, the words have a connotative power

36.4. SemioticSign

Inherit from Sign
"Representations"

A sign, also known as a signifier, both stands for and points to that which is signified. Any given signifier or symbol is dependent upon that which is intended, expressed, or signified in a semiotic relationship of signification, significance, Meaning, or import. Thus, for example, people may speak of the significance of events, the signification of characters, the meaning of Sentences, or the import of a Communication. These different Relationships that exist between sorts of signs and sorts of things that are signified can be called the modes of signification. In the strict sense, a Sign points to another entity (real or abstract), while a DaliSymbol stands for another thing functioning as its representative. "...something that stands for something else, to someone in some capacity." (Marcel Danesi and Paul Perron, "Analyzing Cultures"). It may be understood as a discrete unit of meaning, whether denotative or connotative. Signs are not just words, but also include images, gestures, scents, tastes, textures, sounds ' essentially all of the ways in which information can be processed into a codified form and communicated as a message by any sentient, reasoning mind to another.
Ver http://www.aber.ac.uk/media/Documents/S4B/semiotic.html

Linguistic example: the word 'Open' (when it is invested with meaning by someone who encounters it on a shop doorway) is a sign consisting of:

a signifier: the word open;
a signified concept: that the shop is open for business. (meaning)

A sign must have both a signifier and a signified

meaning: the significance

Nota de lectura:
Semiología publicitaria
Parte de la semiología que analiza y estudia el significado social de los *AdvertisingMessages*, en cuanto están formados por un conjunto de signos

36.5. Semantic

Inherit from Meaning
"Representations"

meaning in language or logic

Semantic: 'Meanings that refer to objects and occurrences that can be pointed to.' (Creativity Encyclopedia, 1999)

36.6. MentalModel

Inherit from MentalImage
"Representations"

A mental model is an Explanation (Explain) in someone's thought process for how something works in the real world. It is a kind of internal symbol or representation of external Reality, hypothesized to play a major role in cognition and decision-making (DecisionAction). Once formed, mental models may replace carefully considered Analysis as a means of conserving time and energy

Are deeply ingrained Assumptions, Generalizations, or even pictures or images that influence how pictures or images how we understand the world and how we take action

Nota de lecturas:

Strikingly similar DaliPatterns of DaliProject performance (Capability) across different industries and different project types, and the similar explanations for project failure, suggest that project team members tend to be overly Event-Focused and have incomplete or incorrect mental models about how projects work. Mental models of project team members surface clearly when asked: why projects fail to deliver what they promise? Typical answers include:
· Scope change
· Lack of skills and resources
· Low team moral (Motivation)
· Poor senior management support.
These answers are usually phrased in way that suggests failures where due to events that were *outside the control of the team*. These events are often symptoms of the way projects are organized and executed. By focusing on the 'outside' events, team members often chalk up poor performance to bad luck and miss the potential to learn about important Feedbacks in their System. The Conducts, DecisionActions and Cultures that create these Problems are deeply ingrained in Organizations and personnel. Additionally, the belief that these Factors are often out of the teams' control makes changing Attitudes and Approaches even more difficult. (**Ejemplo:** *ShiftingTheBurdenArchetype*)

Senge argues that many Service industries suffer from outdated mental models, which has led to a focus on cost-savings (*CostFactor*) at the expense of the Quality-of-care. This focus on cost-savings relates to organizational Change and the concept of *inertia*... stability and comfort with the status quo. However, organizational structures are created and recreated via Interaction and change needs to be part of the "on-going Conversation" of the organization. Organizational change requires new on-going conversations, because conversations are "both the medium and outcome of Reality construction" (ver *OrganizationalFactor*)

36.7. Schema

Inherit from Representation
"Representations"

an internal representation of the world; an ItemOrganization of Concepts and actions that can be revised by new information about the World. A representation of a plan or theory in the form of an *Outline* or model

Schema: "Concepts employed in a cognitive psychology to represent organized mental Structures for storing information efficiently using various Category or definitions." (Creativity Encyclopedia, 1999)

Nota de lecturas

Paul E. Plsek: we understand, by experience, that while models are helpful in guiding our efforts, they are not to be used too rigidly. We understand that models are not rote prescriptions. We may deviate substantially from a model in a given Situation, but this does not render the model useless. We also understand the concept of Flow and realize that one should not be too dogmatic about when one Step of the model ends and the next begins (NextStep, StartingPoint). Models are useful, but only a fool follows them blindly

36.8. Stereotype

Inherit from Typical
"Representations"

a widely held but fixed and oversimplified image or idea of a particular type of person or thing. Ver tambien Stereotype

Referencias:
AttributeListing, piense de manera flexible y se descubran alternativas, apartandose de las etiquetas estereotipadas
PhoenixQuestions, Las preguntas ayudan a superar estereotipos, a no etiquetar un sujeto con una unica descripcion, esto embota la curiosidad y limita la imaginacion

Relacionados: Flexible, Imagine/Imagination

Nota de lecturas:

Marx: el ser humano no desea (Desire) lo que necesita (Need) sino que necesita lo que desea. El *Advertisement* busca el Desire, la pulsión no cumplida, huye de la razón y sobre sinrazón tiene su dominio. El estereotipo, intrumento del deseo, como rasgos fundamentales:
1. Sobregeneraliza, atribuye un rasgo a todos los miembros del grupo.
2. Homogeneiza, conocer a uno es conocer a todos.
3. Desindividualiza.
4. Se constituye como instrumento fundamental para aquellos que tienen prejuicios.

36.9. MentalImage

Inherit from Representation
"Representations"

a mental representation or idea

Referencias:
AnalogyMixer, hacer una lista de las imagenes que asocie con el campo elegido
DreamDiary, tomar una o dos imagenes o ideas del sueño y haga asociaciones libres partiendo de ellas
Dreamscape, aventuras guiadas de imagenes, que dan una oportunidad de expresarse al inconsciente
PersonalMentor, intensificar la capacidad de utilizar imagenes
RandomWord, palabras visuales (evocan imagenes con facilidad)
Relax, la trinchera: crear un santuario interior propio, crear una vivida imagen mental del mismo, y retirese a su interior siempre que desee tener paz y tranquilidad
SymbolicAnalogy, Es la representacion de los elementos clave de un tema en imagenes visuales
ParallelWorlds, Cuanto mas detalladas sean las imagenes que pueda registrar, mejor

Ver tambien Sketcher, Image

Nota de lecturas:

Tenemos muchas imágenes mentales, por ello, el problema de la utilización y Representation de dichas imágenes es el de su ItemOrganization. La psicología cognitiva expresa esta organización del pensamiento en las llamadas redes Semantic, que es una forma de presentar la Concept Structure. Es un entramado de Inter Connections entre DaliComponents significativos semánticos, que expresamos en el siguiente DaliProcess:

Metaphor -> MentalImage Organize -> Semantic Concept Structure Web -> Inter Connection de Semantic DaliComponent

Las imágenes mentales, cuando se convierten en algo repetible, e incluso comprensible por una Culture, se convierten en DaliSymbol. De hecho, el DaliLanguage es un sistema simbólico. La Metaphor es una simbolización de alguna Perception que intenta ser una Representation de un Concept que está en nuestra mente.

36.10. Archetype

Inherit from Typical
"Representations"

a very typical example of a certain person or thing. A generic, idealized model of a Person, object or Concept from which similar instances are derived, copied, patterned or emulated. In psychology, an archetype is a model of a person, personality or behavior (Conduct). Archetypes have been present in mythology and literature for hundreds of years. The use of archetypes to analyse personality was advanced by Carl **Jung** early in the 20th century. The value in using archetypal characters in fiction derives from the fact that a large People are able to unconsciously recognize the archetype, and thus the Motivations, behind the character's behavior (Conduct)

Archetypes: (Davis, 1998, Index) The original DaliPatterns or model of which all things of the same type are Representations. (Collegiate Dictionary, 2001)

Es un principio de Organización (Organize, DynamicSystem)

36.11. Level

Inherit from Description
"Representations"

a position in a real or notional Hierarchy

36.12. Mockup

Inherit from Representation
"Representations"

a replica (*Copy*) of a machine or Structure, used for instructional or experimental purposes.

36.13. CreativityMap

Inherit from DaliMap
"Representations"

creative systems may represent either two different CreativeProcesses or a collaborative creative process which was made by two different CreativePerson. There are two basic Operations to Compose these systems: sequential (*hopping*) and parallel compositions

Example

in music, a composer like **Mozart** was known to have developed his compositions completely in his head and then transcribed them onto paper. In such a case, Mozart's creativity map can not be re-produced, even at a simple level of detail. On the other hand, **Beethoven** used to labour carefully, and with such a precision, over Sketches and drafts of his compositions (Compose). In fact, it is widely believed that his first ideas were so crude that scholars and analysts marveled at how he could have produced from them, at the end, such miraculous results as seen in the many of his master pieces. Indeed Beethoven's extensive sketchbooks (which total over 8,000 pages) and the autograph manuscripts, covering several Stages of development, reveal the composer systematically exploring (Explore) and evolving his musical ideas. Indeed, Lockwood, through close investigation of individual works, has traced the creative process as it emerges in Beethoven's sketches and autograph manuscripts, which in turns may provide us the basis for constructing his CreativityMap . Lockwood's lucid analysis enhances our understanding of Beethoven's musical strategies and stylistic developments as well as the compositional process itself. Altogether it provides a valuable basis for a complete construction of Beethoven creativity map a posteriori.

Scrapbook

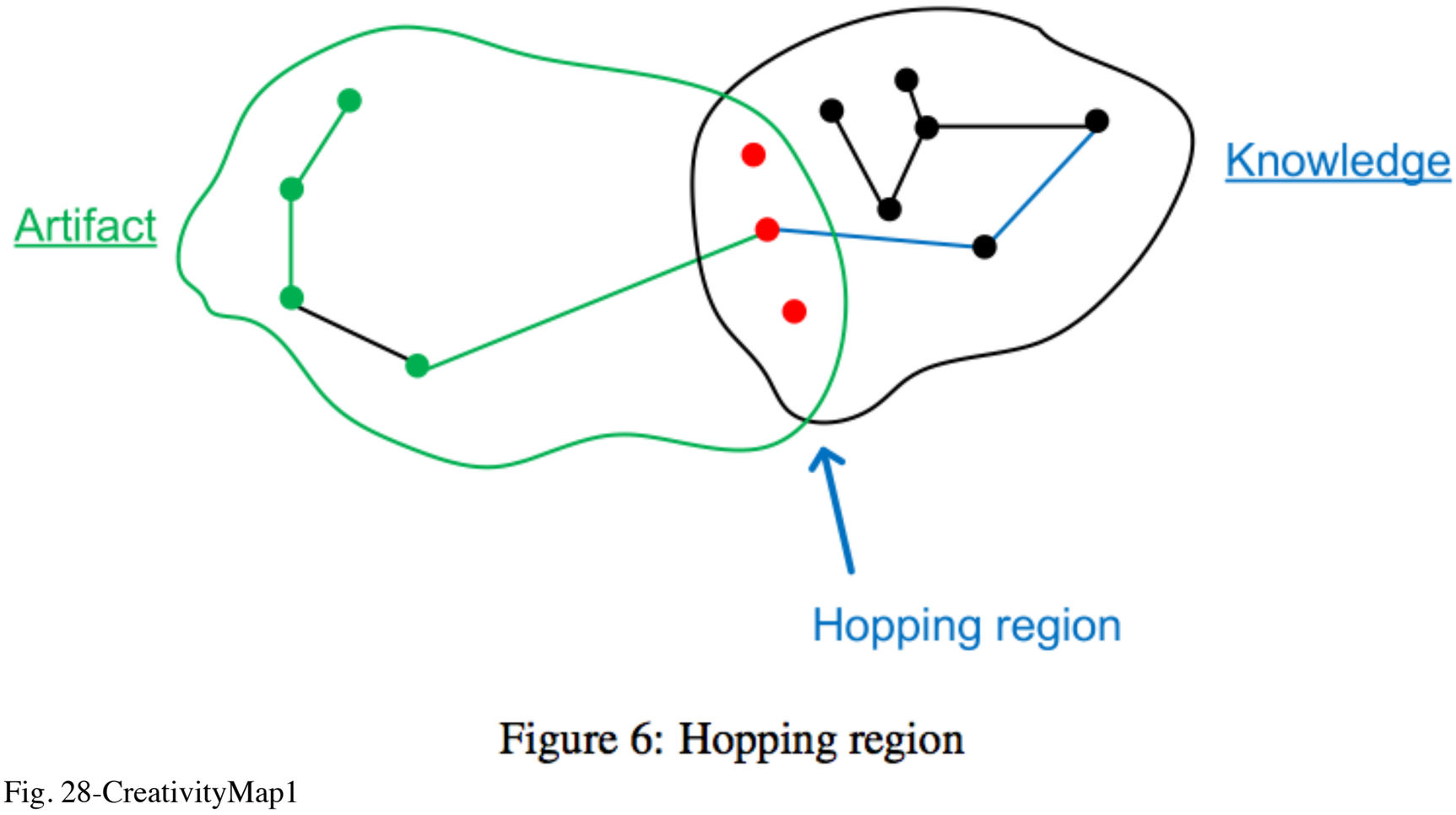

Figure 6: Hopping region

Fig. 28-CreativityMap1

36.14. Allegory

Inherit from DaliSymbol
"Representations"

is a figurative mode of representation conveying a Meaning other than the literal.

a Story, Poem, or Picture that can be interpreted to reveal a hidden meaning, typically a moral or political one

Involves the description of something under the veiled pretense of something else

36.15. Meaning

Inherit from Representation
"Representations"

what is meant by a word, text, concept, or action. The message that is intended or expressed or signified. Ver tambien Meaning_linguistic y Semantics (significado)

Referencias:

IdeaBox, obliga a encontrar nuevas conexiones y nuevos significados
OpportunityWheel, obtener nuevas relaciones y significados
Dreamscape, las imagenes y su significado se pongan en claro
Magnify, Cambiar el significado ?
utilizarlo-Put- para otros usos, Cada sujeto toma su significado de la forma en que se utiliza

Notas de lectura:

El significado se construye de acuerdo con una necesidad de interpretar la Reality, idea que conduce a pensar que todo Knowledge resulta de la reorganización de un conocimiento anterior y que toda nueva adquisición que tenga la impronta de de la novedad (Original), se pone en Relationship con lo que se ha adquirido previamente (Experience)

D.Bohm: "This implies, in contrast to the usual view, that meaning is an inherent and essential part of our overall Reality, and is not merely a purely abstract and ethereal quality having its existence only in the mind. Or to put it differently, in human life, quite generally, meaning is being."

Langer views meaning as the complex relation among the DaliSymbol, the object, and the Person. 'If there is not at least one thing meant and one mind for which it is meant, then there is not a complete meaning'. A symbol communicates a Concept, a general Idea, DaliPattern or DaliForm that denotes a shared meaning among communicators. However, each communicator has a private MentalImage or meaning, referred to as a Conception that completes the details of the common picture. Meaning therefore consists of the individual's private conception and the common concept shared with others. These assumptions made by Langer appear to relate to **Jung**'s interpretations that archetypal symbols should be interpreted as rooted in feeling-toned personal complexes and universal, collective Archetypes. Langer furthermore expanded upon the terms signification, Denotation, and Connotation. Signification is the awareness of the presence of a sign; denotation is the relation of the symbol to its object, and hence the concept of an object and connotation of a symbol is the direct Relationship between the symbol and the conception, which includes personal feelings and DaliAssociations attached to a symbol. Langer additionally noted that humans have a tendency to Abstract which involves a process of forming a general idea from a Variety of concrete Experiences. During the process of abstraction, details in the conception of objects, Events, or Situations are generalised and filtered out, consequently the more abstract the symbol, the sketchier the conception. Langer describes her conceptions about language as discursive symbolism and her ideas about symbols such as worship, art, and music as non-discursive or presentational symbols through which forms some of the most important emotional human experiences are best communicated. **Jung**'s archetypes ostensibly relate to conceptions of presentational symbols as identified by Langer

36.16. Imagery

Inherit from DaliLanguage
"Representations"

visually descriptive or figurative language

Unnava et al. argued against the concentration of consumer research on visual Imagery as the only type of imagery, claiming that DaliWords differ in the degree to which they provoke imagery or influence Reading and listening

36.17. Description

Inherit from Representation
"Representations"

a representation of a Person, object, or Event. Consists of an enumeration of the Quantitative and *Qualitative* Parameters which seek to provide a definition of some thing

36.18. Representation

Inherit from DaliObject
"Representations"

the description or portrayal of someone or something in a particular way or as being of a certain nature

Referencias:
MindMap, Realizar una representacion grafica para organizar los pensamientos
SymbolicAnalogy, Es la representacion de los elementos clave de un tema en imagenes visuales
IdeaIncubator, representacion de los elementos clave de un tema en imagenes visuales
Panajedrez, Los trebejos están pintados con representaciones zodiacales y planetarias

Nota de lectura:

La creación de una forma de Representation no sólo sirve como un medio para transmitir a otros (Conversation) las concepciones que sostiene el individuo, sino que también proporciona a ese individuo una información sobre los Results; de ahí la necesidad de utilizar estrategias de Learn correspondientes a otras disciplinas (relacionado: InterdisciplinaryTeam). La elección de una forma de representación es una elección de la manera en que el Worlds puede concebirse, así como una elección de la manera en que se representará públicamente, y las exigencias de la ocasión motivan la creación; además, la obra a producir nunca se concibe por entero antes de la acción, porque el DaliProcess de trabajar con una forma de representación aclara, confiere detalle, proporciona material sobre el que pueden trabajarse las Ideas y efectuarse correcciones.

36.19. Sign

Inherit from Representation
"Representations"

The range of uses of signs are varied. They might include: the indication or mark of something, a display of a message, a signal to draw attention, evidence of an underlying cause (for instance, the symptoms of a disease are signs of the disease), a character for a mathematical operation, a body gesture, etc.

Referencias:
Dreamscape, Las imagenes que usted invoca son pistas para las soluciones

Peirce described a sign as something that 'conveys to a mind an Idea about a thing', or 'something that stands to somebody for some thing in some respect or capacity' (SemioticSign)

36.20. DaliSymbol

Inherit from SemioticSign
"Representations"

a thing that represents or stands for something else. An arbitrary sign (written or printed) that has acquired a conventional significance. Symbols are objects, characters, figures, sounds or colors used to represent abstract ideas or concepts. A symbol, in its basic sense, is a conventional representation of a concept; i.e., an idea, object, quality, quantity, etc. Ver ListOfSymbols

Referencias:
VisualThinking Obtener ideas utilizando simbolos abstractos en lugar de palabras
Sketcher, Dejar que la intuicion le ofrezca imagenes, escenas y simbolos que representen su situacion
hemisferios cerebrales, utilizacion de simbolos (hemisferio izquierdo) y relacionar cosas con el presente (hemisferio derecho)

Nota de lecturas:

the symbol leads to Intuitive and Feeling-toned Ideas and meanings that lie beyond reason in the CollectiveUnconscious. A symbol, which may range from personally constructed thought forms and complexes to Archetypes, hence serves to expand Consciousness and transcendence of the individual.

36.21. DaliLanguage

Inherit from System
"Representations"

A language is a system of signals, such as voice sounds, intonations or pitch, gestures or written symbols which communicate thoughts or feelings

36.22. Hieroglyph

Inherit from Ideogram
"Representations"

a stylized picture of an object representing a DaliWord, syllable, or Sound, as found in ancient Egyptian and other writing systems

Relacionados:

HieroglyphicBook

36.23. Plane

Inherit from Level
"Representations"

a level of existence, Thought, or development

36.24. Prototype

Inherit from Typical
"Representations"

A prototype is an original type, form, or instance of some thing serving as a typical example, basis, epitome, or standard for other things of the same category.

37. "Toys"

37.1. GroupToy

Inherit from CreativeToy
"Toys"

suplemento eficaz de la creatividad individual. Aclaración: no es sustituto de la creatividad individual. Además, es fundamental que el grupo sea bien conducido

Notas de lectura:

el grupo producía más ideas (Quantity), pero su calidad no era mejor que la de los individuos que trabajaban aislados y sólo habían presentado los resultados a discusión. Sigue sin saberse si esos individuos no hubieran resuelto también solos el Problem exactamente igual de bien y hasta qué punto se hubiera extendido la influencia de la idea de un individuo sobre todo el grupo. También aquí hemos de hacer hincapié en que la situación grupal no es conveniente para todos. El grupo puede frenar a muchos: el acting out puede consumarse antes y decantarse más fácilmente algunas asociaciones. Se siente menos la identificación con el problema y se aprende también de los PointOfView de los otros, A su vez hay personas para las
que el grupo puede ser un estorbo, por lo que quizá abordan el problema con excesiva precipitación o lentitud, les falta concentración y Flex y tal vez hasta tiempo para seguir desarrollando las ideas. Para la industria como para algunas ciencias la situación grupal es de gran importancia. Entre otras cosas se ha propuesto pasar de la competición interpersonal a la intergrupal, como se ha probado con éxito, por ejemplo, en el deporte

Scrapbook

37.2. LinearToy

Inherit from CreativeToy
"Toys"

Organiza la información conocida de formas diferentes

38. "Design-Actions"

38.1. ScandinavianApproach

Inherit from DesignApproach
"Design-Actions"

Traditional 'User-centered' approaches have been improved upon in recent years but current practices tend to fall short in several respects: Designers and users are not truly engaged; social and **political** aspects are filtered out; and complexity and representativeness are difficult to identify and portray

Product developers efforts to adapt and extend elements of the **participatory** design approach include low-fidelity mock-ups and PrototypeModels, increased engagement and communication with potential users and an emphasis on site visits and understanding the work context (*UseContext*, *UserProcess*). Although these methods can be useful, elements of the Scandinavian approach were lost in transfers to Product development:

· Long-term engagement with particular participants, and the empathy, commitment and deep understanding that such engagement can bring;
· Attention to the sociopolitical and 'quality of life' issues that marked much of the early work, including Values, Fears, aspirations, and so forth

UTOPIA project
revealed the complexity of working closely with users on a possible new product. Ehn describes a 'tradition/transcendence' tradeoff: A new product may be useful to new users, but not to the current users who have developed skills and conventions around existing tools and practices. The researchers saw a product potential, but worker participants desired a less generally useful system that was more closely synchronized with existing practices. The desktop publishing product was not designed.

38.2. DesignBackgroundResearch

Inherit from DesignResearch
"Design-Actions"

Background research requires seeing the Worlds as it has been interpreted, learning about the Past and Now and taking advantage of work done by others. It usually includes gathering information on technology benchmarks, competitor products, analogous designs, and historical PointOfView about how various people have handled a particular set of Problems (ProblemSpace) in the past. Background research can also become another form of self-Evaluation: it shows researchers that their Concepts of what's normal and possible, and are likely to be delimited by their own lifetimes and experiences. So even if specific product ideas never map directly back to historical Readings, those readings shape overall ways of thinking. The readings also make it possible, quite often, to get away from the unreflective use of contemporary catch phrases and jargon, which have so much influence on the scope of Imagination

38.3. FeaturesModelling

Inherit from Modelling
"Design-Actions"

Feature modeling is the activity of modeling the common and the variable properties of Concepts (Feature) and organizing them into a coherent model (*FeatureModel*)

It is important to note that feature modeling is a CreativeProcess. It is much more than just a simple rehash of the features of existing systems and the available domain knowledge. New features and new Knowledge is created during feature modeling

we do not decompose any existing structure into its elementary parts, but we actually create the structure and its parts (*ConceptDecomposition*)

38.4. RepresentationalTalkback

Inherit from Feedback
"Design-Actions"

Feedback to the human Designer from the externalized Design Artifact (DesignRepresentation). Is the Feedback from intermediate Situations that emerge during Design.

is an intermediate situation that emerges during a design task

In a writing situation, it provides Writers with a PointOfView of interdependence of the Whole and the Parts of Documents. Reflection on an Artifact if based on this Feedback and leads the user to the NextStep. A written Documents requires the effort of Reading to obtain the RepresentationTalkback. The Metacomments of representational talkback refer to observations about the Structure and ItemOrganization, not the Contents of the Document. We can identify two different types of observations (see subclasses)

A variety of media choices are available for displaying representational talkback. These include position on the page (or screen) of chunks of Texts both vertically and horizontally, as well as typeface, color, transparency, and other familiar typographic devices. For example, the writer might decide to indicate missing sections of text by leaving blank space in the document; to indicate level of hierarchy by indenting text; and to indicate level of commitment by the color of the text.

38.5. CreativeDesigning

Inherit from CreativeAct
"Design-Actions"

Creative designing introduces new design Parameters, which extends the state Space of Possible Designs. A view of designing as the prototypical example of a creative human act. CreativeAct related to potential design creativity (ConceptualDesignThinking):

1. *CreativeDesigningInterpretation*
2. *CreativeDesigningReflection*

DesignProcesses that can extend the design state space (Any of these processes may occur in any of the two classes of design activities):

- **Emergence** (the process that Transforms Implicit Features of the design into Explicit ones, substitutively (Substitute) introducing new variables in the design state space)
- Analogy
- Combination
- Mutation
- first [Design] Principles

Nota de lectura:

It is now well accepted that Representations follow a path of progressive elaboration (Elaborate) through the DesignProcess from an Ambiguous, unstructured and Abstract nature towards a structured and more Concrete represented Reality. It is also accepted that the early less concrete and denser representations, such as Sketches, are related to the more creative phases of the process (CreativeProcessStage). We can pose as a first hypothesis that the act of creation in design happens entirely at an experiential level (*SenseSpace*), imagined (MentalImage) or represented, and that the following rationalisation mainly serves as corroboration and social support. Another hypothesis is that the StartingPoint in the DesignProcess, as they produce more Abstract and Diagrammatic representations, are Metaphorical by nature because of the extreme indefiniteness of the DesignProblem and the consequent incompleteness of the Experience. In this sense, the Search (*ProblemFindingSearch*) for conceptual meaning is not connected to Solution finding but to Problem finding and, by being so, the Originality may reside in the way we find problems and not in the way we generate solutions

Ver tambien DesignProblem

39. "Practices-Approaches"

39.1. Approach

Inherit from Procedure
"Practices-Approaches"

a way of dealing with something - (enfoque)

Referencias:
AttributeListing, Cambiar de enfoque al problema identificando sus atributos
RandomStimulator, obtener nuevos enfoques
Brainstorming, nuevos enfoques al problema
Ricestorming, enfoque de que un solo grupo realice la definicion y solucion de un problema
MurderBoard, puede elegir un enfoque cuantitativo o cualitativo dependiendo de la idea, y puede mezclarlos tambien
Substitute, Otro enfoque?
Relax realizar un ligero cambio de enfoque, centro de atencion, para limpiar la cabeza de inferencias iniciales, deducciones respecto de un asunto

Notas de lectura:

Creative Analysis: A DaliLanguage approach to problem solving. (CBIR, 1999)

Prescriptive: A rigid approach to Problem solving (Solve) in which individuals or groups follow a fixed or pre-determined set of Steps or apply specific strategies regardless of the specific demands or Requirements of the Task, the group (Team), or the setting (Surroundings). (Isakson et al., 1994, Index)

Planning **Approach**: Involves keeping track of your thinking while it is happening to insure that you're moving in the Direction that you want to go. (CAPS, 2000)

Durkin (1937) considera bajo un triple aspecto los modos de acometer el problema: **1)** tentativa y error, **2)** reorganización repentina y **3)** Analysis progresivo. El comportamiento de «tentativa y error» se describe como un «tantear a ciegas», con actuaciones cuya necesidad o utilidad no le ha establecido antes. Una comprensión efectiva sólo puede darse retrospectivamente en un momento posterior. La «reorganización o visión repentina» sigue a ese estadio de prueba y explotación; se elimina la confusión persistente hasta entonces y se le abre al individuo la posibilidad de prever y entender, acompañada a menudo de una excitación y de un sentimiento de satisfacción y alivio, En el «análisis progresivo» es característica la postura general en la búsqueda planificada de una Goal a la que se aspira. La Attention se concentra en la exigencia de la meta perseguida y en las notas específicas y los requisitos de aquello que ha de alcanzarse. El conocimiento de la vía de Solution y la comprensión de las operaciones solutorias se desarrollan aquí poco a poco, Step a Step. En esta categoría se pueden considerar operaciones análogas a los «modelos de Search» de **Johnson** (1955) y el «hallazgo por resonancia» de **Duncker** (1945), cuando el individuo puede remitirse a unas estructuras aprendidas

the main approach to creativity was focused on attempts to enhance the CreativeProcess by facilitating an CreativePerson's mental processes, that is, psychology-based approaches to creativity.

La Trends a uniformar la experiencia, y a convertir la repetición en la estrategia fundamental para enfrentar las Situations de vida y los problemas, es una penosa realidad. Terminamos usando mucho menos de lo que tenemos disponible (Bricolage).

The poor performance (Capability) that too often occurs in many DaliProjects is largely a result of the way managers approach projects and the DecisionActions that they make. If managers are not given a low Risk environment (PracticeField) in which they can Understand the Interactions within a project and experiment with different approaches and learn new Conducts, it is unlikely they will Change their approach or their Results

39.2. CreativityTemplateApproach

Inherit from StructuredApproach
"Practices-Approaches"

The Creativity template is highly analytical and focused. It is opposite to methods trying to enhance randomness. The creativity template approach contends that a substantial part of CreativePersonConduct is guided by abstract fundamental schemes (*CreativityTemplate*). In some instances Creative Teams may define Explicit ideation

Rules that are consistent with Templates, although in many other instances consistency with templates may be implicit. Even when the creative execution process involves an unstructured idea generation Context, many Ideas will be definable in terms of creativity templates. These templates serve as paths that the self-organized System tends to follow (**Kelso**) when new ideas are formed.

The *AdvertisingStrategy* represent summative Factors and intended consequences (e.g. emotional response), and the *CreativityTemplate*s represent the schemes that antecede and give rise to these strategies. For instance, a specific well-defined template may evoke an emotional response, but the Emotion itself does not offer the scheme nor the means to elicit this response. Thus, the aforementioned advertising strategy Focus on the decision between different consequences (e.g., Emotion, Positioning); in contrast, the CreativityTemplateApproach Focuses on the cognitive activities that lead to these consequences

Features of the Approach
1. the templates are useful in guiding the creativity execution process; however, they do not prescribe the Outcome ideas. In other words, they provide the framework for generating ideas although within the template Constraints various ideas may be generated
2. templates are less transient than the ideas produced, but this does not mean that templates are permanent or that they are insensitive to changes over long term frameworks. Indeed, advertising reflects social norms and Trends, and as such, long term social trends are expected to reshape the templates and provide conditions for the evolution of new templates. Nonetheless, the dynamics of template changes are expected to be much slower than the dynamics of changes in ad hoc idea generation.
3. from a theoretical viewpoint, it is also expected that the set of templates will always remain small: Only under this condition will templates maintain their generalizability and ensure adherence to the overall intention of the DaliMessage and Consistency with the chosen marketing Strategy.

- Structured approach asks for a certain familiarity with the technique.
- In comparison with simple techniques such as brainstorming, 635 etc. it is more difficult to use and asks for more detailed training.
- The technique is sometimes more powerful for ex-post explanation of successful ideation than as a tool for creative thinking.

A large variety of techniques (mainly *MarketingTechnique*s) derive new Ideas by eliciting and assessing Client Needs. Their advantage lies in their capacity to capture current needs and desires. However, such methods are mainly suitable for Region II (StrongDemand) conditions; in Region I (LatentNeed), the information needed to satisfy measurement and Validation Criteria are not usually sufficient or reliable. According to the CT approach, abstract schemes that underlie ideas in Region II can be identified and applied as templates for idea generation before a demand is established (i.e., in Region I). Hence, the only information that is relatively insensitive to demand status is the intrinsic system information contained in these schemes (templates). Reliance on templates is relevant because such structures have previously occurred and have successfully governed the generation of new ideas. The concept of using internal information to forecast Innovation is consistent with some other methods. For example, the morphological analysis (IdeaBox)

One possible outcome of excessive reliance on market-based information is the disproportionate effort that is currently devoted to 'me-too' products, namely products which mainly involve product line extensions, improvement of current products, and cost reduction

Nota de lectura:

Tzara: si alguna belleza hay (y las hay, sin duda, pero plurales y concretas) éstas están por crear, por descubrir a través del mismo CreativeProcess y espontáneo, y no en base al 'reglamento de lo bello' y su 'control' (DadaisticApproach)

Critica de **C.Alexander**: Our 'modern' **Method**s, are based on a very different, radical approach: creating templates and 'blueprints' ahead of time, which can be thought of as little fully-developed models (Schema) of Reality. They produce powerful economies of scale because they allow for standardised repetition. But they also tend to impose rigid artificial aspects on the reality, instead of Adapting to it to the very fine degree that nature requires. But nature is much more subtle than current human technology: there is no little model of a finger encapsulated in the DNA molecule; it uses a Strategy that is at once far simpler than that, and far more Complex and sophisticated in its output... Alexander came to see that even his PatternLanguage was guilty of the 'template' limitation. If people used the language to come up with a design, Planned in advance, without a careful generative process (UnfoldingProcess) for adapting the form, then the form simply wouldn't have that living quality (DegreeOfLife) that was needed, and that was achieved by previous generations across so many Cultures

39.3. TotalFreedomApproach

Inherit from OrganizedApproach
"Practices-Approaches"
labels: Author: **Altshuller**

The total freedom view prompted the emergence of various methods such as "Brainstorming", SynecticsMethod, LateralThinking, RandomStimulation (RandomStimulator) etc. which share instructions of withholding Judgment and relying on Analogy from other Members in the PersonGroup (synergetic effect) or on Randomly selected forced Analogy (**De-Bono**). "Group effects" are supposed to emerge based on the assumption that all men have the ability to solve the problem and manifest creativity. Hence, a group of people that think together can suggest more new ideas and accelerate the ideation process. This family of methods relies on the assumption that enhancing randomness, breaking Rules and Paradigms, and generating "anarchy of Thought" increase the probability of Creative Idea emergence

Critica

Although there is a general agreement regarding the distinctive nature of the CreativeOutcome (e.g., idea, painting, poem etc.), there is a controversy among researchers over the extent of the distinctive nature of the CreativeProcess. The feeling that one has to overcome mental Obstacles/barriers in order to reach creative ideas, leads to the belief that one has to ensure "**total freedom**" by eliminating directional guidance, Constraints, Criticism, and Thinking within bounded Scope (**Csikszentmihali** 1996). In spite of the dominance of these methods in the practical world1 their efficiency has been questioned by a number of researchers (**Weisberg**; **Connolly**, **Routhieaux**, **Schneider**; **Diehl** , **Stroebe**; **Paulus** , **Dzindolet**, **Poletes** and **Mabel**; and **Bouchard**). They include reports that ideas suggested by individuals working alone were evaluated as superior to ideas that were suggested in Brainstorming sessions. One of the outcomes tends to be the "**illusion of productivity**" which involves heightened satisfaction of the group from the process itself but dissatisfactory from the quality of the ideas generated. Only in a world with Structure can Search be selective and systematic, otherwise one lacks the ability to recognize that the goal has been achieved (**Simon**). **Reitman** observed that many Problems that lack a structuring framework are IllDefinedProblem in that the Representations of one or more of the basic DaliComponents - the initial State, the operators (Function) and Constraints and the Goal - are seriously incomplete, and the Search Space is exceedingly large. There is no wonder therefore, that "total freedom" does not ensure surprisingness of the chosen ideas, in fact there are claims contending the contrary. Findings in the area of cognitive psychology provide support to the conclusion that the detection and use of progression Rules may even result in enhanced surprisingness (Surprise). For example, according to **Perkins**, adherence to a cognitive frame of reference involves Sensitivity to the "Rules of the game" and by functioning within a frame, a better position is achieved to notice or recognize the unexpected (Surprise). It appears, therefore, that creativity tasks adhering to the "total freedom" view may provide the participants with the enjoyable sense of engaging in some divine compositional (Compose) virtuosity while navigating in an infinite Space of potential ideas, but in the end the CreativeOutcome may be inadequate.

A noticeable finding emerges from the comparison between the no training and free association conditions. No clear indication was found that the free association method heightens creativity or brand attitude. Although this method is widely applied in advertising practice, the contention that it necessarily enhances effectiveness was challenged by several researchers (**Perkins**, 1981; **Weisberg** 1992). Some re-searchers claim that free association as well as other frequently used projective techniques may even reduce effectiveness even though they overcome group effects which typically characterize Focus group methods

Alternativa

There is no argument about the value of randomness: Indeed, several of the greatest inventions in history occurred Randomly, as non- replicable "sparks". However, randomness should be reserved only to Problems in which Constraints originating in non-creative requirements limit the SolutionSpace to a unique or to a very small number of Solutions. The postulated association between creativity and total freedom is challenged also by recent findings in *AdvertisingResearch*, an area in which creativity plays a central role. Ver StructuredApproach

Nota
the TotalFreedomApproach is particularly puzzling in view of the attempts made by the human kind throughout history to understand the regularities in nature and to utilize that knowledge for the improvement of their own well being. One justification for examining regularities as potential sources for creativity is that structures resembling the *ReplacementTemplate*, developed and applied in other Fields have been valued as creative (**Altshuller**). Creativity Perception may be enhanced because these structures match certain Attractors, namely, paths that the self-organized mind tends to follow (**Kelso**). Evidence for the superior creativity of template-matching Ideas has been found in the contexts of new Product ideation, in technological Innovations, and in *Advertising*

39.4. ScienceOfQualitiesApproach

Inherit from NonEquilibriumSystemApproach
"Practices-Approaches"
labels: Author: **Alexander** Author: **Whitehead** Author: **Goodwin**

What is not practised in science is the systematic cultivation of the Intuition, the capacity to recognise the coherent Wholes that emerge from related parts... The assumption is that our Feelings in response to natural processes are not arbitrary but can be used as reliable indicators of the nature of the real processes in which we participate. Quality include the realm of the normative, our assessment of the rightness or wrongness, appropriateness or inappropriateness, of particular actions in relation to our Knowledge. A science of EmergentQuality involves a break with the positivist tradition that separates Facts and Values and a re-establishment of a foundation for a naturalistic Ethics ... feelings and intuitions are not arbitrary, idiosyncratic accompaniments but direct indicators of the nature of the mutual process that occurs in the encounter. We gain *Insight* into the emergent Reality in which we participate... These need to be distinguished from the more lasting and universal aspects of the insight, which is where the process of *Intersubjective* testing comes in to find Consensus amongst a group of practitioners. The same type of process is required to Evaluate the insights gained from use of qualities of Experience to understand the subtle order of complex systems (DynamicSystem).

The sensitivity of these systems to initial Conditions means that we must be exquisitely careful and finely tuned to the DaliProcess we seek to influence beneficially. The additional components are the systematic cultivation of the Intuition as a way of perceiving the integrity of healthy wholes and hence the capacity to see disturbances from health; and training in the ability to distinguish the idiosyncratic from the universal in the Perception of qualities via *Intersubjective* comparison. These are basic ingredients of a **science of qualities**

- ComplexIterationCycle
- Knowing
- PoeticsOfRelationships

Nota:

C.Alexander is hardly the first to note that methodologies since about 1600 have discounted the qualitative aspects of Experience, regarding them as "mere" psychological phenomena. This was an extremely useful tool to dispense with highly variable and unreliable phenomena. But modern science has come up against the limits of this tool, which is in fact a kind of trick what the philosopher and mathematician **Alfred North Whitehead** memorably called an omission of part of the truth. Thus, Alexander sees quality as an emergent phenomenon in the structure of the world, no less than life itself. Living structure (DegreeOfLife) inherently incorporates, or has aspects of, the *Qualitative* as well as the Quantitative, in equal measure. We cannot separate them, except in the most temporary and provisional way (Abstract), if we really want to understand what is actually going on in our world. This is not inconsistent with a view emerging among many Complexity scientists, who have concluded that significant further scientific progress is not possible without such a re-integration of the qualitative. The biologist **Brian Goodwin** in particular, has written eloquently about the emerging science of qualities, tracing its roots back to Whitehead and beyond (Goethe) -

Scrapbook

¿Cómo influiría en el diseño de **Smalltalk** esta nueva ciencia de las cualidades?

. Mezcla de construccionismo y Dialogo (menciona a FreireDialogue)
. Pero... muchos conceptos Smalltalk ya los tiene!!: la metaphor de lenguaje (un UnfoldingProcess), el construccionismo, la Simulation para conocer, la iteración, patrones, CreativeEnvironment ¿Edge of Chaos? (jugar, eToys!, zonas para experimentar...) ¿MetaMedia exitable?
. Y lo Intuitive? Es necesario algo como Subjectivity, pero no se puede planificar, no hay goals. ¿Cómo soportar el Insight?
. Conocimiento explicito y TacitKnowledge: ¿SmartProcess? ¿Agentes activos?
. Los modelos no deberian ser templates, sino vistas a diferentes situaciones/Context, y será reelaborado mediante la experiencia de cada situación novedad (más allá del DesignPattern)

39.5. StructuredApproach

Inherit from OrganizedApproach
"Practices-Approaches"

specifies a structured framework for obtaining an Idea. Coping with the 'ill-defined' nature of ideation tasks may be facilitated by an approach that is consistent with StructuredApproachPrinciple. Is an efficiency-based approach to ideation. Structured approach asks for a certain familiarity with the technique.

The concept of structured creativity is already embedded in a number of current techniques such as morphological analysis (IdeaBox). But morphological analysis does not provide specific and generalizable Guidelines on how to Combine these Parameters. A step toward providing structured Guidelines was introduced by **Altshuler** in his attempt to uncover latent logical patterns underlying creative ideas. By a backward analysis of problem-solution relationships, he succeeded in identifying a number of such patterns which he labeled 'standards'. These standards represent common phenomenological DaliPatterns. The notion of *CreativityTemplate*s extends the view of common patterns by allowing them to be more abstract and hence more widely applicable across ads for different Products and Services

Comparing to two widely used unstructured methods - LateralThinking and RandomStimulator: it was recognized that unstructured techniques are geared to the production of a large numbof ideas varying widely in quality and value (Quantity/Valuable) whereas structured methods are prescreened and more Focused

Relacionado TotalFreedomApproach

39.6. SurrealisticApproach

Inherit from InspiredApproach
"Practices-Approaches"
labels: Author: **Dalí** Author: **Breton** Author: **Man Ray** Author: **Ernst** Author: **Magritte** Author: **Xul Solar**

an Avantgarde approach that try to release the Creative potential of the Unconscious mind, for example by the irrational Juxtapose of Images

Relacionado: DaliImagery

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of Thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of Dream, in the disinterested Play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

Nota de lectura:

El surrealista André **Breton** discute con pasión la validez de las rígidas antinomias, tan propias de nuestra Culture, que reducen las opciones e impiden al hombre salir de la mediocridad: Todo induce a creer que en el espíritu humano existe un cierto punto desde el que la vida y la muerte, lo real y lo imaginario, el pasado y el futuro, lo comunicable y lo incomunicable, lo alto y lo bajo, dejan de ser vistos como Contradictions

El Surrealismo ha sido uno de los movimientos artísticos que más ha influido en la *Advertising*, sólo un artista como **Magritte** ha sugerido decenas de Imagenes publicitarias (*MagritteAdvertisementArchetype*), muchas de ellas trasladadas a la publicidad sin ningún tipo de pudor. **Dalí**, **Ernst** o **Man Ray** han sido otros artistas que también han dejado huella en la publicidad

The Argentinian artist **Xul Solar** produced some hundred of drawings, aquarelles (his favorite means of expression) and paintings, generally of small size, which together form a kind of plastic writing scripture.Semiotic Art. Besides the human figure, geometrically stylished but without loosing its magical dimension, of architecture and flags, proliferate in its works signs and symbols, many of them esoteric and archaic, such as stars, arrows, Hieroglyphs, numbers, letters, etc. Signs and symbols that occupy a mental and imaginary Space, it means not -realistic. In his proposal, Xul Solar antecipates Surrealism, equally tangency the Maneirism and the Dada (DadaisticApproach). His painting doesn't require a literal Interpretation, it can be appreciated independent of mystical and esoterical quests

Scrapbook


Fig. 29-SurrealisticApproach1

Surreal Things: Surrealism and Design
29 March 22 July 2007
Supported by the Friends of the V&A

This exhibition was the first to explore the influence of Surrealism on the worlds of fashion, design, theatre, interiors, film, architecture and advertising. It showed how artists engaged with design and how designers were inspired by Surrealism. The Surrealists explored unique ways of interpreting the world, turning to dreams and the unconscious as inspiration for a new vision. Their innovative thinking challenged convention, changing perceptions of the world in which they lived and transforming the language of art and design. Surrealist imagery and ideas were absorbed into the worlds of fashion, commercial design, graphics and film and many Surrealist artists were actively engaged with these activities throughout their careers.

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Surrealism and Design

Born of the political ideology of Karl **Marx** and the psychoanalysis of Sigmund **Freud**, Surrealism is one of the most influential art movements of the 20th Century. The term was first coined in 1917 by the art critic and poet Guillaume **Apollinaire**, and in 1924 it was used by André **Breton** to describe a politically radical movement that aimed to change perceptions of the world. In exploring dreams and the irrational, the Surrealists used 'automatic' techniques to draw images from the realm of the unconscious. During the 1930s Surrealism escaped the bounds of a radical Avantgarde art movement and transformed the wider worlds of theatre, design, fashion and advertising. For some, Surrealism's assimilation into the commercial world was to be celebrated and embraced, while for others it went against the political principles of the movement.
The journey from art movement to commercial phenomenon was not merely a matter of artists and Designers outside the movement borrowing Surrealist imagery and techniques. It was also precipitated from within. Surrealism's thematic preoccupations and visual strategies often lent themselves to commercial appropriation, while Surrealist artists themselves frequently worked as designers.

Protest: The Ballet

The patronage of the Ballets Russes provided an opportunity for many avant-garde artists to engage with the world of design. It presented exciting new possibilities for the realisation of an illusory world and, unsurprisingly, attracted some of the leading artists of the early phase of Surrealism - Max **Ernst**, Jean **Miró** and André **Masson**.The ballet was also one of the first spheres to reveal the wider influence of Surrealism. In 1926 Serge **Diaghilev**, the artistic director of the Ballets Russes, commissioned Ernst and Miró to design sets for 'Romeo and Juliet'.The event crystallised debates on the morality of artistic engagement with the commercial world. The Paris premiére was disrupted by a gang blowing whistles, shouting and distributing leaflets. Orchestrated by André Breton and Louis **Aragon**, who were perhaps goaded into action by Pablo **Picasso**'s suggestion that these artists had sold out, the leaflet or 'Protestation' stated, 'It is inadmissable that ideas should be at the behest of money.'

Surrealism and the Object

Surrealist practise during the 1920s was largely focused on the exploration of automatic WritingProcess, Drawing, Collage and painting. The early 1930s saw the emergence of new debates and a new type of practice - the Surrealist object. The shift away from text and image towards the constructed object was driven by the need to engage directly with the material world - the world of objects and commerce. The Surrealist object could, it was felt, represent the complexities and contradictions of modern life. At the instigation of Salvador **Dali**, several artists began to create Surrealist objects. A basic opposition lay in the creation of integrated sculptural works versus new objects constructed out of pre-existing and often outmoded commodities. These constructions forced new meanings through bizarre Juxtapose that alluded to Subjective Dreams or Desires. Though intended as a critique of consumer culture, the advent of the Surrealist object allowed for the wider assimilation of Surrealist ideas. The use of commodities pointed to the commercial possibilities of using a Surrealist language for applied and decorative arts, while the juxtaposition of diverse elements opened up new formal solutions in design.

The Illusory Interior

The domestic interior became a staple theme of Surrealism. In Freudian dream analysis, the home no longer signified domesticity and security, but carried a range of disturbing and sexualised meanings that preoccupied the Surrealists. It provided a series of Interconnected (Connection) Structures - from cellar and stair to door and attic - symbolic (DaliSymbol) of both psychic and physical Scenarios. For instance, in dream analysis climbing the stair was interpreted as copulation. Refuting rationalist and technologically driven visions of the home, the Surrealists explored a variety of subjective approaches. They celebrated its capacity to convey the historical trace of previous events, contents and inhabitants, and invested old objects with new Meanings. By combining the antique, the new and the bizarre, they created a multi-referential environment that offered a stark contrast to the prevailing views in modern design.

Displaying the Body

The representation of the body, and particularly the female body, provides a common thread through the public displays, exhibitions and commercial activities of the Surrealists. The body became the subject of intense scrutiny - dismembered, fragmented, desecrated, eroticised and eulogised in the pursuit of a range of psychological, sociological and sexual concerns.
The body was a universal. It united the spheres of the physical and psychological, and allowed for an exploration of sexuality as an aspect of modernity. Importantly, the body also proved the primary agent in the commercialisation of Surrealism.

Nature Made Strange

Nature, as one of the key themes of Surrealism, offered a rich store of forms and motifs that were quickly adapted for use in design. The Surrealists borrowed from disparate sources, including 19th-century natural science, Art Nouveau and new technologies such as microphotography and film. They invested nature with a range of psychological and subjective DaliAssociations. In particular, nature represented the Surrealist concept of the 'Marvellous' and became a Metaphor for the Unconscious. This new symbolism, coupled with the development of biomorphism as an aesthetic strand within Surrealism, led to the adoption of an **organic** form language by many artists and designers in the 1930s. In America, in the late 1940s and early 1950s, biomorphism appeared in all fields of design and garnered a whole range of new meanings. 'Free-form', as it became known, clearly carried associations of the subjective, but also came to symbolise reassurance and nurture in the nuclear age.

Dream

In 1940 **Dali** summed up his desire to make objects: 'I try to create fantastic things, magical things, things like in a dream. The world needs more fantasy. Our civilisation is too mechanical. We can make the fantastic real, and then it is more real than that which actually exists.' In rejecting the rational, mechanical world and celebrating dream and the fantastic, Dali reiterated a fundamental objective of Surrealism. But in making the 'fantastic real', Dali also acknowledged the necessity of a direct engagement with the material world and the world of materialism-the world of Surreal things.

39.7. OrganizedApproach

Inherit from Approach
"Practices-Approaches"

conduce a un proceso que se desarrolla lentamente: ladrillo a ladrillo, Step a paso (Arnold 1959). En la situación para solucionar un problema, como la que analiza **Durkin**, se llega enseguida al «Analysis gradual»**. Arnold** (1959) ha descrito el CreativeProcess organizada. En ese proceso distingue los siguientes Methods mentales: Analysis, Synthesis y Evaluate. Son los mismos métodos que recomiendan **Kandinsky** (1955) y **Lowenfeld** (1962) en el estudio del arte a fin de fomentar el desarrollo de las facultades creativas. Esos tres métodos mentales los ve Arnold como análogos a las tres Stages del proceso creativo: 1) preparación, 2) producción y 3) decisión. En la fase preparatoria tiene efecto el análisis de un campo más amplio para delimitar en él el Problem concreto. Ahí tiene también lugar el análisis de las variables presentes en esa delimitación. Se trata de un largo proceso de análisis de todas las variables conocidas y probables-potenciales, que ponen cada vez más de relieve el problema. En esa fase se trata de definir el problema con toda claridad, de ver sus ProblemComponents en detalle y en relación con el Whole, de ver el System antes de dar el NextStep. Ahí entra también el indicar los conocimientos acerca del problema. El tipo de Experiences que van ajenas a la apropiación de saber condicionarán en cierto modo el grado de creatividad. Arnold (1959) al igual que **Ann Roe** (1952) y **MacKinnon** (1952) afirman que las experiencias en este primer estadio fundamental de la creatividad pueden bloquearla o fomentarla. Con la posición del problema exactamente definido el CreativePerson entra en la fase segunda, que es la fase de producción. Ésta consiste en sopesar las distintas posibilidades de Solution del problema, las diversas propiedades que son y deben ser específicas del problema y de la solución y las distintas variables independientes. La técnica de esta fase es la DaliAssociation de ideas. Esas ideas asociadas se transforman en Combination siempre nuevas, que a su vez constituyen distintas Alternative de solución del problema, gracias a un Thinking sintético. Es una «técnica consciente» con la que cada asociación puede transformar y mejorar las combinaciones. Esas nuevas combinaciones entran como alternativas en la tercera fase, conocida como fase decisoría. Son sopesadas y comprobadas mediante el método evaluativo. Lo que hace que una solución sea mejor que otra es su «valor de predicción». En la descripción tan precisa, que Arnold hace del proceso creativo entre los ingenieros, lo único que habría que criticar es su insistencia en la técnica totalmente «consciente» de la asociación de ideas, técnica que se considera como opuesta a la fase Unconscious (de Incubate) en el acceso inspirado al CreativeAct

39.8. DadaisticApproach

Inherit from InspiredApproach
"Practices-Approaches"

repudiating and mocking artistic and social Conventions and emphasizing the illogical and Absurd. interpretation of Dada is dependent entirely on the **viewer** (potencialmente todos somos artistas). The movement influenced later Styles, movements, and groups including Surrealism (SurrealisticApproach), Pop Art and Fluxus

Notas de lectura:

El dadaísta Hans Richter, señala el Randomly como el 'descubrimiento mayor de Dadá'. Según Richter, en el CreativeProcess, la Combination del azar y de la potencia ordenadora del individuo (CreativePerson/Order) eran considerados por Dadá como complementarias, no como elementos excluyentes

La vida para **Tzara** es lo suficientemente rica, demasiado llena de Trends distintas, de diferencias irreductibles, demasiado Diversity y móvil como para imponerle un modelo, un ideal. Más bien se trataría, por tanto, de reforzar la vida misma en lo que ésta tiene de creativo, liberándola de los Schemes que la reducen y fragmentan: esquemas de conocimiento, morales, etc. Dadá, en pocas palabras, es una afirmación de este mundo

Tzara contrapone lógica a creación. No es que la lógica no sea considerada una creación, pero, como otras creaciones humanas envejecidas, ya convertida en una construcción carcelaria

39.9. InspiredApproach

Inherit from Approach
"Practices-Approaches"

discurre en parte sobre un plano Unconscious y no es posible seguir siempre los componentes del mismo. Esto respondería a la «reorganización repentina» en la división de Durkin. Las cuatro CreativeProcessStage son: 1) PreparationStage, 2) IncubationStage, 3) InsightStage (o iluminación) y 4) VerificationStage

39.10. StrategicApproach

Inherit from Approach
"Practices-Approaches"

Gametheory: formal modelling approach to social Situations in which decision makers in Interaction with other agents

Nota:
la Teoria de Games ofrece un Approach cientifico que no solo sirve para agregar mas elementos de Judge. Mas aun: es una Ways de sistematizar muchos principios generales, que son comunes en muchos Contexts o aplicaciones. Sin estos principios generales, uno tendria que empezar todo de nuevo ante cada nueva Situation que requiriera de una Strategy (PAENZA)

Ver Strategy

39.11. SystemApproach

Inherit from GeneralApproach
"Practices-Approaches"

Creativity can only be observed at the intersection where individuals (CreativePerson), Domains, and Fields interact. (**Sternberg**, 1999) - Interaction

Csikszentmihalyi (1988, 1996) takes a Systems Approach and highlights the interaction of the individual (CreativePerson), Domain and Field. An individual draws upon information in a Domain and transforms or extends it via cognitive processes (CreativeProcess), personality DaliTraits, and Motivation. The field, consisting of People who control or influence a domain, evaluates and selects new Ideas. The Domain, a culturally defined symbol system, preserves and transmits creative Products to other individuals and future generations

According to **Mitchell** (2003), Media are absolutely related to creativity: the computer, which can keep the Thinking process going, through the Connection of Memory to develop Creative DaliProjects. Creativity is confirmed by the general Culture Context. **Csikszentmihalyi** (1988) stated that a system of view of creativity consists of the cyclic (Cycle) Influences existing among three basic elements (person, Domain, and Field) of Society. The **person** refers to personal experiences, the **field** signifies the social organization of the Domain, and the **domain** means the information-processing system or the DaliSymbol system. Creativity extended from the individual level to the field, then extended from the field to the domain. When the individual creation is mature, the field'Social Organization of Domain, defined by Csikszentmihalyi, will help individual creativity be accepted by the public. These factors include the following: **(1)** news reports in the professional media (e.g., TV, magazines, and books), **(2)** recognition from competitions, **(3)** individual exhibitions, and **(4)** participation in exhibition organizations. Creativity in the digital age is no longer an interactive structure consisting of three elements and that Media should act as a trigger in the center of the model, thereby driving the flow of the model

Ver **Figures** SystemApproach

Nota de lectura:
Kristo Ivanov (Sweden IS): The systems approach has been challenged in these last fifteen years by alternative approaches with emphasis on marxism in the seventies, critical social theory in the eighties, and other "-isms" in the nineties connected to new international "prophetic schools" associated with such names as Habermas, Foucault, Giddens, Latour, and other provincial national gurus. Some of Churchman's best students, especially in the USA, preferred to leave the academic battle in order to dedicate themselves to an equally challenging, but more profitable and prestigious exoteric consultancy. Others kept defending and developing the systems approach on the basis of its practice, and noticed, lately, that students seem to have been increasingly attracted to the so called "design" approach, actor network theory, interpretive methods, and many so-called postmodern variants. These trends, even when occasionally paying lips service to the systems approach, constitute a dangerous challenge to it in that they sometimes ignore or reject some basic tenets of Western thought that stand at the root of the systems idea. In the meantime Churchman forcefully keeps reaffirming the fundamental importance of the ultimate ethical message of the systems approach. Those among us who try to contribute to this message face the menace of postmodernism which appears in the form of the advent of academic emphasis on IT-aestheticism, or of an aesthetics which is theoretically and practically dissociated from ethics. Though humanistic in spirit, the systems approach (IS) provides no means for understanding the social and historical conditions for emancipatory Design. Hence, in practice it may foster heroic Designers to whom no one listens, as well as narrow goal oriented designers that follow the methodology instrumentally, but leave the humanistic ethics behind. What appears to me most needed nowadays is (1) to concentrate the research effort on problems that are real ethical problems, and do matter for somebody like "our neighbour" in, say, the Biblical spirit of the "good Samaritan". Next (2) we should study and understand the rationale behind the main enemy of the systems approach in Churchman's sense of "enemy": this is no more positivism, the politics and morality of Marxism, or the misunderstanding of critical social theory, but, rather, the degenerated aestheticism of the postmodern approach and its use or misuse of so called interpretive methods. (3) In understanding this approach along the lines of several references suggested in the text we might also understand that aesthetics today is trying to take over the role of ethics and theology, while forgetting the lessons of the most important field of theological aesthetics. (4) When this latter point is understood we will understand why the drive to aesthetics, or perceptual stimuli, or the body in a so called philosophy in the flesh, is at the same time a flight from religion in general, and in the West a flight from Christianity in particular. And then we might be ready to understand the theological roots of technology, and therefore the essence of modern technology which despite of its global reach is indeed eminently Western. But we would also understand the theological roots of democracy ingrained in technology, and therefore the reasons for our desperate claims to use information technology and information systems or artifacts in order to enhance language, ideal speech situation, ideal communication, and Internet-democracy while turning democracy into a buzzword and secular God

Scrapbook

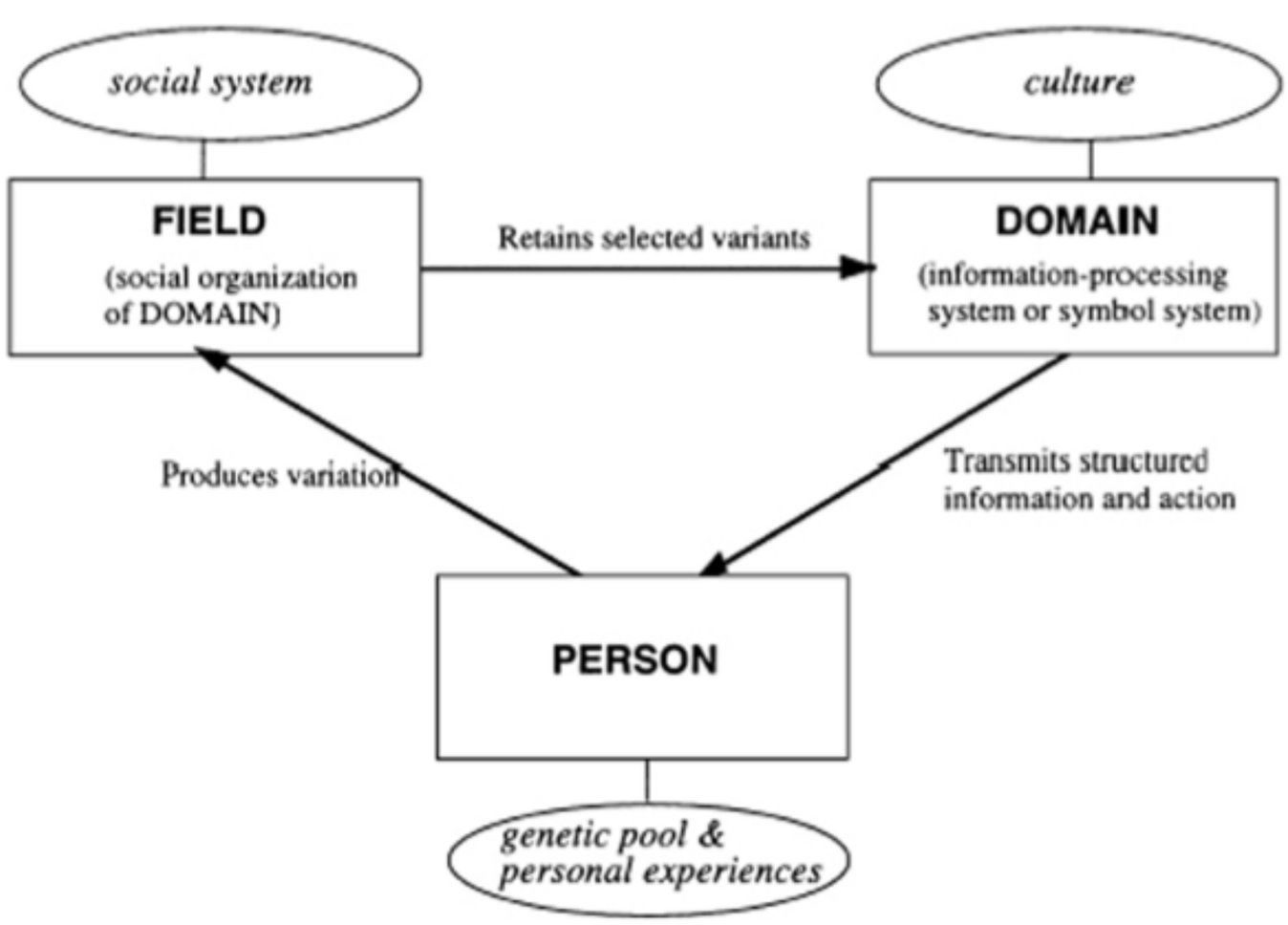

Fig. 30-SystemApproach1

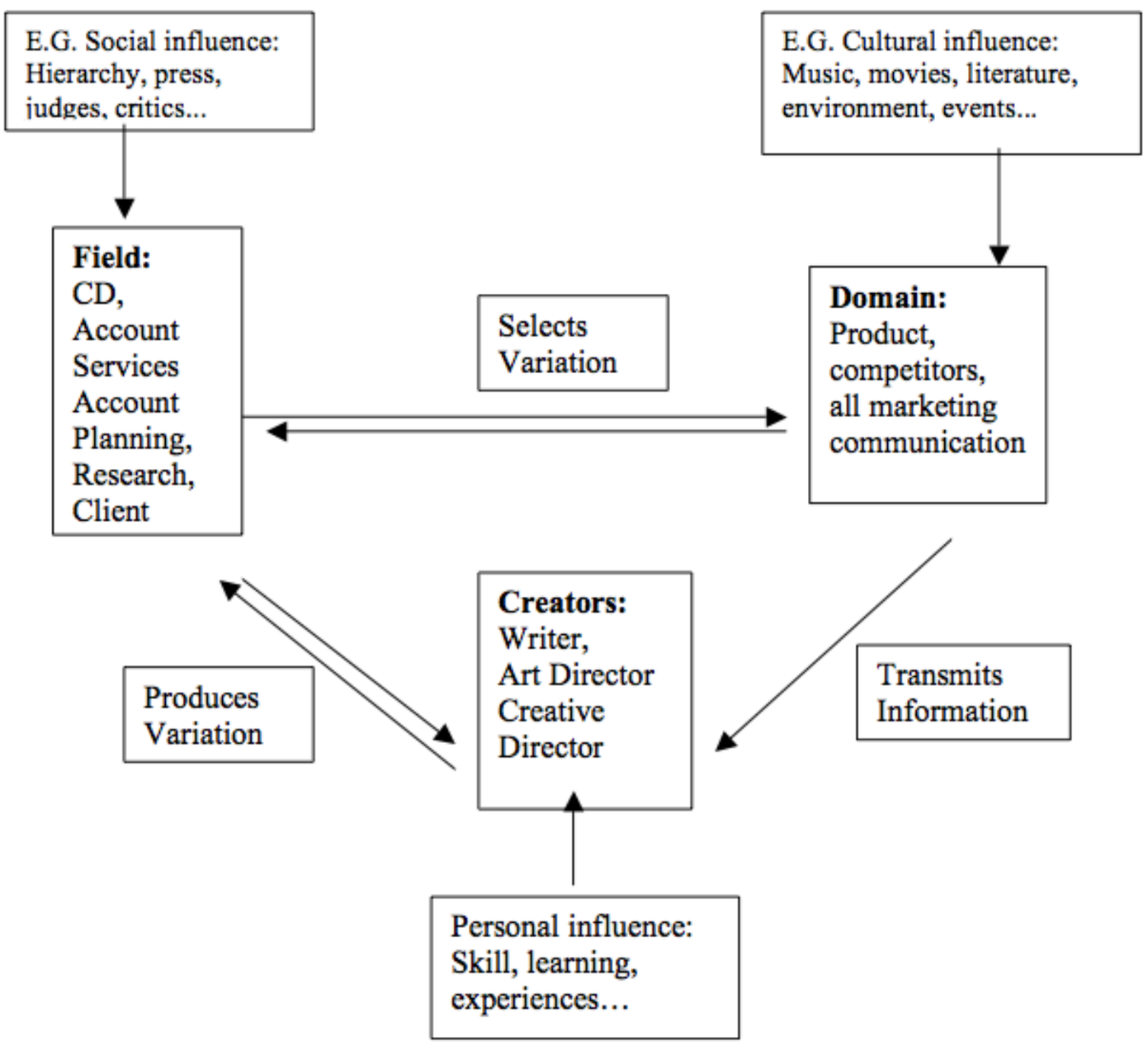

Figure 2. Advertising Model

Fig. 31-SystemApproach2

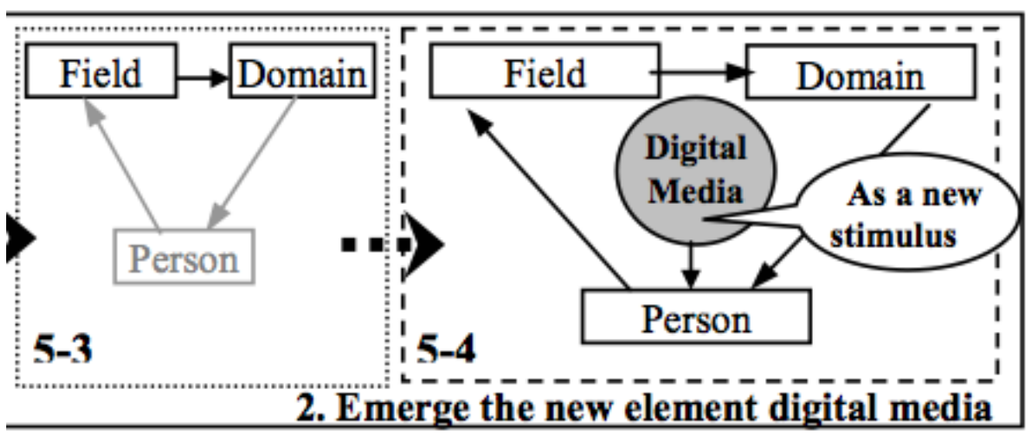

Fig. 32-SystemApproach3

40. "Design-Qualities"

40.1. DesignBehaviour

Inherit from Attribute
"Design-Qualities"

of an object is defined as the Attributes that are derived or expected to be derived from its Structure (S), i.e. 'what the object does'. It represents actions and performances of the object and comprises the Criteria for evaluating that object's Design.

Example
'weight', which can be derived directly from a physical object's structure (S) properties of material and spatial dimensions

41. "Collections"

41.1. DaliMatrix

Inherit from DaliCollection
"Collections"

IdeaMatrix
KeywordMatrix

Relacionados: *DaliList*, Organize, Market, Product, Service

41.2. Space

Inherit from DaliSet
"Collections"

Space is a set, with some particular properties and usually some additional structure

41.3. Texts

Inherit from DaliCollection
"Collections"

A text is a finite, structured Whole composed of DaliLanguage Signs [oral, gestural (NonVerbal), and/or written]. presented [interpreted, Judged by the story-teller] in a certain manner.

A **fabula** is a series of logically and chronologically related events that are caused or experienced by actors. An Event is the transition from one state [of things] to another state [of things]. Actors are agents that perform actions. They are not necessarily human. To act is defined here as to cause or to Experience an event. The text is not the Story [because "the same story" can be told in different texts, even in different media]. The story is not the fabula [because the same Sequence of events can be seen and presented as having different significance or with different emphases]

Todo texto se organiza como tal a partir de una *TextStructure* formal, explícita, acabada que garantizaría la transacción de cosas que decir, existirían elementos de superficie, tangibles, formales, que manifestarían diversos grados de **cohesión** entre ellos, garantizando una forma particular de texto y, por extensión, un tipo de texto construido adecuadamente. Simultáneamente, todas estas cosas que decir deberían estar sustentadas en una estructura semántica subyacente que no sólo sea capaz de organizar los Meaning proposicionales, sino también que establezca un sustrato de sentido textual, conectándose con marcos Culture y Contextuales que iluminen la Interpretation textual: una estructura de coherencia profunda, esencialmente semántica y potencialmente pragmática sería la adecuada.

Al hablar de **cohesión** queremos decir que los Meaning mismos de las oraciones (Sentence) se relacionan a través de procesos lógicos y aluden directamente a los referentes de la Reality, esto es, a los objetos, 'cosas' o Attributes de estos objetos; de esta manera se obtienen grados de estructuración adecuada (~DaliPhrase)

41.4. Sequence

Inherit from DaliList
"Collections"

a sequence is an ordered list of objects (or Events). Like a set, it contains members (also called elements or terms), and the number of terms (possibly infinite) is called the length of the sequence. Unlike a set, order matters, and the exact same elements can appear multiple times at different positions in the sequence. A subsequence of a given sequence is a sequence formed from the given sequence by deleting some of the elements without disturbing the relative positions of the remaining elements.

41.5. DaliMap

Inherit from DaliCollection
"Collections"
labels: Domain Specific: **CTS - Policy**

a Diagram or collection of data showing the spatial arrangement or distribution of something over an area (Space)

Referencias: MindMap

Bonsiepe: "... the map is perhaps the most sophisticated form yet devised for recording, generating and transmitting Knowledge." Maps don't depict a reality "they are not mimetic devices", but they reveal or disclose a Reality. The acts of mapping comprise "Visualize, Conceptualising, recording, representing (Representation) and creating Spaces graphically.". We can differentiate between Searching for information and Understanding of information. In both cases maps can serve as devices for orientation and penetrating deeper in a knowledge area. Maps serve two different, though mutually dependent purposes:
1. facilitate access to knowledge and to assimilate knowledge "what I call cognitive metabolism. Maps provide overviews of data Structures and tools for finding, because a surfer is less interested in searching then in finding "we need "Find" engines and not "search" engines.
2. other hand maps are devices for translating knowledge into an audiovisual Space, that is a perceptual "material" space that makes knowledge tangible

CTS - Policy

Con él no tenemos un "modelo" ni un sistema de hipótesis a verificar. Se trata de poder empezar a aprender acerca de aspectos y relaciones que vislumbramos como importantes para el estudio de una cuestión

41.6. DaliSet

Inherit from DaliCollection
"Collections"

a group or collection of things that belong together, resemble one another, or are usually found together

Referencias:
ProblemRegistry, transformando el conjunto de informacion en componentes, a estructurar, investigar y testear
MindMap, lo importante es el proceso (mas que el enfasis en problemas individuales o de conjunto).
IdeaBox, su imaginacion debe saltar para llenar los vacios y hacer que el conjunto tenga sentido
IdeaMatrix, Ilusion de Ponzo: se explica por el hecho de que intentamos comprender la imagen en su conjunto y nos dejamos llevar por nuestras experiencias
RandomStimulator, necesitara siempre una manera de crear nuevos conjuntos de patrones en su mente
Hieroglyph, elegir un conjunto de jeroglificos
Ricestorming, conjunto-solucion y conjunto nombre
Combine, Y que tal una mezcla, una aleacion, un conjunto?

Relacionados: Image, DaliPattern, DaliProcess, Name, Organize, Relationship, DaliComponent, Research, Graph, Essence

42. "Person-Roles"

42.1. Writer

Inherit from PersonRole
"Person-Roles"

a person who writes (constructs) Document

42.2. Collaborator

Inherit from PersonRole
"Person-Roles"

the role when working with someone to produce or create something. Three types were identified as follows: Assistant, a FullPartnership, and a Partnership

Nota de lectura:
Explore collaborative efforts between persons in information technologies (IT) and creative Practices (CP; fine arts, movie making): artists and technologists should find common ground

42.3. Bricoleur

Inherit from PersonRole
"Person-Roles"

a person who engages in Bricolage

'Making do with whatever comes to mind.' (Creativity Encyclopedia, 1999)

Nota de lectura:
When *Improvisation* is a group phenomenon (PersonGroup), this group's improvisational performance will be limited by the ability of its least skilled member. The relevance given to skill rests on it being a vehicle for creativity to be put in Practice (CreativeAct). Thus, individual creativity is also an important trait that an improviser must possess. Fluid Communication serves, thus, as an integrating device when individual's performances are coordinated through action alone. If this fluidity is compromised, then the perception of an unexpected and unplanned for occurrence may elicit incoherent and ' ultimately ' ineffective responses from the Organization

42.4. CreativePersonRole

Inherit from PersonRole
"Person-Roles"

a total of 18 Design Team roles have been determined and associated with the personal cognitive preference modes (ver Creative). The roles quadrant are defined by four areas: Introverted/Extroverted (I/E), iNtuitive/Sensing (N/S), Feeling/Thinking (F/T), and Perceptive/Judging (P/J):

Perception Roles: Strategist (IP-IN), Visionary (IN-N), Innovator (N-EN), Entrepreneur (EN-EP), TestPilot (EP-ES), MockupMaker (ES-S), Investigator (S-IS), Inspector (IS-IP)

Judgement Roles: Critic (IJ-IF), Needfinder (IF-F), Conciliator (F-EF), Diplomat (EF-EJ), Coordinator (EJ-ET), Scheduler (ET-T), Simulator (T-IT), Reviewer (IT-IJ)

es clave que cada miembro alterne y comparta las responsabilidades de crear y Evaluate; lo contrario suele implicar graves tensiones personales e interpersonales

The term 'Creative' is used to collectively identify a heterogeneous group of advertising professionals (*AdvertisingRole*) - copywriters, art directors, producers, and even, in the age of the internet-computer programmers

42.5. Participant

Inherit from PersonRole
"Person-Roles"

a person who takes part in something

Referencias:
Brainstorming
Principios basicos del brainstorming, Las reuniones se atascan porque los participantes estan demasiado concentrados en el problema o en maneras estructuradas de hacer las cosas
Principios de la Ricestorming, los participantes escriben hechos relevantes en las fichas
Meeting

42.6. Facilitator

Inherit from Assistant
"Person-Roles"

make (an action or process) easy or easier

The facilitators were going for "deliberate *Insight*", by deliberately trying to discover better ProblemStatements. Also, a Facilitator should Planning on and encourage **last minute** Ideas. Facilitators should know analytical methods as *ValueAnalysisProcess* for increasing the accuracy of Perception without decreasing the Flex of InterdisciplinaryTeam, and SynecticsMethod to more directly target the *Insight*

42.7. Sponsor

Inherit from PersonRole
"Person-Roles"

Sponsor: A person or group with ultimate authority or control over the Task. (CAPS, 2000)

42.8. User

Inherit from PersonRole
"Person-Roles"

a person who uses or operates something

End-user. The person who actually uses a Product, whether or not they are the one who purchased the product

Notas de lecturas:

Fischer characterises the Consumer-Designer spectrum in terms of roles of both People and Media as follows:

Consumer End
passive consumer (Television)
active consumer (*InteractiveMedia*)
power users
local developers
domain designer
meta-designer (MetaDesign)
Designer End

Fischer envisions that ComputationalMedia should move towards the 'metadesign' end of the spectrum

42.9. Member

Inherit from PersonRole
"Person-Roles"

An individual belonging to a group such as a society or team

42.10. Expert

Inherit from PersonRole
"Person-Roles"

person who own the problem or challenge. The expert is responsible for providing enough detail so that there is an understanding of the Problem 'the expert actively participates in the generation of Solutions

42.11. Mentor

Inherit from PersonRole
"Person-Roles"

an experienced and trusted adviser

Relacionados: Solution, Imagine/Imagination

42.12. Celebrity

Inherit from PersonRole

"Person-Roles"

a famous Person

Ver HallOfFame

42.13. Actor

Inherit from PersonRole
"Person-Roles"

a Participant in an DaliAction or process

Ver tambien:
DreamQuestion
VisualBrainstorming

Actors: A person with extraverted personality DaliTraits and characteristics. (Sternberg, 1999)

42.14. Leader

Inherit from PersonRole
"Person-Roles"

responsible for keeping the Problem investigation within the confines of the process flow and ensuring maximum generation, development and use of analogical material ' the leader is the Dialogue guide

42.15. PersonRole

Inherit from DaliObject
"Person-Roles"

the Function assumed or part played by a Person or thing in a particular situation

Relacionados: Brainstorming, Ricestorming

42.16. Manufacturer

Inherit from PersonRole
"Person-Roles"

a person, company, or country that makes, grows, or supplies goods or commodities for sale

42.17. Contact

Inherit from PersonRole
"Person-Roles"

a Meeting, Communication, or Relationship with someone

Feedback-MurderBoard, busque gente en su red de amigos, familiares y compañeros de trabajo que tengan una mentalidad creativa o que conozcan bien el entorno de su idea

Relacionados: Surroundings

42.18. Critic

Inherit from PersonRole
"Person-Roles"

a Person who Judges the merits of literary, artistic, or musical works, esp. one who does so professionally

Ver MindMap

Notas de lecturas:

M. **Csikszentmihalyi** estas personas deben contar con Expertise en el Field de conocimiento en el que surge la Creative Idea. Su experticidad y su no-vinculación directa y afectiva con el producto que hay que examinar constituyen la garantía de la pertinencia de su Evaluate

no es posible emitir ningún juicio -por muy experto que sea quien lo formule- sin que en él intervenga la subjetividad del crítico. Ya dentro mismo de las ciencias, las valoraciones Objective son casi imposibles. El Judge viene determinado por factores Subjective, que son extrínsecos a la obra. (...) Las características personales de los enjuiciadores desempeñan aquí un papel predominante. Aún así, **Matussek** reconoce que cuanto más entiende el crítico de la materia que evalúa, más exacta será su valoración.

Advertising Notes

Jueces con Expertise lo son el *CreativeDirector* y el resto de superiores conocedores del *AdvertisingCreativeProcess* con quienes trabaja el creativo en la agencia. Juez no tan experto, pero con una enorme autoridad, suele ser, a menudo, el *Advertiser*. Por último, un juez de gran autoridad, pero cuya opinión no es fácil de conocer ni siquiera después de haber sido difundida la campaña, lo constituye el *TargetGroup* de dicha campaña. Cuanto mayor es esta Experience y mayor el prestigio del CreativeDirector, con más facilidad confiará el Advertiser en el buen hacer del Creative Team que dirige. Junto al valor persuasivo que sobre el anunciante tiene la experiencia del creativo y de la *Agency*, otro Factor que interviene en la valoración que finalmente dicho anunciante realizará de la pieza creativa es la habilidad del creativo para presentarla (Presentation). Mostrarle al anunciante los *AdvertisingCriteria* empleados y superados- por su *Advertisement* "servirá para hacer la venta del proyecto con mayor facilidad".

43. "Design-Representations"

43.1. DesignRepresentation

Inherit from Representation
"Design-Representations"

DesignWorld Representations

Nota de lectura:

They are the basic components of a Design Artifact and are both the object of creation and catalysts for further creation.

Making a representation of a Design Situation allows the Designer to reflect on an intermediate State, and helps the Designer decide how to proceed

Designers produce various types of representations for different purposes during both early phases and later DesignStages of a DesignProcess. There is a spectrum of types of representations serving for different purposes. At one end of the spectrum, representations serve for solutions, while representations at the other end serve for problems. **The power of externalization cannot be overemphasized**. Most existing design support systems provide representations that serve only for solutions, and not for Problems. (RepresentationalTalkback)

44. "Creativity-Factors"

44.1. PointOfViewShift

Inherit from PrecursorFactor
"Creativity-Factors"

When someone else's idea triggers an advantageous PointOfViewShift in you, you are being Creative. This "appreciative AHA" is an essential aspect of Team creativity. In a Team situation, it is possible for a person to generate and state an Idea that may give them a mild AHA, but triggers an intense AHA (*Insight*) reaction in someone else who can better see the potential.

From the perception of someone holding to the old flashlight or PointOfView, these new ideas are outside the Limits of the Problem. This seems to be the "box" people refer to as "out of the box" thinking. It is interesting that what makes these new Ideas Valuable is not that they are out of the old box, but their better Fit to the ultimate problem, as represented by the new defining vision (*Insight*). Therefore, it might be more appropriate to refer to creativity as "better box" Thinking.

The real trick lies more in finding that better PointOfView than producing lots (Quantity) of ideas. Rather than Problem redefinition being seen as a Tool for **increasing** Idea production, Brainstorming and other deliberate DivergentThinking can be seen as tools whose main relevance is their ability to **facilitate and generate the advantageous problem redefinitions** that are Creative

Discovery creativity seems to be con-gruent with seeing creativity as a shift of perspective that makes new possibilities obvious. We can therefore analyze Events of discovery to isolate the particular shifts and attempt to discover factors that facilitate and support such shifts. We can use similar techniques to consider the process of adoption of such a discovery (to assess the Assumptions and Beliefs)

It remains a matter of debate whether being able to move with agility between Focused and unfocused Thinking modes is the crucial factor that separates more CreativePerson individuals from less creative ones

44.2. CreativeBlock

Inherit from ObstacleToCreativity
"Creativity-Factors"

Once you've broken through your creative barrier, take time to reflect and consider its cause. Sometimes a Block stems from Stress, so it may be time for a vacation or reduced workload (DaliTime). It also could be you're not as Challenged or interested in your work as you once were. That may be a sign that you need to diversify (Diversity). Whatever the cause, by taking a break you'll give yourself time to regroup and identify ways to Approach your work with fresh enthusiasm

Blocks: Personal characteristics (DaliTrait), DaliProcess Gaps, inhibiting settings or Situations, Emotional or social stresses, Threats, or hindrances which interfere with the ability or willingness of a person or group to engage in productive thinking and problem solving. (Sometimes grouped into self-image, value, perceptual, and strategic blocks.)

Osborn: Por **bloqueo perceptivo** entiende las dificultades para Isolate y determinar los Problem. Entre los bloques Culture y Emotion hace hincapié en la conformidad, la supravaloración de la razón y la lógica, el miedo a los errores, el afán de perfeccionismo y la firme confianza en la autoridad

While everyone has blocks to creativity, blocks vary in quantity and intensity from person to person. Most of us are not aware of our conceptual blocks. Awareness not only permits us to know our strengths and weakness better but also gives the needed motivation and knowledge to break down these blocks

44.3. StimulationFactor

Inherit from PrecursorFactor
"Creativity-Factors"

the importance of Stimulus of some kind to spark creativity, and mentioned the Interaction with other People as an important source. Also facing a challenging task; going to conferences; visiting other companies; looking at different applications; or doing physical workout. These activities sparked creativity by mentally taking the user somewhere else. However, some respondents also got inspired by indulging in their own work, in particular if the task was non-routine:

'*I improvise a lot in my work. I get new ideas while doing things [...]. When I'm focused on a thing or on a work process, I get ideas related to that task. I think it's difficult to just sit down and put on the thinking hat [and produce ideas]; ideas pop up while working*.'

The above quote also illustrates the opinion shared by all respondents that creativity could not be ordered about. (CreativeProcess)

'*It's more difficult to be creative when you really have to*' is an utterance that well depicts the common view of the interviewees; creativity is highly situated and spontaneous

44.4. CollaborationFactor

Inherit from PrecursorFactor
"*Creativity-Factors*"

such as strong involvement, Influence and leadership by a Collaborator. A dynamic integration of Expertise as an important Factor in the closer types of Creative collaboration and it has been suggested that this may be brought about by fluid and open Communication. (Dialogue). Work settings with low levels of surveillance generally offer better conditions for creativity since evaluation apprehension has been recognised as a major hampering factor in Brainstorming (Diehl and Stroebe, 1987). This suggests that group work, or other similar arrangements where people are able to observe each other's **performance**, should be avoided for creative work

From the literature review, we discovered that creative people have relatively high introversion and independence'this sounds like bad news for Collaborate! On the other hand, **John-Steiner**, says that in creative collaboration new ideas are generated through a shared struggle. Clearly methodologies for creative collaboration need to provide scope and space for both individual and shared working

Ver CollaborativeProcess

44.5. AestheticFactor

Inherit from IntuitiveFactor
"*Creativity-Factors*"

aesthetic (affective and perceptual) Criteria prevail, it is easy to see how "right" and "wrong" could depend on our sense organs and emotional structure (Emotion). Is a "memory" view of creativity is that the essential Factor is somehow innate. It may be well and good to allow oneself to be influenced by aesthetic considerations. The role of pre-Verbal, perceptual and aesthetic intuitions should not be under-rated in creativity. Note also that aesthetics need not be innate. Some "tastes" may be acquired from PreparationStage, Analogy with other areas of Experience, or even chance (Randomly).

La sensitividad estética es una preferencia por las DaliForm elegantes, la armonía y el Order que se logra frente a lo Complex

Otl Aicher - El modelo cultural de la modernidad estético-burguesa, de los arquitectos-artistas y los diseñadores-artistas es **idealista**. No se interpreta la realidad desde la cosa y la Situation, sino desde Principles de orden superior, desde trascendentalidades **estéticas**. Sin duda alguna hay fenómenos estéticos, la cuestión que aquí se plantea es simplemente la de cuál es el papel de la estética en un DaliProject. Y a este respecto se postula, como hace, por ejemplo, Sigfried **Giedion** también a propósito de la *Bauhaus*, que eso ha de decirlo en primer lugar el artista.

44.6. PrecursorFactor

Inherit from Factor
"*Creativity-Factors*"

Factors that influence creativity/innovation

Ver paper: Creativity Method or Magic
Relacionado: CreativeProcess

Notas de lectura:

creative genius tends to come in waves, because creativity tends to fluctuate in relation to a number of Factors, including your Stress level, physical health, Motivation and inspiration

Creativity arises where there is a happy combination of factors such as personality DaliTraits, Social influences, environmental (Surroundings) Constraints and cultural (Culture) Values but that there is no single recipe for making it happen. Whether or not creativity can be enhanced in some way may be significantly influenced by the Conditions in which it takes place. These Conditions might be defined in terms of the environmental (including organisational) factors, and indeed the RawMaterials or Tools used to achieve the CreativeOutcome

Swedish study (2 Agencies) - The main factors are as follows:
· One of the most important factors that influence creativity in Swedish organizations is the working environment (CreativeEnvironment) and the climate · When enhancing creativity, the availability of DaliTime is discovered to be of great importance. Due to the need of a deeper understanding of the Problem in order to reach to a creative solution.
· High participation from management is preferred
· Providing flexibility in the employees' work

44.7. CognitiveDiversityFactor

Inherit from PrecursorFactor
"*Creativity-Factors*"

is essentially the sum total of all CognitiveDistance within a group.

Nota de lectura:
The general hypothesis [of this paper] is that: regions (Surroundings) that contain higher amounts of cognitive Diversity will have a creative advantage over places that do not. The presence of a greater degree of cognitive diversity in a place can foster higher levels of creativity due to Factors of 'access' as well as 'openness'. As creativity involves recombining existing knowledge into new and Valuable outputs (Outcomes), access to a wide range of inputs provides an advantage. Additionally, diverse environments can mitigate social pressure to conform to specific norms (Rule) which can ultimately lead to fewer restrictions on creativity. The probability of creativity occurring in diverse environments is higher (Context). There needs to be a constant and continual turnover or 'churn' of people, networks and knowledge in order for cognitive diversity to be sustained, the idea of 'local buzz and global pipelines' (Bathelt, Malmberg and Maskell 2004) whereby new knowledge is accesses non-locally (Global) and circulated locally (Local). Diversity is not only important as providing the RawMaterials of creativity but it also plays a role in the motivation to attempt creative acts. Every act of creativity (CreativeAct) is also to some degree an act of dissent as new knowledge has the potential to change existing norms and Beliefs. Networks are not just about access to information but they also provide the basis for social support (BohmDialogue para evitar la dicotomia individualismo/colectivismo)

44.8. SocialFactor

Inherit from PrecursorFactor
"Creativity-Factors"

De acuerdo a la proposición de Serge **Moscovici** hay tres modalidades básicas de la Influence social: *Conform*, *Normalization* e Innovation

44.9. ObstacleToCreativity

Inherit from Obstacle
"Creativity-Factors"

An obstacle to the use of the Imagination or original Ideas, esp. in the production of an *CreativeArtifact*

Ver *StartingUp,* CreativeAct, CreativityGoodPractice

Notas de lectura:

creativity appears to be incompatible with external and internal rewards or punishments (arbitrary Requirements that are extraneous to the creative activity itself). To live in a creative way requires extreme and sensitive Perception of the Orders and Structures of Relationship to individuals, society, and nature... The general authority of knowledge itself, as a source of truth that should never be doubted. This leads to a fundamental loss of self-confidence (Doubt), to a blockage of free movement and a corresponding dissipation of energy, deep in the GenerativeOrder of the whole of Consciousness. Later on, all of this may show up as a disposition to be afraid of inquiring into fundamental Questions, and to look to experts and "geniuses" whenever any difficulty or basic Problem is encountered. What is important is the overall Attitude to this knowledge, does it allow itself to be discussed and questioned, with a view to making understanding possible? Society operates in much the same way, for it is based largely on Routine work that is motivated by various kinds of Fear and by arbitrary pressures to conform as well as by the hope for rewards. But it is ultimately the overall order of human Consciousness that has to be addressed.

Once you've broken through your creative barrier, take time to reflect and consider its cause. Sometimes a block stems from Stress, so it may be time for a vacation or reduced workload (DaliTime). It also could be you're not as Challenged or interested in your work as you once were. That may be a sign that you need to diversify (Diversity). Whatever the cause, by taking a break you'll give yourself time to regroup and identify ways to Approach your work with fresh enthusiasm

Barriers to Creativity: 'Two interacting Concepts that influence both general and highly specialized types of creativity are removing or minimizing barriers to creativity and fostering the growth of Creative Attitudes.' (Creativity Encyclopedia, 1999)

El principal escollo personal reside en ciertos hábitos Emotional (como el temor al ridículo, la rigidez, el excesivo pragmatismo, el prurito de seguridad y éxito inmediatos, que disuade al sujeto de aventurarse por vías nuevas y Risk). En el caso de las actividades grupales y organizacionales, los principales escollos son el autoritarismo, la falta de confianza y de comprensión, la premura, la rigidez en las jerarquías y, sobre todo, el criticismo desbocado y prematuro, que se complace en señalar errores o dificultades, sin comprometerse madura y solidariamente en el perfeccionamiento de las Alternative o en la Search de otras nuevas. Suele hacer falta no es tanto la inteligencia, sino más bien la soltura y la ser Flexible, la capacidad de Motivation con los Challenges y de trascender el CriticalThinking o Evaluate (por brillantes y necesarios que ellos resulten)

Los bloqueos pueden frenar la creatividad en forma total o parcial, durante períodos de tiempo muy largos, en toda Situation o sólo en alguna de ellas, de modo que una tarea propia del Stimulus a la creatividad consiste en identificarlos y buscar fórmulas para impedir su presencia. Estos básicamente pueden estar en la Person, actuando tanto en el plano intelectual (Thinking) como afectivo (Conduct), o en su ambiente (Surroundings), actuando en los grupos (Team) y en la Culture en forma de influencias restrictivas

Antecedentes en la filosofía. A causa de sus cadenas, los prisioneros de la Alegoría de la Caverna de **Platón** sólo observan sombras. Habitan sin saberlo en un mundo de apariencias. Al desaparecer las amarras tienen la posibilidad de ver la luz, abandonar la ignorancia y conocer la Reality, pero con notable perspicacia Platón advierte que quitar las cadenas a los hombres no es sencillo. Los prisioneros no se ven a sí mismos atados a un Worlds de sombras. Las cadenas aparecen como tales sólo para un observador externo, para ellos todo es normal, están en contacto con la realidad, con el mundo familiar y seguro de lo conocido: ?¿Por qué aceptar alegremente que han vivido en la falsedad? ¿?Por qué aceptar que jamás conocieron la verdad?

Barriers to creativity include habits and Routines, judgmental (Judge) Thinking, oppression and hierarchy

44.10. PersuasionValidationAndAcceptance

Inherit from PersuasionComponent
"Creativity-Factors"

The validation and acceptance components include the traditional metric based decision matrices based on measurable facts. However, they also have to take into account the intangibles such as the vision and Values of the people and the organisation ' what meaning does the idea have to those people? This starts to bring in concepts of mental models, capabilities, ethics etc

The processes by which a CreativePerson determines that the Features of a Product constitute a finished product are not the same processes by which an external Party Evaluates that product. The creator may use only Heuristic assessments of familiarity that would not invoke more detailed novelty inspections (Evaluate, PersuasionValidationAndAcceptance) of the components (DaliComponent) used in the product. The cognitive processes of evaluation by an external party may begin with just such an inspection (Review).

We can define "high creativity" by three of the items related to Acceptance (or acceptability):
1. Acceptance of ideas affecting higher levels of management than management expected

2. Acceptance of multi-discipline ideas (InterdisciplinaryTeam)
3. Acceptance of ideas which required the organization to shift their PointOfViews of some or all of the project

44.11. ActFirstFactor

Inherit from PrecursorFactor
"Creativity-Factors"

Creative action (CreativeAct) without creative thought Can there be creative actions that aren't preceded and/or caused by creative thoughts? Consider a jazz musician (Bricolage) who improvises a series of variations on a musical theme.3 Or consider a dancer who extemporizes a sequence of movements that she may never have made before (and may never make again). These are undoubtedly kinds of creativity. But they seem to be forms of creativity of action, rather than creativity of thought. I have argued that the creativity of action can't be reduced to the creativity of Thought. I shall suggest, in fact, that all creativity reduces to the creative generation of action schemata. Sometimes these schemas are used to bring about novel actions directly. But sometimes they are use to generate visual or other images, which are globally broadcast in the manner of perceptual states generally (Baars, 1988, 1997), and received as input by the myriad inferential and motivational systems: mental rehearsal of action. An act-first account of creativity will be well warranted provided that action schemata can be creatively activated independently of any prior creative thought. (example: creative activity in jazz and dance). The act-first account sketched above, in contrast, builds upon the cognitive architecture according to which the mind already contains a capacity for action rehearsal. Motor schemata can be activated in suppositional mode, for the purpose of testing the consequences of actions

45. "Process"

45.1. DialogicalProcess

Inherit from DaliProcess
"Process"

relating to or in the form of Dialogue

Ver FreireDialogue, BohmDialogue

Nota: podria ser una subclase de CreativeProcessStage

Notas de lectura:

the role of collaborative, cumulative and complementary efforts in the combinatory play among many different minds (perhaps differentially "favored" with intellectual and creative gifts) in maximizing the likelihood of a creative, joint Outcome. The performing arts already suggest that creativity is not a static, and perhaps not even an individual process. There is complementary specialization in all creative Domains: composer/performer, actor/director, experimentalist/theoretician, intuitive conjecturer/rigorous theorem-prover (*Dyad*)

What is needed to go beyond this dichotomizing (indiividualism vs colectivism) is a dialogical way of thinking, which recognizes that the above terms are fundamentally interconnected and mutually determining, that they are not ontological categories but products of human, socially constructed distinctions, and that their relationship is not simply antagonistic, but also complementary and concurrent. In Ogilvy's formulation (1995), there is a shift from "all or none" to "some.": Dialogical (DialogicalProcess) SystemThinking and Whole/Part Relations. From a complex, dialogical perspective, we find the whole can be both less and more than the sum of its parts. Whole and part are complementary, concurrent, and antagonistic

The dialogic approach to communication and efficiency in the Workplace emphasizes mutual, two-way communication between managers and employees working to accomplish complex tasks. Dialogue refers to the communicative practices that provide individuals equal Opportunity to contribute (e.g., forward new Ideas and offer critique of ideas), and it involves securing the conditions necessary for full *egalitarian* exchanges. A communicative climate that enables creativity must include Dialogue.

Mis Notas

Dialogue como entretenimiento del otro

An ongoing process of creative inquiry (Question) can be developed. Positions (PointOfView) can be "entertained" together, Explored and investigated (Research) in the Knowledge that they are indeed positions, recognizing their oppositions as a further source of knowledge rather than an impediment to be removed. Creating a Generative Context (GenerativeOrder) for new Possibilitys. Perhaps I could develop a Schema for doing so, but after all this (ver *ComplexThought*), that is not what I will end with. Instead, let me suggest that the inquiry itself involves a plurality of Narratives, and that these narratives are created in the telling, in the exchange created by Listening, Learning, and participation in the love of knowledge

45.2. State

Inherit from Condition
"Process"

the particular condition that someone or something is in at a specific DaliTime

45.3. EcologicalCreativeProcess

Inherit from CreativeProcess
"Process"

Christensen

Description

The model incorporates an ontology of objective Possibles and Impossibles that are qualities of the actual world; It must include various types of *CreativeSearch*; it highlight creativity as action in and about the world; the creative process is viewed as a way of becoming increasingly better at reflecting Objective possibilities and impossibilities, and thus increasing the adequateness of the Subjective Reflections thereof; but at the same time creativity is also generating CreativeOutcomes that have the qualities of *generalizable originality and the potential for adaptive spread*. So the CreativeAct is not just a single generative process (*GenerativeCognitiveProcess*, GenerativeOrder), or even simply an expansion of knowledge, but rather concerns the generation of novel and useful products. In such a generative task, many different

kinds of processes (not limited to the generative ones) are involved.

The Activity in the creative process can involve both physical CreativeActs that actualizes Possibles, as well as CreativeThinking that merely Simulates and *Sample*s possibilities and Impossibles (CreativeImagination).

Creative cognition involves three categories of processes: generation (GenerativePhase); exploration (ExplorativePhase) and modification (Modify); evaluation (VerificationStage) and selection (SelectionPhase)

*EcologicalCreativeProcessStage*s
The creative is a *work* process proceeding from the actual into the Possible and Impossible, and back to the actual. The eye catching *Insight* phenomenon does not constitute creativity ' and creativity cannot be explained by simply looking at this aspect

1. *EcologicalPreparationStage*
2. *EcologicalIncubationStage*
3. *EcologicalInsightStage*
4. *EcologicalVerificationStage*

Notas
Both subjective processes and objective structures and real-world objects must be central to the explanation of creativity. Creativity may involve transformative and constructive processes, but is also in and about a Worlds. It is not a detached process. Realist theories points to the solution or product being somehow already 'out there' to be found. **Constructivists**, on the other hand focus on generative subjective processes. **Realists** '**Find**' solutions (Search), whereas constructivists 'Create' them. A synthesis or dialectic theory is needed (DialecticThinking). Although the creative process is a *CreativeSearch* process in the paradoxal sense (*SearchParadox*), it also generates (...brings into being...) the object of search. Creativity is also about searching by Playing around in a Domain, looking for interesting or surprising (Surprise) or contradicting (Contradiction) facts. Serendipity findings are also Creative in this manner. An **Evaluation** of whether an Idea is actually a workable Solution to a Creative Problem is a highly Complex process of estimating which aspects of the solution need altering, what parts work, why it works, what the implications are, if it is practically Possible or Impossible, how one should proceed, etc. During the creative process the creator is not alone with his or her thoughts in a rational thought process (CriticalThinking), but actively constructing models (Schema), talking to People, gathering information, exploring the world and so on. Creativity does not occur in a detached mental Space

Relacionado: *CreativeEcosystem*

45.4. UnfoldingProcess

Inherit from CreativeProcess
"Process"
labels: Author: **Storni**

open or spread out from a folded position

· In nature, Order unfolds smoothly
· In general, order emerges from a process which is integral to the thing being created

a painting emerges through a seemingly random process of adding and altering paint

a wood carving emerges through a seemingly random process of removing and smoothing wood

Fundamental Process (ver *UnfoldingProcessStage*)

1. *UnfoldingProcessCenterSelectionStage*
2. *UnfoldingProcessCenterElaborationStage*
3. **Infrastructure** follows. As with the morphogenesis of organisms, where the tissues come first, and the veins and ducts follow, the human patterns and human spaces (Culture) come first, and then transport, sewers and the like follow ' not the reverse.
4. Similarly, Visual Expression follows. The human patterns come first, and then the visual ideas and 'signifiers' follow ' not the reverse. Otherwise we are simply making people live in disconnected sculptures, however worthy as such.
5. *UnfoldingProcessVerificationStage*
6. We then repeat the entire process (Cycle), starting at step 1 again, with the newly modified Whole.
7. We stop altogether when there is no further step we can take that intensifies the feeling of the whole.

The UnfoldingProcess takes existing cultural patterns and moves the Culture forward (ver *GenericCenter*).

If there is no GenerativeSequence, the fundamental process guarantees you'll find a good sequence, but it might take more work.

If we look at any one sequence of unfolding, we may think of it as a long sequence of experiments to find out which *Center*s should, most appropriately, unfold next, and in what way they will unfold best, to do the most, for the emerging *Wholeness*. As far as possible, we do this with real life *Experiment*s, full size Simulations so that one by one we check the various Features. Whenever we cannot do real life size experiments, we do the most realistic simulation we can to check experimentally whatever aspect we are trying to fix. As the features get fixed one by one, the whole takes its DaliForm. This is the practical way in which the unfolding happens.

The experimental nature of this activity is vital. I find that while I am working, I am often wrong ten times for every one time I am right. This is why the experiments are so essential. You cannot tell what NextStep has the biggest effect on the DegreeOfLife and wholeness of the larger whole, without trying things out. This trying out (*TrialAndErrorFactor*) is the human equivalent of the Feedback which nature accomplishes in even smaller increments during every physical process. And of course, because you are finding out, you must be wrong some of the time, even much of the time. In many cases, it is by being wrong, by trying things out and seeing how they do not work, that you first get a realistic sense of how to do it differently, and right. This is always so, and is fundamental to all success

There is a process of unfolding, not unlike the sequential folding patterns of *Origami*, which creates various symmetries and Transformations of parts. A similar process can be observed in the functionof traditional urban codes. Relatively simple rules guide builders through various steps of construction, specifying Contextual responses, such as position of windows relative to previously built windows, and so on. The result is an EmergentOrder, contextual DaliForm. Alexander has found that traditional building processes used a similar kind of stepwise guidance, or '*RuleOfThumb*.'

Because the process is a Transformation of existing Conditions, and not an insertion of a radically new Template-based design, there will be a particular emphasis on diagnosis (Judge) of the existing conditions and the Changes needed. This process is necessarily *Qualitative*. Moreover, it must involve not only Expert practitioners with a range of areas of expertise (InterdisciplinaryTeam), but local residents, who can serve as 'canaries in the coal mine' to detect important qualitative and Contextual Issues.

Notas de lecturas:

In the process of creating form, as we see all over in nature, the steps can seem exceedingly simple and modest. But the key is in how they Combine, how they *Multiply* in Repetition, much like the way a marvellous animal shape can result from just a few relatively simple steps of folding paper in **Origami** (ver **M. Escher**). There is an exponentially multiplying Interaction between the Parts, which manifests over repeated steps: 'unfolding' process

Ver **Storni**-Reflection on design objects, subjects and drivers
Storni propose, with Deleuze and Guattari, a theory of things witch describes the early unfolding of an objects as driven by something else: Desire (as a CreativeAct rather to fullfill a lack) and Possibility

45.5. Dependence

Inherit from State
"Process"

the state of relying on or being controlled by someone or something else

45.6. CollaborativeProcess

Inherit from CreativeProcess
"Process"

consists of three main Stages:

1. *CollaborativeCreativeConceptualisationStage*
2. *CollaborativeConstructionStage*
3. *CollaborativeEvaluationStage*

Within the three activities, people in collaboration tend to adopt certain Collaborator role. The very complexity of the undertakings probably dictates that a shared understanding of the vision is important if only to reduce the need for extensive and exhausting debates. The use of a shared *Language* enables a smoother Collaboration in which discussion can take place at something like the pace of the Creative development of Ideas. Trust and openness are important components in enabling exploration and WhatIfTool debate. From a support point of view, ways of recording such debates can be very valuable when it comes to re-visiting and Reviewing ideas as a project progresses.

Collaborative creativity requires sharable Representations that allow each party to understand the system design issues in detail and thereby take an active part in the decision-making. Thus, an important feature of a software environment for creative work is the ability to facilitate discussion between the collaborating Team. List of desirable characteristics of Tool for creative collaboration:
· Support for synchronous Communication- this should include support both for verbal and nonverbal communication
· Support for the establishment of common ground (Culture)
· A way of establishing Trust between users (*SharedAgendaGoodPractice*)
· A way of recording and Reviewing past decisions (DecisionAction)
· A stable IdentityQuality for Participant
· A user profiling system for finding suitable collaborators: a way of establishing who knows about what
· Support for the development and sharing of Prototypes (PrototypeModel)

Mis Notas

Dames describes CORE Adv's collaborative process with a 'Whatever's open on your screen is fair game. People don't just walk by and make casual comments. They say, 'Hey, put that on the server.' And they'll add to the ongoing Conversation with their own design work. Together,right.'

COSTART. creative collaboration rarely uses a single style of co-working. The relationship between collaborators was dynamic and contingent upon different Stages and Circumstances of development. Therefore methodologies for making [Interactive art] should support these dynamic power shifts. Clearly methodologies for creative collaboration need to provide scope and space for both individual and shared (Team) working

Scrapbook

Practicas colaborativas:

- SharedAgenda
- SharedLanguage
- Registrar los Dialogues para Review
- Shared Representation
- Decision making

45.7. ProcessInstance

Inherit from Instance
"Process"

Ejecución/instanciación de un DaliProcess, en particular un SmartProcess

45.8. Planning

Inherit from DaliProcess
"Process"

the process of making Plans for something

45.9. FantasticAnalogy

Inherit from Analogy
"Process"

Implica utilizar la Imagination sin referencia a la realidad objetiva. Imaginese el mejor mundo posible (a FantasyWorld); el que permita la solucion mas satisfactoria del problema. Esta analogia le permitira combinar palabras, conceptos y asunciones con objetos y acontecimientos aparentemente irrelevantes

45.10. InnovationProcess

Inherit from DevelopmentProcess
"Process"

innovation is the process of both generating *and applying* creative ideas produced by a CreativeProcess in some specific Context. In the context of an organization, therefore, the term *innovation* is often used to refer to the entire process by which an organization generates creative new ideas and converts them into novel, useful and viable commercial Products, Services, and Business Practices, while the term *creativity* is reserved to apply specifically to the generation of novel ideas by individuals or groups, as a necessary Step within the innovation process.

In the process of design (CreativeProcess), Ideas are generally developed into conceptual ConceptModels, then PrototypeModels, then Products which are then accepted, or rejected, by the consumer/society (Client/Field). The way ideas are used is through a process of persuasion. Persuasion comprises of the following components:

Persuasion = Communication + validation + acceptance + influence

Notas de lectura:

There are slight differences between creativity and innovation with regard to the logic employed, but the process behind both is still easily comprehended as a singular process (en el modelo InnovationProcess subsume a CreativeProcess)

Emergent Innovation: "An innovation that arises in the course of a series of Activity rather than as a consequence of a preplanned innovation project." (Creativity Encyclopedia, 1999) - EmergentQuality

El CreativeProcess es en extremo sinuoso, desarrollado a veces sin tiempo y lleno de elementos emergentes que pueden provocan modificaciones no previstas en el rumbo. La innovación normalmente exige una decisión previa, un Planning, un conjunto de recursos definidos, y hasta un sistema de evaluación (Evaluate). En la creatividad el componente de originalidad es muy variable, porque depende del Context y de la Experience de las personas comprometidas, pero tiene siempre un rol importante. En la innovación la originalidad puede no tener ningún valor, como ocurre en aquellos casos en que se implementa un cambio probado en otro lugar y trasstado a un sistema distinto. Las innovaciones, globalmente consideradas, pueden ser de tipo incremental o rupturista. En el nivel incremental los cambios son graduales y relativamente lentos, y normalmente no alteran la Essence de los modos de trabajo ni modifican el System. En el nivel de Rupture hay una transformación drástica, que cambia fundamentalmente las formas de trabajo y la constitución del sistema. En ambos casos la presencia de resistencias (Obstacles) es previsible.

La creatividad (CreativeProcess) y la Modelling. Ambos están permanentemente proyectándose en cualquier proceso de Innovation y se necesitan mutuamente. 'solo se produce innovación sostenible en el tiempo si equilibramos la creatividad y la modelización, sobre la base de unos Values'. Recorrido el espacio de lo desconocido llega la fase de modelizar, de reconocer la Experience, aprender de ella, conceptualizarla y proyectarla en modelos de referencia reconocibles. Estamos en la Stage de lo Known, en donde damos sentido práctico a la creatividad, convirtiéndola en algo útil y lo proyectamos en los modelos de referencia ya existentes, corrigiéndolos, Adaptándolos y perfeccionándolos. Uno de los enemigos más claros de la Innovation se encuentra en un exceso de creatividad. Lejos de ser anulada por la burocracia ' el otro enemigo de la innovación ', el exceso de creatividad sin modelización alguna hace que los CreativeProcess pasen a ser ejercicios visionarios, propios de iluminados que en el mejor de los casos no producen ninguna mejora. En estos casos el proceso de creatividad inherente a todo proceso innovador no es capaz de dar el paso a la Modelling, absolutamente necesaria para innovar de forma sostenible y competitiva. El peligro de caer en un exceso de Modelling y en ausencia de creatividad, es lo que lleva al otro enemigo de la innovación: la **burocracia**.

'waterfall' Innovation process failed -> The problem: Due to sticky information the agreed-on Specification was not complete and accurate. '*RapidPrototyping*' innovation processes as a Solution. Existe una Trends que consiste en shifting the Innovation to user (Learning by doing). Major new product lines are rare " incremental improvements are by far the most common type of project in product and service development. So it is important to Learn to do incremental Innovation well. Traditional methods are based on finding needs among target Market Users. Manufacturers then develop Solutions. New methods are based on finding *emerging* Needs among *LeadUser*s. These lead users may also *develop* solutions.

In the early days through Serendipity and dedicated Research smart people and geniuses made inventions without innovation management. If creativity and therefore Innovation is to be stimulated, Motivation is the key feature to tackle. Motivation, as in drive or Passion, is displayed as Flow. Drive or passion cannot be controlled, whereas a Condition as flow can be provided! (StimulationFactor)

45.11. Geneplore

Inherit from CreativeProcess
"Process"

In 1992 Finke et al. proposed the 'Geneplore' model, in which creativity takes place in two phases (Stages): a GenerativePhase, where an individual constructs mental representations (incomplete forms) called *PreinventiveStructure*s, and an ExplorativePhase where those structures are used to come up with creative ideas. In the exploration phases of creative behavior, the PreinventiveStructures are interpreted in meaningful ways and are modified to satisfy the specific Goals of the Task at hand. A number of mental processes may enter into these phases of creative invention, including the processes of retrieval, association, Synthesis, Transformation, analogical transfer, and categorical reduction (ver *CreativeAction, AnalogicalProcess,* Category). This model was intended to delineate the cognitive processes involved in Domain-independent CreativeActs. The Geneplore model specifies that there are Constraints on the *Form* and Function of creative Products that arise from the specific nature of the task or the generative processes involved. These constraints demonstrate additional regularities in cognitive processing insofar as they focus generative processing on retaining certain domains of information as well as discarding or abandoning others

For example, when individuals generate a novel space creature, they often start by drawing a body. This PreinventiveStructure is then refined by mentally exploring the specific form that the body will take. Presumably, Memory is searched for different body *Form*s such as that of a dog, a fish, a snake, a bird, and so forth. Task Constraints such as generating a novel inhabitant of a planet predominantly covered with molten lava (e.g., Ward, 1994) will influence the Choice and form that the exploration processes take (in this specific case, participants often create birdlike creatures to avoid the planet surface)

Geneplore is a portmanteau of 'generate' and 'explore', being the two stages of this model. The generative stage involves retrieval from Memory, formation of DaliAssociations or Combinations, Synthesis of new Structures, Transformation of existing structures into new forms, analogical transfer of information from one Domain to another and categorical reduction. The exploratory stage involves Searching for novel or desired Attributes, Metaphorical implications, potential Functions, Evaluation

from different PointOfView or within different Contexts, Interpretation as Solutions and the search for Limitations (Constraints) suggested by the structures.

Ver Figure Geneplore **as** DesignProcess **Visual Map**

Scrapbook

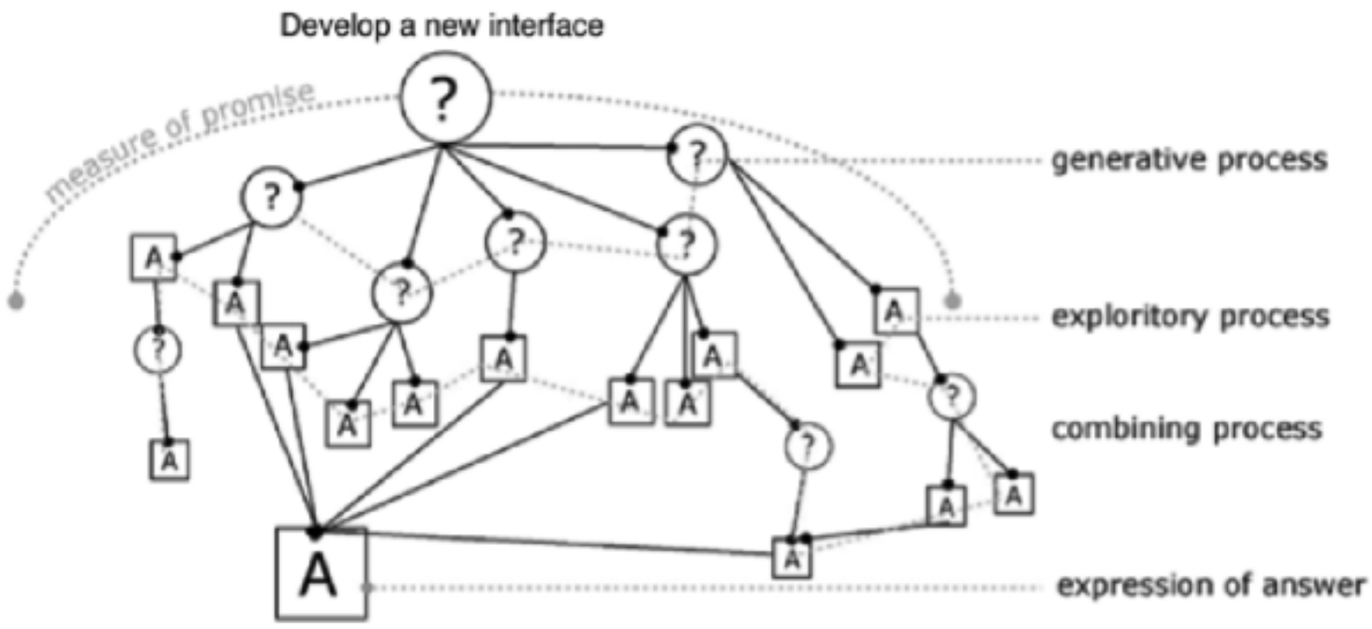

Fig. 1. A visual map of the Geneplore Process. Finke (1992) developed the cognitive creativity approach with a Geneplore model that is intended to be a heuristic model more than explanatory theory of creativity. The central premises is that many creative activities can be described in terms of an initial generation of potential ideas or solutions followed by intense exploration of those ideas.

Fig. 33-Geneplore1

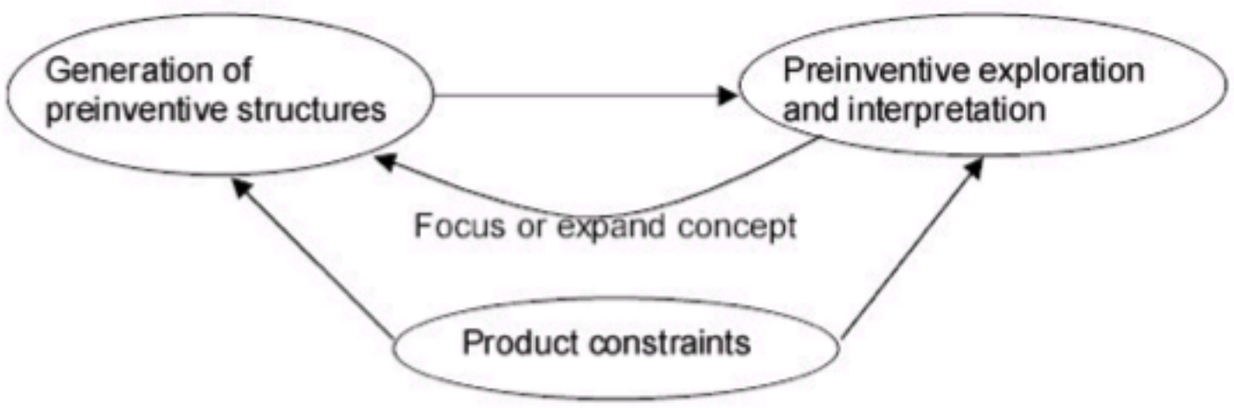

Fig. 13. The Geneplore Model (Finke, Ward, & Smith, 1992, p. 18).

Fig. 34-Geneplore2

45.12. Simulation

Inherit from Specification
"Process"

is a Specification of the Methods and inputs used in executing a Schema

The act of simulating something generally entails representing certain key characteristics (Feature Representation) or behaviors (Conduct) of a selected physical or abstract System

Computer Simulation: nables developers to speed up and simultaneously reduce the *CostFactor* of Design Iterations; increasing the frequency of problem-solving Cycles while reducing the total time and money spent on Research and development

45.13. DaliProcess

Inherit from Activity
"Process"

a series of *Action*s or Steps taken in order to achieve a particular end (Goal). A sequence of Changes of properties/Attributes of a System/object.

Relacionados:
PhraseGame, concentrarse en los procesos en lugar de en los resultados
MindMap, lo importante es el proceso (mas que el enfasis en problemas individuales o de conjunto).
VisualThinking, dividir el desafio/proceso en atributos (primer paso)
ProcessAttribute, de proceso: marketing, fabricacion, venta, funcion, y tiempo
Substitute, Otro proceso o procedimiento?
Combine, proceso que implica la sintesis y la combinacion de ideas, bienes, o servicios que previamente no estaban relacionados
Adapt, Hay algun proceso paralelo en el pasado?
Magnify, Que cambios pueden hacerse en los planes, en el proceso?
Erase, Aplicar un recorte repetido de ideas, objetos y procesos para estrechar gradualmente el problema

Nota de lectura:

Process: A bounded group of interrelated work activities providing output of greater value than inputs by means of one or more transformations. (Iskason et al., 1994, Index)

Each DaliProcess can be a multi-Step Procedure.

Los procesos de InnovationProcess y de CreativeProcess nunca están garantizados. Por el contrario, normalmente implican Dream, Risk, equivocarse, volver a probar, acertar y sólo a veces seleccionar caminos (Approachs) promisorios

Mis Notas

CREATE. El proceso típico que se enseña es "cascada", pero no sirve, hay que hacer Iterations, pero eso tiene el problema del tiempo que demandaria, entonces hay que hacer todo concurrentemente siguiendo un modelo que me pareció el "espiral".

El Proceso debe considerarse como una Knowledge base, no para controlar (el User no son los *Director*s, sino los Member del DaliProject), hace una diferencia con respecto a solo contar con el Talent de las Person.

45.14. SymbolicAnalogy

Inherit from Analogy
"Process"

Es la representacion de los elementos clave de un tema en imagenes visuales. Ud. debe disociarse de etiquetas y palabras y solo elavorar imagenes mentales del problema

Symbolic analogy: SynecticsMethod technique. (Davis, 1998)

45.15. ConventionalSet

Inherit from DaliSet
"Process"

There is the well-known problem of falling into a mental "set," which involves perseverating (with existing CreativityMethods) by habit, at the expense of trying out or even noticing new ones

Conventional sets are an everpresent danger, and there exists no Rule for overcoming them except to bear in mind that mastery does not imply slavishness and that the ultimate Goal is to transcend conventions, not to succumb to them: An early imitative capacity coupled with an element of rebelliousness may be a predictor of promise in a given Domain.

After longer exposure, unproductive sets form and are difficult to break out of. there are life-cycle -- and DaliTrait - effects in creativity irrespective of the timing or field of one's preparation (PreparationStage)

45.16. GenexProcess

Inherit from CreativeProcess
"Process"
labels: Author: **Shneiderman**

Offers a four-*GenexPhase* **framework** for creativity that might assist designers in providing effective tools for users: CollectPhase, *RelatePhase*, *CreatePhase*, *DisseminatePhase*. The phases are not a linear path. CreativeAct may require returning to earlier phases and much iteration.

The foundational beliefs that led to genex's four phases were:
1) New Knowledge is built on previous knowledge (Experience)
2) Powerful Tools can support creativity
3) Refinement is a social process (SocialCreativeAct)
4) Creative work is not complete until it is disseminated

An understanding of the dangers is important in pursuing the positive possibilities:
The Integrated Combination of them could produce an environment that greatly facilitates creativity. By making easy access to previous work and current workers, there is a risk that more exotic ideas will be suppressed. Similarly, using creativity supports such as Simulations and composition (Compose) tools may restrict Imagination to only what is possible with these tools. Consultations are time consuming, and discouraging advice for novel ideas is a possible outcome. Fear that others will plagiarize compositions or steal inventions is another legitimate concern.

The framework should be supported by Tools that satisfy the needs of diverse CreativePersons (InterdisciplinaryTeam)

Shneiderman, like Couger before him (ISCPSMethod), emphasises that these tasks are not a complete set, but that "hey may be helpful in analysing existing software and in designing new Tools". Ben highlighted a number of high level requirements for creativity support systems (CreativeTool). These include ...the necessity of low thresholds (easy entry to usage for novices), high ceilings (powerful facilities for sophisticated users), and wide walls (a small, well-chosen set of features that support a wide range of possibilities). The need for easy exploration of multiple alternatives (Support many paths, many styles) and powerful history-keeping (convenient backtracking and undo) emerged repeatedly.

45.17. WorldCafeProcess

Inherit from DialogicalProcess
"Process"

The World Café is a creative process for facilitating collaborative Dialogue and the sharing of knowledge and Ideas to create a living *Network* of conversation and action. In this process a café ambiance is created, in which participants discuss a Question or Issue in small groups around the café tables. At regular intervals the Participants move to a new table. One table host remains and summarises (Synthesis) the previous Conversation to the new table guests.Thus the proceeding conversations are *cross-fertilised* with the ideas generated in former conversations with other participants. At the end of the process the main ideas are summarised in a plenary Session and follow-up Possibility are discussed

WHEN TO USE

The World Café process is particularly useful in the following situations:

1. to engage large PersonGroups (larger than 12 persons) in an authentic dialogue process (Groups of 1200 have been conducted!)
2. when you want to generate input,share knowledge,stimulate Innovative Thinking and explore action possibilities around real life issues and questions
3. to engage people in authentic conversation ' whether they are meeting for the firsttime or have established relationships with each other
4. to conductin-depth exploration of key strategic Challenges or Opportunity
5. to deepen relationships and mutual ownership of Outcomes in an existing group
6. to create meaningful interaction between a speaker and the audience.

The Café is less useful when:

- you are driving toward an already determined Solution or Answer
- you wantto convey only one-way information
- you are making detailed implementation Plans
- you have fewer than 12 persons (In this case,itis better to use a more traditional dialogue circle, council or other approach for fostering authentic conversation)

The Question(s) addressed in a Café conversation are critical to the success of the event. Ask people questions thatinvite the exploration of possibilities and to connect them with why they care

Café Etiquette

. Focus on what matters.
. Contribute your Thoughts.
. Speak your mind and heart.
. Listen to Understand.
. Link and connect Ideas. (Connection)
. Listen together for *Insight*s and deeper questions.
. Play, *Doodle*, Draw ' writing on the 'table cloth' sheets is encouraged.
. Have fun!

Five Ways to Make Knowledge Visible

- Use a graphic Recorder
In some Café events the whole group conversation is captured by a graphic recorder who draws the group's ideas on flipcharts or a wall mural using textand graphics to illustrate the DaliPatterns of the conversation.

- Take a Gallery Tour
At times,people will place the paper from their tables on the wall so members can take a tour of the group's ideas during a break.

- Post Your *Insight*s
Participants can place large notepapers on which a single key insightis written,on a blackboard, wall,etc.so thateveryone can review the ideas during a break.

- Create Idea Clusters
Group insights from the Post-Its into 'affinity clusters'so thatrelated ideas are visible and available for planning the group's nextsteps.

- Make a Story
Some Cafés create a newspaper or storybook to bring the results of their work to larger audiences after the event.A visual recorder can create a picture book along with textas documentation.

45.18. ToyVariety

Inherit from CreativeProcess
"Process"

variedades

Objetivo
Mantener el fuego creativo. Cuando un estimulo no cambia o es repetitivo las Feeling desaparecen. Cuando su metodo para obtener Ideas es Routine y no cambia, su Imagination se aburre y se desconecta. Para Associate elementos en apariencia dispares, de maneras nuevas, encontrando una Connection entre ellos y asi producir gran cantidad de Original ideas

Procedimiento
Think en forma flexible. Los CreativeToys documentan de manera eficaz esta forma de pensar, pero debe ir un paso mas, debe comprender de verdad las tecnicas: esto solo puede suceder cuando las utiliza, utilice toda una Variety de tecnicas para que su Imagination se mantenga fresca

Nota de lectura: CreativePersons expose themselves to a Variety of Ideas and have the ability to use them selectively (Select, SelectionPhase). Such strategies basically constitute different CreativeAgenda

45.19. TeamCreativeProcess

Inherit from CreativeProcess
"Process"

Basadur (1982) point out that organization creativity or innovation could be defined as a continuous process (Figure 5) which includes Problem finding, problem solving and Solution implementation. The continuous progress and adoption process make the organization Change with more added values and become more successful. The Interacting systems model of creativity in organization combines the research of creativity and innovation. It put emphasis on the individual and work Team and then mentioned that the ability of leaders is the most essential part in the Innovation Conduct. Another model is integrationist model of creativity in organization. The model thinks that organization creativity is the synergy of individual (People with different cognitive Styles /abilities, Conduct, knowledge and Motivations), PersonGroup (composition, characteristics and processes) and Organization

Rainer **Feurer** et al, 1996: A creative team process and the model integrates the Team process, CreativeProcess and Change process . The team is built up for operational excellence or some CreativeOutcomes. The main Stages:

1.team formation,
2.defining DaliProject vision,
3.envisaging the future,
4.defining Client breakthroughs and critical success factors,
5.identifying core DaliProcess and
6.ensuring continuous improvement.

From the beginning, the team Members should contact with one another and build up Relationships and trust. Second, members may come from different backgrounds so that the Communication about the missions and Goals is necessary. After clarifying the goals, the team should envisage future competitive and foster strategic thinking (Strategy) among members. That method will increase creativity at potential Solutions and create a sense of importance and urgency. Team Learning at the stage is also very important. Next two stages, the Creative phases, members should develop breakthrough Ideas and Critical success Factors, and then identify core DaliProcesses to achieve goals. This Thinking process will translate into a number of high-level BusinessModels. And members should Brainstorming to generate ideas. That's exactly the team creativity process. Eventually, while implementing the new idea, the Organization experiences the Change and improvement

Scrapbook

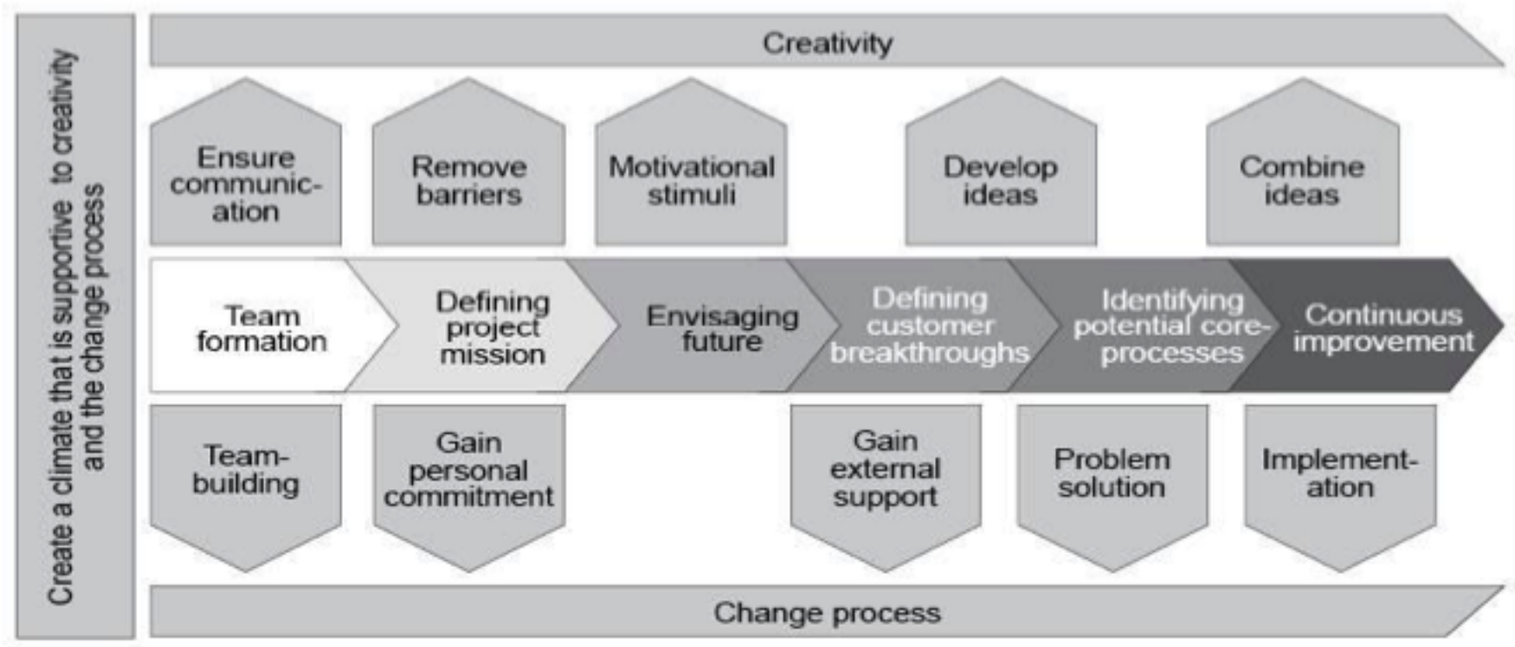

Fig. 35-TeamCreativeProcess1

45.20. CreativeProcess

Inherit from DaliProcess
"*Process*"

"Si buscas resultados distintos, no hagas siempre lo mismo"

a mental process involving the generation of new Ideas or Concepts, or new DaliAssociations between existing ideas or concepts. **Creativity techniques** are Heuristic methods to facilitate creativity in a Person or a group of people. Most creativity techniques use DaliAssociations between the Goal (or the Problem), the current state (which may be an imperfect Solution to the problem), and some stimulus (possibly selected Randomly). DivergentThinking involves creative generation of multiple Answers to a set problem. The classic model is a Stage based process model: CreativeProcessStage

Experience has shown that it is a good idea in a creative problem solving process to start with divergent thinking to produce as many ideas or solutions as possible and thereafter to switch to ConvergentThinking to Select the few most promising ideas (ThinkingRule)

Ver Voyage, Solve, CreativityMethod, StimulationFactor, CreativeProcessHeuristic

Notas de lectura:

There are a number of theories about the underlying mechanisms of creativity, theories attributing it to everything from method to madness -- none of them very satisfactory. As to inducing creativity -- by using heuristic strategies or through "creativity training" -- this has had very limited success.

Se considera que la coherencia del resultado (Result) de cualquier CreativeProcess se apoya precisamente en las pautas (Guidelines) de relación (Relationship) que siguen las asociaciones de ideas (DaliAssociations) y en su equilibrio y adecuación según un marco de proporciones al que se llama Ritmo (Flow), la razón de unidad en la que se relacionan y armonizan los diferentes fragmentos, elementos o signos con los que construimos textos (Texts), mundos (Worlds), símbolos (DaliSymbol), imágenes (Images), representaciones (Representation),...

Se vislumbra en todo ello una actividad mental basada en las funciones del hemisferio derecho, en la integración de formas, mucho más allá de la secuencialidad lógica de los signos. Algo de totalizador hay en todo CreativeProcess ... Las personas creativas (CreativePerson) han reconocido las diferencias entre el proceso de reunir información y el de transformarla creativamente. Los últimos descubrimientos sobre el funcionamiento del cerebro comienzan a arrojar luz sobre este proceso dual. Conocer ambos lados del cerebro es un paso importante para liberar nuestro potencial creativo

Los procesos creativos no pueden ser considerados como un álgebra de posibilidades combinatorias entre los elementos formales con los que trabajan, sino que deben incluir en su mirada también el espíritu que los inspira, la forma integral que abarca todos los niveles implicados (Ver Rhythm, Guidelines, hemisferio derecho)

Csikszentmihalyi (1988, 1996) takes a different, SystemApproach and highlights the interaction of the individual (CreativePerson), Domain and Field. An individual draws upon information in a Domain and transforms or extends it via cognitive processes (CreativeProcess), personality DaliTraits, and Motivation. The field, consisting of People who control or influence a domain, evaluates and selects new Ideas. The Domain, a culturally defined symbol system, preserves and transmits creative Products to other individuals and future generations

The CreativePerson must start by generating relevant information (GenerativePhase), synthesizing (Synthesize) that information, and Selecting from among that information. Variation in creative Products within and across individuals may be due to idiosyncratic differences in mental agendas (CreativeAgenda) or to differences in selecting among information that is generated. Our thesis is that individual variation in the same cognitive processes that are used by the majority accounts for differences in novelty and variation among creative products. These variables are *Traits*

If creativity involves producing new and valuable combinations of knowledge then *knowledge can be considered the raw material of the* CreativeProcess. Furthermore, in order to produce novel outputs, novel inputs are required. A Theory about CognitiveDistance contends that there is an optimal, rather than maximum, level of Novelty (Original). The optimal level of novelty is the point at which it intersects the ability to comprehend new information or the "absorptive capacity". The second key implication is that acquiring new knowledge is a *social process*. This line of reasoning suggests that acquiring new knowledge is mainly the result of interacting with new and different People. (CognitiveDiversityFactor) The basic idea of the hypothesis is that the people with who one has less frequent and less intimate contact (weak ties) are

more Valuable sources of knowledge. The reason for this is that the more frequently and intimately two people Interact, the more they learn from one another, and so they tend to share a significant amount of *redundant knowledge*

Associative Theory: "is an explanation of the creative process. Creative Thinking as the formation of "associative elements into new Combinations which either meet specified Requirements or are in some way useful" (**Mednick**, 1962, p.221)." (Creativity Encyclopedia, 1999)

Ideational Fluency: a.k.a. Ideation, key component of the creative process. (**Sternberg**, 1999)

Various research methods **measure** the rate of idea production (Quantity), the Diversity of Ideas produced, the characteristics of CreativePerson (*Trait*) who generate more and better ideas, the resistance to Change of others, and the impact of the ideas. Others try to relate the impact of an idea to the creativity of the idea, and the creativity of the idea to the creativity of the process (DaliProcess), environment (Surroundings), or Person. **Esto no funciona con los** InterdisciplinaryTeam

Todo proceso creativo es análogo al proceso de Solve de un Problem; se trabaja con la información que se tiene a mano, se ponen en juego las Experience anteriores, se las Combine y traslada a las nuevas estructuras (DaliPatterns), que en su nueva configuración resuelven un problema, el cual satisface alguna Necesidad del individuo (**Arnold** 1964)

Creative process models are commonly used as the underlying model for software-based creativity support Tools. With the introduction of a social creative process model we raise the interesting question of how current and envisioned technologies may support the social creative process (CollaborativeProcess, GenexProcess)

El elemento de Connection es clave para comprender todo este proceso creativo (**Hallman**). Tiene lugar alguna forma de actividad relacional, expresada igualmente como Analogy o Metaphor. Con esto se centra la atención en el hecho de que se crea a partir de la Experience acumulada y de los elementos disponibles en la Reality en que cada CreativePerson vive

CreativeProcess may best be considered a process characterized by a dual socio-aesthetic (SocialFactor and AestheticFactor) and organizational (Business) nature. The fashion Market, in particular, has been deeply influenced by the CreativeAct of designers and entrepreneur-managers

Whether solving problems alone or in a group, you really must have a guided process i.e. a Plan or a map of the Steps to be followed. This is especially so in a group due to the need to align the capabilities of the members in a Positive way. It is also a good idea to facilitate the group creative process. The Facilitator will support the process, will elaborate a plan of the steps to be followed and will manage the whole process to secure that an action plan will be elaborated and implemented.

J.A. **Marina**, todo proceso creativo se caracteriza por perseguir una meta (algo que queda claro en la PreparationStage), atenerse a unos Criteria (criterios que han de tenerse presentes en las fases de preparación, valoración y perfeccionamiento, VerificationStage) y fundamentarse en una actividad de búsqueda (Search) (concretada en las fases de IncubationStage e InsightStage).

Cuanto mayor sea nuestro conocimiento de las fases y naturaleza del proceso creativo, mayores serán nuestras posibilidades de influir sobre él, utilizando esas etapas como hitos, averiguando en cuál de ellas se producen dificultades, concretando de qué modo tales dificultades se pueden prevenir o solventar, perfeccionando el proceso y, en definitiva, incrementando nuestro poder creativo

It appears that creative processes, which are central in such CreativeIndustry are difficult to order and manage. In organizational and business settings where *timely delivery* is essential, some form of coordination and management of the CreativeProcesses seems to be required. However, creativity is often viewed as difficult to manage and order and CreativePersons are seen to be "notorious for resisting rigid, formulaic Approaches". The findings suggest that the creative processes involve two major parts: preparation of information to be used in the creative development, and the development itself

Another conception (**Brenda A. Lynch**) of the creative process is as based on the CommunicationProcesses that Enact the organization and its structures, including work relationships and organizational member PersonRoles. An essential part of the creative process is that the CreativePerson must labor, often trying different things, until finally achieving the result they desire. This process is not an unpleasant one; it can be thrilling and truly engaging to the individual mentally and emotionally. Some portion of the creative process involves non-linguistic (NonVerbal) domains of all types of sensory cues and Emotion or instinct (AestheticFactor). I argue that creativity is not a process that occurs within the mind of one individual; rather, it is part of the on-going Conversational reality of certain organizations. I argue that an effective model of creativity in professional work contexts must emphasize inter-personal processes (InterpersonalCommunication) and the type of Problem addressed (i.e., an advertising *Campaign* versus a new theatrical play) -> DialogicalProcess

Ver Critica al TotalFreedomApproach

Creativity can be seen as an emergent phenomenon (EmergentQuality) in which the Whole (the PointOfView involved in the creative processes) is larger than the sum of its parts (the Conditions, Facts and Assumptions) that started it.

Mis Notas

La creatividad (el quiero hacer por placer, juego) es diferente a inteligencia (el debe ser). El Game es un buen proceso para la creatividad, hay marcos para el juego pero no es muy rigido:
- hay Communication
- Research
- el juego permite apropiación
- encuentro colectivo donde las subjetividades aprender a discentir y encontrar consenso. Hay que fomentar el Dialogue garantizando la voz (PointOfView) del otro.
- hay que actuar un PersonRole, y perfeccionarlo

45.21. CreativeRepresentationProcess

Inherit from CreativeProcess
"Process"
labels: Author: **Steiner** Author: **Goethe**

es un entramado de Creative Representation basado en la epistemología de **Steiner.** El objetivo final del proceso es la expresión creativa, y consta de los siguiente Stages:

1. Input: DaliLanguage and Musical Expression
2. Meaning Elaborate and Transformation
2.1. Visualize with MindMaps
2.2. Emotion and micro Structures with Reverser
2.3. Organize with Narrative
2.4. Draw, Sketcher, DaliSymbol, and Metaphor with MetaphorProcess
2.4. Play with ShortStory
3. Transformation of DaliLanguage: new Harmony, Rhythm, ColorQuality, Structure, Randomly, Image/Sound (AestheticValue)

4. Global Creative Expression
4.1. Improvise
4.2. Compose
4.3. Interpret

Notas de lecturas:

Este proceso fue elicitado a partir de un proceso de trabajo para la enseñanza creativa musical

Rudolf_Steiner advocated a form of ethical individualism, to which he later brought a more explicitly spiritual component. He derived his epistemology from Johann Wolfgang **Goethe**'s world view, where 'Thinking" is no more and no less an organ of Perception than the eye or ear. Just as the eye perceives colours and the ear sounds, so thinking perceives Ideas. Steiner presented Goethe's approach to science as essentially Phenomenology in nature, rather than theory- or Schema-based. El Método trataba de unificar el cuerpo-alma y espíritu como partes del ser humano tridimensional, y las capacidades que pretendía desarrollar eran la contemplativa, la Practice y la creación artística mediante la producción de sensaciones (Feeling) y de Thoughts.

45.22. PersonalAnalogy

Inherit from Analogy
"Process"

Implica la identificacion con alguna parte del problema e intentar ver el mismo desde esa perspectiva (pointOfView). Exige que Ud. se pierda en el objeto del asunto

45.23. LaborProcess

Inherit from DaliProcess
"Process"

specific labor process

There are many aspects of a work process such as how a particular Tool is held, or what it is for something to "look right" that reside in the complex, often tacit (TacitKnowledge), domain of Context

45.24. MetaphorProcess

Inherit from DaliProcess
"Process"

El nivel en el que se construye la Metaphor como CreativeOutcome no es el orden casual, ni el orden de implicación, es más bien el orden simbólico, que exige una actividad interpretativa (**Mingorance**) (Ver MentalImage, proceso). **Schön** dice que las metáforas tienen un carácter *generativo* en cuanto crean una nueva Perception, explicación o invención. Además, la metáfora implica una Interaction entre dos Semantic Contents, el de la expresión usada metafóricamente y el del contenido circundante (**Searle**). El DaliProcess de la metáfora es cognitivo y pretende determinar la riqueza de las Quality y las Relationship que han sido encontradas en la Situation concreta; los procesos que se llevan a cabo intentan una situación diferente y formas contrapuestas de ver (PointOfView) el Worlds, reagrupando (reClassify), reOrder, renombrando elementos y Relationships, Select nuevas Category derivadas de la observación que se realiza sobre la situación (**Mingorance**).

'La metáfora es Understand y Experience un tipo de cosas en términos de otra. La metáfora no es sólo cuestión de DaliWord sino que los procesos de Thinking son en gran medida metafóricos' (**Lakoff** y **Jonson**).

Metaphor Create Steps:
1. base of Experiences
2. Perceptions. Outcomes: Imagination base DaliSymbols
3. Thinking
4. DaliLanguage. Outcomes: social Understand and personal Expression

Notas de lectura:

Evolving metaphors, in my opinion, is what artists do. They produce work that gives you the chance to Experience in a safe Surroundings, because nothing really happens to you when you looking at artwork, they give you the chance to experience what might be quite dangerous and radical new ideas. They give you a chance to step out of real life into simulator life. A metaphor is a way of explaining something that we've experienced in a set of terms, a different set of terms (BRIAN ENO)

Miall mantiene que la Metaphor es el núcleo de la comprensión del CreativeAct, ya que transforma el Thinking en DaliSymbol. **Thompson** dice al respecto que la metáfora es un excelente camino para generar Ideas y Search Solution a los problemas nuevos, ya que representa una gran Motivation para la creación, la libertad y la alegría, así como un sistema de apoyo a la nueva organización del material mental (MentalImages). **Feinstein** considera que los trabajos artísticos, como CreativeOutcome del Thinking pueden ser Metaphors para desarrollar las dimensiones de la Experience, por ello, el proceso metafórico puede utilizarse para interpretar el trabajo artístico y los periodos del Arte

45.25. Epiphany

Inherit from Event
"Process"

a moment of sudden revelation or *Insight*

45.26. SmartProcess

Inherit from MetaProcess
"Process"
labels: Note: **El Domain Specific Language de Dalí podría ser aquel que permita manipular los meta creative process. El lenguaje puede tener un componente escrito y otro visual, como Smalltalk**

Meta *DevelopmentProcess* que puede ser definido y ejecutado en el ambiente. Estos procesos no son estáticos, algo solo a aprender, sino que trabaja (ProcessInstance) activamente como un par (SmartProcessTool).

*SmartProcessStage*s

El proceso tiende a hacerse invisible (A.Kay "desaparición de la UI")

El Ways of working es persistente

Approach:
Promise: ayuda a que el DaliProcess sea agil/rapido y que las Person sean más conocedoras y competentes (Expert)
1. Team vs Person claves (SocialCreativeAct)
2. ExplicitKnowledge y TacitKnowledge -> (Good) ProcessPractices
3. Active DaliProcess vs definición estática
4. Nivel Conceptual vs implementativo (*ConceptQuality*, Modelling) se Transform en Representation de bajo nivel

Mix de Ideas en el Uso del proceso

Las Person siempre utilizarán un *Mix* de Ideas de fuentes diferentes y como además Improvise hace que la definición de un DaliProcess completo no se utiliza porque se desactualiza, pero si un SmartProcess con SmartProcessTool basado en ProcessPractices (más Flexible y facil de mantener)

La descripción de un DaliProcess no debería ser una ficción sino lo que realmente se hace

El User quiere Use/*Apply* el proceso, no leer sobre el mismo: el ExplicitKnowledge hay que presentarlo cuando se necesite, resumido y útil

Mis Notas

El Domain Specific Language de Dalí podría ser aquel que permita manipular los meta creative process. El lenguaje puede tener un componente escrito y otro visual, como Smalltalk

Scrapbook

ALT-1 SmartProcess

Vision -> Solución de procesos práctica. Puede ser un sistema grande, creo que tengo un modelo poderoso que hay que aprovechar
Ventajas -> Framework para gran parte del modelo (tambien a las otras ALT, en cierta medida) - sinergia con mi know-how y trabajo - (Me llevó a la noción de obtener requerimientos para Dalí a partir de los "CreativeOutcomes deseables")
Desventajas -> ¿cómo hacer para ir más allá de la definición de procesos ? - ¿Cómo hacer invisible y a la vez usado el proceso ? ¿Qué procesos alientan el uso del ComputationalMedia, y con qué tools automatizar/aumentar las actividades correspondientes ?

45.27. CommunicationProcess

Inherit from DaliProcess
"Process"

el funcionamiento de la comunicación consiste en que el hombre recibe Stimulus, DaliMessages, de su Surroundings a los que reacciona modificando su Conduct hasta el punto de cambiar su entorno. Para que emisor y receptor se comuniquen necesitan un código en común y un canal natural o artificial.

Nota de lecturas

Brenda A. Lynch: communication processes play a pivotal role in constituting Spaces in the Organization, making creativity possible. Communication that enables creativity within organizations includes informal communication, involving an individual's social *CreativeNetwork* that extends to co-workers and contacts outside the organization

46. "Media"

46.1. Sound

Inherit from Medium
"Media"

a thing that can be heard : she heard the sound of voices in the hall

46.2. Interactivity

Inherit from Interaction
"Media"

is a feature of the Media in question and as digital technology becomes more accessible to the masses interest in interactivity is increasing and becoming a cultural trend especially in the arts. Interactivity can exist in virtual spaces or in real space

46.3. GraphicMedia

Inherit from MassMedia
"Media"

A GraphicMedia is xxxxxxxxx.

Instance Variables

46.4. Music

Inherit from Audio
"Media"

La obra musical tiene tres elementos: el plástico, el dinámico y el sonoro- pueden considerarse aisladamente por una abstracción- que son los elementos que el músico Organize al crear: el plástico es una organización de *FormQuality*, el dinámico una organización de Rhythm, el sonoro una organización de entonaciones

Mis Notas

A la música hay que darle tanta importancia como al CreativeAct

46.5. ImageList

Inherit from DaliList
"Media"

lista de MentalImages
Ver AnalogyMixer

46.6. Photo

Inherit from Image
"Media"

a photograph

Referencias:
DirectorsBoard, AttentionExerciser

46.7. DigitalMedia

Inherit from Media
"Media"

refers to electronic media that work on digital codes

- Compact disc
- Minidisc
- Digital video
- Digital television
- e-book
- Video game
- Internet
- World Wide Web
- Cellphones
- and many interactive media

Another element in the DesignProcess'digital media. This new type of media, regarded as a new Stimulus, influences individual creativity in **Csikszentmihalyi**'s creativity triangle (SystemApproach). Repeatedly applies different Design models to a single case and compares the various models for their differences and flaws. DigitalMedia are essential in this CreativeProcess ... then studies these models (Schema) and makes revisions, based on his own observations and repeated discussions (InterpersonalCommunication) with his partners. Digital media have become incorporated into the long-established Domain Knowledge of several Disciplines (The computer has had a tremendous impact on design and, as a result, changed the original structure of the architectural domain)

46.8. Magazine

Inherit from GraphicMedia
"Media"

a periodical publication containing articles and illustrations, typically covering a particular Subject or area of interest. A magazine is a periodical publication containing a variety of articles, generally financed by advertising and/or purchase by readers.

Magazines are typically published weekly, biweekly, monthly, bimonthly or quarterly, with a date on the cover that is in advance of the date it is actually published. They are often printed in color on coated paper, and are bound with a soft cover.

Magazines fall into two broad categories: consumer magazines and business magazines. In practice, magazines are a subset of periodicals, distinct from those periodicals produced by scientific, artistic, academic or special interest publishers which are subscription-only, more expensive, narrowly limited in circulation, and often have little or no advertising.

Magazines can be classified as:-

- General interest magazines (e.g. Frontline, India Today, The Week, etc)
- Special interest magazines (women's, sports, business, scuba diving, etc)

46.9. Radio

Inherit from Broadcast
"Media"

A Radio is xxxxxxxxx.

Instance Variables

46.10. Graph

Inherit from Diagram
"Media"

a diagram showing the relation between variable quantities, typically of two variables, each measured along one of a pair of axes at right angles.

Referencias:
MindMap, representacion grafica para organizar los pensamientos, donde lo importante es el proceso (mas que el enfasis en problemas individuales o de conjunto)
VisualThinking, cada atributo dibujando un simbolo grafico abstracto
Sketcher, la concepcion grafica es complementaria a la concepcion verbal y puede ayudar a reunir nuevas ideas

Relacionados: RandomStimulator, Ideas nuevas, DaliWord, Verbal, Draw

46.11. Television

Inherit from Broadcast
"Media"

A Television is xxxxxxxxx.

Instance Variables

46.12. Media

Inherit from DaliObject
"Media"

the main means of mass communication (esp. television, radio, newspapers, and the Internet) regarded collectively

Referencias:
ContentAnalysis, Escuchar distintos medios (radios, revistas, etc.) para tener una variedad de PointOfView (a quien se dirige? quien se anuncia? porque?)

"*Given the rapid* Change *and flux in the communications industry, media agnostic is the only wayto be*" (a Designer CEO)

Los Meaning simbólicos del Contents del medio son inseparables del peculiar tipo de Stimulus sensorial que dicho medio emplea. **J.Rey:** Cada medio viene definido por la conjunción de distintos rasgos (como el tiempo de percepción, la interacción entre lengua e imagen o la dimensión espacial o temporal del propio medio). Esta circunstancia origina que en cada medio surja uno u otro tipo de texto (género y de superestructura): "*Tipos que, siguiendo la terminología clásica, pueden denominarse géneros (...), si bien (...) más que de géneros habría que hablar de superestructuras, o sea, de* Scheme *formales que luego se rellenan de contenido semántico, pero cuya función no es sólo formal, sino también cognitiva, ya que, además de* Organize *el discurso, esta misma organización significa más allá de sus propios esquemas, puesto que le facilita al receptor una información adicional sobre la importancia del contenido* Semantic".

UmbertoEco: "*nos la pasamos investigando qué hacen los medios con la* People*, en lugar de entender qué hace la gente con los medios*".

Mis Notas

Las *Agency* de publicidad tienen que darse cuenta de que ya no tienen el "derecho divino" a llamar la Attention de las personas. Si bien la Television sigue siendo la principal fuente de comunicación en la mayoría de los Market 'sobre todo, debido a su capacidad para llegar a una gran *Audience*', aparecen constantemente nuevos medios manejados por los espectadores. Ellos dejaron de ser receptores pasivos y quieren ser coautores, con lo cual desempeñan un rol importante en el crecimiento de una *Brand*

INFOBRAND 2007. **Argentina**. Sobre el total de pesos de la torta publicitaria en 2006, la Television Abierta de Capital obtuvo la mayor parte del share con 34.99%, seguida por la inversión en Newspaper de Capital con un 26.30%. Estos indicadores siguen manteniendo la hegemonía de los últimos años, destacándose este año la inversión en Vía Pública con un 6,53 %, que la pone cerca de su pico histórico de participación del año 2000 con 6,72%. Prácticamente todos los medios restantes sufrieron un decrecimiento de participación en pesos, siendo lo más significativo el punto de GraphicMedia (37.33% versus 38.81% del 2005) y Magazine (4.71% versus 5.73% del 2005). Para Internet (DigitalMedia), más allá del aumento de la inversión que se acerca a los niveles de participación referenciales del mundo con el 1,71$ de la torta publicitaria. Sin dejar su hegemonía, el *Spot* publicitario se queda con el 81% (88% en el 2005) de la torta publicitaria de TV dejándole al PNT (Publicidad no tradicional, NonMassMedia) un importante 19% (12% el año anterior). || Region: El liderazgo continuó siendo de **Brasil** con una inversión publicitaria total de 7.244 millones de dólares, seguido por **México** con casi 4.000 millones de dólares y **Argentina** con 1.748 millones. El Cinema sigue siendo un rubro con escaso peso, brindando una cifra cercana al 1%. En cuanto a la Radio las diferencias entre los distintos países de la región son más acentuadas que en los otros medios. Si bien en la mayoría de los países la radio recibe una inversión escasa que va entre un 4% y 10%, hay casos con rendimientos particulares. La radio en Argentina muestra un retraso más que pronunciado respecto a los demás países, en tanto se lleva sólo el 2,4% del total. En el otro extremo está el caso de **Colombia** donde sus radios logran quedarse con el 28,1% del total.

INFOBRAND 2007. Neuroplanning. Se ha comprobado que la Radio activa la parte del cerebro que rige la ShortTermMemory, puesto que es difícil no hacer caso de las cuñas publicitarias. Los medios impresos (GraphicMedia) son peores para la memoria a corto plazo, pero estimulan mejor la parte del cerebro dedicada a retener información detallada. Por su parte la Television es muy eficaz en la estimulación de la LongTermMemory y en la generación de respuestas Emotion

INFOBRAND 2007. La Rule que se ha vuelto general indica que los medios ahora deben segmentarse, presentar una ecuación rentable (bimestrales o con sustento de suscripción), deben estar enfocados en el Contents y con una asociación y flexibilidad con el *Advertiser*. Asimismo deben presentar un cuidado trabajo de branding que permite llevar el valor de marca a otros soportes mediáticos. La puesta en marcha de este proceso de cambio para los medios implica, entre otras cosas, los siguientes pasos: en el caso de Internet la llegada del SEO (Search Engine Optimization) es lo que reemplaza a la inversión en banners; en la TV el **Advertainment** (unión entre publicidad y entretenimiento) está llegando a su punto de maduración mas interesante para los anunciantes; la radio ha incorporado el RDS (Radio Data System) que es una forma de pautar sin interrumpir al oyente y en el caso de los medios gráficos el tratamiento del contenido a través de la segmentación de la información, la apariencia web, el desarrollo de suplementos y las ediciones especiales ha permitido captar nueva audiencia antes alejada de la lectura de un Newspaper o Magazine

46.13. Movie

Inherit from Video
"Media"

a motion picture

46.14. Cinema

Inherit from Media
"Media"

a Movie theater

46.15. NonMassMedia

Inherit from Media
"Media"

point-to-point and Person-to-Person Communication. Ver InterpersonalCommunication

- Speech
- Gestures
- Telephony
- Postal mail
- Some uses of the Internet
- Some Interactive media

Arguably, blogs and other first-person, web-based communications are non-mass media.

Mis Notas

CREATIVIDAD PUBLICITARIA, UP - 14/11/2007

Kepel: En mis clientes es irrevelante los medios alternativos, se habla pero se hace poco (no tiene tanda, no entrás en los banners). Hay que llegarle al corazón (Emotion) o cabeza de la gente con un *AdvertisingMessage*... hoy hay más medios pero más competitividad
J. Mollá: Los medios se sintetizan en "una buena o mala idea". La profesión sigue siendo la misma. Hay que ponerse en el lado del Consumer desde los distintos medios. La TV aún mueve más plata, en USA están más adelantados. Es más arriesgado tener una mala idea en los medios alternativos, usar los mismos filtros que en la TV (se está llendo hacia allí). Hay que tener una Strategy atrás, un Concept fuerte y *Brand*ing fuerte (aunque aún es díficil medir)

46.16. Video

Inherit from Medium
"Media"

A Video is xxxxxxxxx.

Instance Variables

46.17. ComputationalMedia

Inherit from InteractiveMedia
"Media"

software

Notas de lecturas:

Squeak Smalltalk's architecture is fairly close to a computing medium suitable for Creative engagement. However it still imposes a subtle separation between programming and using, in that whilst objects in the graphical user interface are graphical, the Smalltalk language that describes their behaviour is textual. To maximise consistency, the language for describing objects depicted on screen should be graphical, yet this is at the expense of the advantages of *Text*ual languages, namely speed of manipulation, detached reasoning, and consistency of layout. I propose, therefore, that as **Balaban** et al's treatment of intentional and extensional editors suggests, programming languages should present both textual and graphical interfaces, according to the programmer's preference at any time. Programming language and programming interface designers should thus consider how to map and to manage the *transitions* between these modes.

How can transparency be achieved? On a completely object oriented system, one way is to implement a 'lift the hood' command, available on every input or output object, which shows an interface for exploring or editing that input and output object, plus the objects that comprise it and the objects it is connected to. **Smalltalk** already has this feature, in the form of the '**halo**' .

46.18. Image

Inherit from Medium
"Media"

a representation of the external form of a person or thing in sculpture, painting

Ver tambien MentalImage

AttentionExerciser, recordar la experiencia de la imagen
Sketcher, pensamientos subconscientes se expresan por medio de imagenes puede colocarles ideas conscientes, analogias o metaforas
HieroglyphicBook

46.19. Picture

Inherit from Image
"Media"

a painting or drawing

46.20. Newspaper

Inherit from GraphicMedia
"Media"

A newspaper is a publication containing news, information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most often published daily or weekly.

47. "Design-Collections"

47.1. DesignBehaviourSpace

Inherit from DesignSpace
"Design-Collections"

the *ExpectedDesignBehaviour*s of a *DesignExpectedWorld*

48. "Base"

48.1. Now

Inherit from DaliTime
"Base"

at the present time or moment

D.Bohm. the moment Now is the essence, because all the Past and the Future that we will ever know are in this moment. The past and the future are now, in so far as it has left any impression, whatever has happened is now. And our expectations are now. Thus we could say that Now is the StartingPoint

48.2. DaliTime

Inherit from DaliObject
"Base"

varias nociones sobre la temporalidad/atemporalidad

Nota de lectura: en su dimensión psicológica, como una forma de explicar, de desplegar realidades, y se ha definido su entidad como una creación del movimiento mental del pensar, como algo fabricado por el pensamiento y de alguna manera connatural con él (KRISHNAMURTI y BOHM, 1996)

Referencias:
IdeaQuota, cantidad de ideas por unidad de tiempo
AttentionExerciser, tiempo de observacion
CustomBreak, cambiarlas durante un tiempo (dia/semana/mes/...)
ObjectiveList, Focalizarse en problemas especificos de negocios que valgan la pena (proposito) consumiendo una cantidad finita de tiempo
ChallengeProgram, los beneficios superan a los costos (tiempo/energia)?,
ProblemRegistry, que ocupa demasiado tiempo?
IdeaMatrix, simple, de modo que no necesite mucho tiempo para comunicarse
OpportunityWheel, como atributo
DiversityToy, pasar mas tiempo con ellas (determinadas personas)
IdeaIncubator, suelte el problema, no trabaje en el, olvidelo durante un tiempo (largo o corto)
Brainstorming, puede dejar el problema tanto tiempo como desee
Clases de Attribute, atributo de proceso
Magnify, Que puede agregarse (mas tiempo, mas fuerte, mas alto, mas duradero)?
Reorder/Reverse, imaginar las dos cosas opuestas existiendo al mismo tiempo
FeedbackQuestionCategory, Que factores economicos -que talento necesarioo, tiempo para el desarrollo, inversion, costos de marketing- preve Ud?

Time: Decreasing time, increasing throughput, and other demands on the new product development process appear to be *reducing* the occurrence of highly novel Products. (CAPS, 2000)

D. Bohm: We always take time for granted. And we take for granted the notion that everything exists in time. We don't realise that time is an abstraction and a representation, but we believe that time is of the essence - Reality - and that everything is existing in time, including thought. But what suggests itself is that psychologically - and perhaps eventually for the deepest level physically - we can't use time as the essence. Rather the moment Now is the essence, because all the Past and the Future that we will ever know are in this moment. The past and the future are now, in so far as it has left any impression, whatever has happened is now. And our expectations are now. Thus we could say that Now is the StartingPoint

48.3. Future

Inherit from DaliTime
"Base"

the time or a period of time following a given moment

48.4. Past

Inherit from DaliTime
"Base"

the time or a period of time before a given moment

48.5. DaliDelay

Inherit from DaliObject
"Base"

a period of time by which something is late or postponed

49. "Design-Behaviour"

49.1. DesignVirtue

Inherit from Values
"Design-Behaviour"

shared values of Design for the next millennium (**Bonsiepe** interpretando a **Italo Calvino**)

49.2. Designer

Inherit from PersonRole
"Design-Behaviour"

a person who plans the DaliForm, look, or workings of something before its being made or built, typically by Drawing it in detail

Nota de lectura
Where in the past our role was centered around making things, in the purest sense, today a designer can be involved in everything about the creation of the consumer Experience " from
Strategy, environmental Design, Product design, new Media, experience design, *Advertising*, product development etc etc etc. We are now at a point in time where after all of the years that **Apple** was an outlier, now everyone wants to be an Apple

A few good designers using advanced DesignProcesses can have dramatic impact on the Success of Products and Services

A good designer has the ability to integrate, Interpret and Conceptualise Solutions and this is Valuable to the Business. Designers are under constant Pressure to develop new skills and re-train in new technology, and they can harness technology and 'couple' this with User Needs to create novel products and/or services. There is a need for designers to be taught to develop business skills to help their effective integration with the business *Community*. Indeed, the ability to assess the Market, design the right product for the Consumer and then position it for success requires business Research and awareness. As designers take up more managerial responsibilities in the role of design/project managers, a business outlook is important. Often, designers are member of a InterdisciplinaryTeam and so have to be able to communicate with a range of other Disciplines.

50. "Design-Order"

50.1. ConceptualDesignPreinventiveStructure

Inherit from PreinventiveStructure
"Design-Order"

The preinventive structures that are formulated during ConceptualDesign are Functions, DaliForms, and DesignBehaviours- the elements that make up a design entity (DesignRepresentation), and they can be classified as preinventive at the point of inception because their Relationships with other functions, forms, and behaviors has not been fully interpreted (*InterpretedRepresentation*)

The *PreinventiveStructureProperty* have proven to be effective stimuli in artistic design, where imagery and Sketches play a central role. The stimulating properties most relevant to creative conceptual design are:

Meaningfulness (M): A general, perceived sense of Meaning in an entity. A sense of meaning in an entity can be fairly abstract, and is related to a preinventive entity's potential for inspiring or eliciting new Interpretations. For example, if one wants to design a comfortable steering mechanism for a new type of vehicle, a steering wheel may be more meaningful than a bicycle handle.

Relevance (R): Has pertinence to the matter at hand. If information is relevant to a design problem, the designer will begin to ask questions about the meaning of the information within the current *DesignContext*.

Divergence (D): The capacity for finding multiple Uses or meanings in the same entity. For example, in designing a transportation vehicle for paraplegics, one may find that a handle can be used for both steering, and propelling a vehicle.

Incongruity (I): Conflict or *Contrast* among elements in a preinventive entity. Incongruity often encourages further generation and exploration to overcome the conflict and reduce psychological tension. For example, in designing a propulsion system for a boat, a designer may make an analogy to a bicycle wheel, and then realize that the bicycle wheel is too smooth to propel through the water; so then the designer may conceive of a paddle wheel to overcome incongruity of features 'movable surface' (water) and 'smooth surface' (wheel).

Emergence (E): The extent to which Unexpected Features and Relationship appear in a preinventive entity. These features and relations are not anticipated in advance and

become apparent only after the preinventive entity has evolved. For example in designing a breaking system, one might design a break handle first, then design the braking mechanism. After these two systems have been developed, a behavior may emerge, which links the handle to the breaks.

51. "Order-Patterns"

51.1. DisplacementTemplate

Inherit from ProductReplacementTemplate
"Order-Patterns"

defined as the removal of the eliminated component's function as well as the component itself. It excludes an intrinsic DaliComponent and its Functions from *ProductConfiguration*

Description
An essential internal component is removed from the configuration. However, in contrast to the Replacement Template, its associated link is removed as well. In this case, a new idea for the product has to be based on a new appeal, one that the former product did not provide.

Example
An example of the Displacement template is excluding the car roof and its function and the new product is a convertible car.

Sequence
The Displacement Template involves the sequential application of the *SplittingOperation*, *ExcludingOperation*, and *UnlinkingOperation* operators.

1. List internal and external components
2. Build ProductConfiguration
3. Choose an essential component and remove it from the configuration together with its function
4. Look for a new market advantage

51.2. ProductReplacementTemplate

Inherit from InnovationTemplate
"Order-Patterns"
labels: Author: **Altshuller**

Description
Application of this template involves the removal of an essential internal component from the configuration while maintaining the link between the removed component and the remaining components.
This operation creates a temporarily inconsistent abstract structure. Because of the dangling link, the operation is completed only when the missing component is replaced by another already existing component: The replacement has to be an external component which can perform a function similar to that provided by the one removed.

Example
Consider a car radio. The internal component, in this case, the car antenna, is removed but its associated intrinsic function (reception of broadcast waves) is maintained. The resultant intermediate configuration is a necessary step in the replacement procedure even though it represents an incomplete product structure. The unsaturated function can be fulfilled by a component that is external to the car radio, in this case a defroster. Finally, the external component is incorporated by applying the joining operator, and the configuration of a new product is obtained -- a car radio that does not require an external antenna.

Sequence
The replacement template involves the sequential application of the *SplittingOperation*, *ExcludingOperation*, *IncludingOperation*, and *JoiningOperation* operators.

Steps

1. List DaliComponents
2. Build *ProductConfiguration*
Draw the Configuration of the System
3. Choose an essential (Essence) component and Erase it from the configuration without removing its Function
Split an Intrinsic Link and Exclude One Intrinsic Component. In this step, an intrinsic component is eliminated from the configuration while preserving its associated intrinsic function. In the resulting intermediate configuration, this intrinsic function is not performed by any component and is termed 'the unsaturated intrinsic function.'
4. List external components physically or funcionally Similar to the excluded one
5. *Connect* each external component to the function lacking in component: new configuration
Assigning the Unsaturated Function to a Suitable Component. A suitable component is defined as a readily available component (in the system or in its immediate environment) whose associated functions or intrinsic attributes are similar to those of the removed component. Because the list of readily available components is limited, the search for suitable components can be considered as exhaustive. Normally, this search will be fairly efficient due to the constraining requirement of similarity
6. Look for a new Market advantage
Technological changes, although transparent to Consumers, may serve to increase Service or Price flexibility, or simply improve the cost-benefit function for the Manufacturer

More examples (ver figuras)
a- Replacement-based innovation in which static spheres are utilized to shield the corner and prevent abrasion by the accelerated spheres. The structure of this concept can be articulated as using an already existing object (in this case, the spheres) to carry a function of the components in the system (the shield).
b- A butter-patty manufacturing process, the out-of-specification patties are recycled by placing them in a jacketed metal vat and melting them, using hot steam. According to the new idea, instead of tubes containing steam, the hot milk (from which the butter is produced) is exploited to melt the recycled butter; the hot milk can flow inside the vat and directly melt the butter.
c- A maker of children's product, applying the replacement template, might visualize a kitchen high chair without legs. The aim would be to replace legs with something from immediate environment. This maight be a table to wich the chair can be attached.

Notas de lectura:

Having removed a core element of the product, developers tend to replace it with something else. To avoid drifting too far from the task at hand, they should first look for the replacement from the product environment. The closer the resource to the product is the more Creative is the Solution. Two major templates entailing reduction of system Complexity have been identified:
1. The replacement template, defined as the replacement of eliminated components by already existing components in the system or the immediate environment.

2. The DisplacementTemplate, defined as the removal of the eliminated component's function as well as the component itself.

By applying the template to an existing system, a new configuration is generated. The new configuration involves minimal Changes from the initial configuration and (according to **Altshuller**) it is likely to contain an original and meaningful Innovation. There might be a system with little potential to evolve according the replacement template. Obviously, in this case no replacement-based innovations will be detected by utilizing this kind of template. However the fact that 24% of the innovations in the initial sample were found to be based on replacement template justifies the usefulness of replacement in searching innovation

51.3. DeepInterlockAndAmbiguity

Inherit from Center
"Order-Patterns"

Adjacent regions may interlock in a mutually dependent way, to the point that there is ambiguity of one form in relation to another. An obvious example is the optical Illusion of a vase-face shape, in which each shape has its own Coherent relation to some external structure, or can be seen ambiguously as the profile of a radically different form

Centers are sometimes 'hooked' into their surroundings
·It is sometimes difficult to disentangle a center from its surroundings
·. . . through actual interlock
·. . . through an ambiguous zone which belongs both to the center and to its surroundings
·A GO board in mid-game

Scrapbook

Fig. 36-DeepInterlockAndAmbiguity1

51.4. ProductDivisionTemplate

Inherit from InnovationTemplate
"Order-Patterns"

Description
Splitting one DaliComponent into several components which either contribute individually to the accomplishment of its Function, or become responsible for differential sub-functions

Example
Dividing a shock absorbing system into a four-way suspension to improve smooth driving and balance.

Sequence
The Division Template involves the sequential application of the *SplittingOperation* and *LinkingOperation* operators.

51.5. TemplateOperation

Inherit from DesignOperation
"Order-Patterns"

a series of smaller Steps called '**operators:**' exclusion, inclusion, unlinking, linking, splitting, and joining.

Transition from an existing Product to a new Idea can be accomplished by applying these fundamental operators in a defined Sequence

For example, the 'AttributeDependencyTemplate' operates on existing solutions by first applying the inclusion and then the linking operators. The authors give an example of how a new car concept was developed by creating a dependency between color and the location of a car's parts. Specifically, Volkswagen's 'Polo Harlequin' features differently colored parts and has become quite popular in Europe even though it was initially intended as an April Fools' joke, Other templates include ComponentControlTemplate (inclusion and linking), ProductReplacementTemplate (splitting, excluding, including, and joining), DisplacementTemplate (splitting, excluding, and unlinking), and ProductDivisionTemplate (splitting and linking).

Nota de lectura:

A sequence of four elementary operators - Split, Exclude, Include and Link - generate a linking operator:
. The exclusion operator removes an attribute (or a component) after being split from its links
. The inclusion operator introduces a new element, S, to the environment under consideration
. The linking operator substitutes the excluded component by another

Relacionados: DaliLink, ScamperAction, Splitter

Scrapbook

Figure 3 a) Inclusion of a Product's component to a situation, b) Split and Exclusion of the situation's components c) Linking

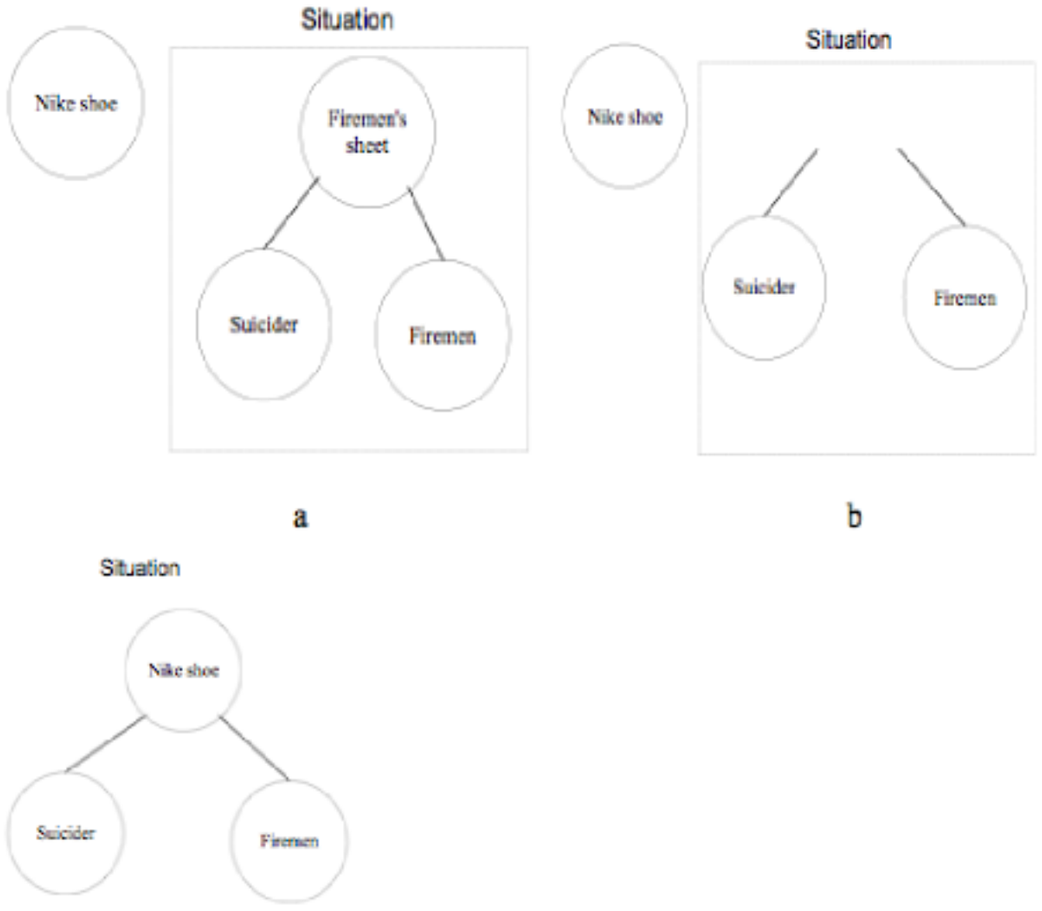

Fig. 37-TemplateOperation1

51.6. PatternLanguage

Inherit from DaliLanguage
"Order-Patterns"

A pattern language is a special form of textual documentation, used to document successful solutions to typical challenges in a DesignProcess. A single DesignPattern first illustrates the Situations in which the Problems occur, and then proposes a Solution. A pattern language is a network of multiple patterns, with links between related patterns. While single patterns are aimed at solving separate problems, a pattern language is meant as a constructive guide through the entire design process

A pattern language, as thought by Christopher Alexander, contains DaliLinks from one DaliPattern to another, so when trying to apply one pattern in a DaliProject, a Designer is pushed to other patterns that are considered helpful in its Context. Alexander encouraged people who used his system to expand his language with patterns of their own

Mis Notas

El Domain Specific Language podría ser un PatterLanguage a la **Alexander C.**

51.7. AttributeDependencyTemplate

Inherit from InnovationTemplate
"Order-Patterns"

This pattern in innovation involves the dependent Relationships that exist between Attributes of a Product or Service and attributes of its Surroundings. The idea is to spur innovative thinking by trying to create new dependencies where they do not already exist and to modify or dissolve dependencies where they do. A general rule that new product ideas can be generated by introducing a dependency between two previously independent variables through a step function. Identify 2 independent variables (ProductVariable) and Create a new Dependence between them. By using the ForecastingMatrix we can find Attribute Dependence variables

Steps

1) Construct a Dependency Matrix (ForecastingMatrix)
Following the identification of a product's internal and external attributes, a matrix of attributes is constructed, the columns listing internal attributes and the rows listing both internal attributes and external attributes. The task at this stage is to identify potential new dependencies between attributes appearing on the two axes.

2) Introduce the Attribute Dependencies
The Attribute Dependency procedure is performed at this stage by introducing a dependency between previously independent attributes. In terms of the dependency matrix this entails changing the value of a zero cell

3) Obtain a Candidate New Idea
The objective at this Stage is to scan the potential benefits of the ideas following the FunctionFollowsFormPrinciple

Examples

Domino Pizza case represents the innovative service, that can be explained by attribute dependency template. Its success derives from reducing price if delivery price is over half an hour. Innovative element lies in the fact the price of pizza is no longer constant, but depends on delivery time.

Variable: Temperature
Is Posible to add a new dependency by using this variable: Yes
Motivation: very important and measurable variable
Marketing message: pizza taste depends on its temperature and not on time delivery

Hungry Jack syrup bottles are designed for microwave oven use. The bottle labels change color on reaching a certain temperature, thereby informing consumers that the syrup is ready. The two independent variables, in this case, are temperature and label color. A dependency is created by a step function between these two variables. Up to a critical temperature, the label color is not activated, and on reaching it, the color changes

51.8. PatternSet

Inherit from DaliSet
"Order-Patterns"

Conjunto Patrones

Referencias:
RandomStimulator, necesitara siempre una manera de crear nuevos conjuntos de patrones en su mente

51.9. GenerativeOrder

Inherit from Order
"Order-Patterns"

In Bohm's view, all the separate objects, entities, structures, and events in the visible or explicate world around us are relatively autonomous, stable, and temporary "subtotalities" derived from a deeper, implicate order of unbroken *Wholeness*. A Metaphor Bohm uses to illustrate the implicate order is that of the hologram. To make a hologram a laser light is split into two beams, one of which is reflected off an object onto a photographic plate where it interferes with the second beam. The complex swirls of the interference pattern recorded on the photographic plate appear meaningless and disordered to the naked eye. But like the ink drop dispersed in the glycerin, the pattern possesses a hidden or enfolded order, for when illuminated with laser light it produces a three-dimensional image of the original object, which can be viewed from any angle. A remarkable feature of a hologram is that if a holographic film is cut into pieces, each piece produces an image of the whole object, though the smaller the piece the hazier the image. Clearly the form and structure of the entire object are encoded within each region of the photographic record. He proposes that there may be an infinite series, and perhaps hierarchies, of implicate (or GenerativeOrders), some of which form relatively closed loops and some of which do not. Higher implicate orders organize the lower ones, which in turn influence the higher.

Ver tambien DaliPattern, ObstacleToCreativity: rigidity in the generative order, to which control through rewards and punishments makes a major contribution, prevents the free play of thought and the free movement of awareness and Attention. This leads to false play which ultimately brings about a pervasive destructiveness while at the same time *Block*ing natural creativity of human beings.

Notas sobre GenerativeArt:
Generative art refers to any art practice where the artist uses a system, such as a set of natural language rules, a computer program, a machine, or other procedural invention, which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art. Generative forms in general are multi-centered. There's not a single chain of command which runs from the top of the pyramid to the rank and file below. There are many, many, many web-like modes which become more or less active. You might notice the resemblance here to the difference between broadcasting and the Internet, for example (Brian Eno-Generative Processes). Generative art in general is a way of not throwing those out, we don't get rid of old Metaphors, we expand them to include more

Nota sobre Generative Storytelling:
the levels of order are the central questions when writing for the medium. It is important to restrict the framework for chance to be let loose in. When making a generative piece, it does not need to imitate life to its full extent; it only needs to be believable, and we do believe in even one-dimensional "stupid" dramatic characters and absurd events coherently presented... I believe that the FractalStructure order has a lot to offer us when building generative storytelling systems

Boden's major argument is that computers can inform us about how creativity is possible; how this magical phenomenon possibly could occur (this is also referred to as weak Artificial Intelligence). Her focus is on which generative processes actually operates during the production of Creative what could be going on.

51.10. GenerativeSequence

Inherit from Sequence
"Order-Patterns"

One morphologically unfolding (UnfoldingProcess) generative sequence is social DaliLanguage itself. It is being used to generate the successful sequences. This reminds us of the role of a metalanguage of sorts. This becomes clearer considering PatternLanguage as the instructional steps in a *Recipe* or an algorithm (Procedure), while the generative sequence is the process of producing such a successful sequence (UnfoldingProcess, *DesignPatternProcess*)

A sequence is the ordering of an UnfoldingProcess. It is a series of statements that describe the thing to be created (**C.Alexander**).

A generative sequence not only guarantees *Feasibility* and the emergence of a Coherent form. It also provides the conditions in which *StructurePreservingTransformation*s can occur.

Nota de lectura:
Sequence theory is the study of conceptual sequences, representing unfolding (UnfoldingProcess) Steps of a sequence like a *Recipe* or an algorithm (Procedure). A successful sequence is one which is backtrack-free.

Beyond *UnfoldingProcessEfficiencyMethods*, much more work remains to be done to develop functional generative codes and a number of pilot projects are already under way

A.Kay: All creativity (CreativeAct) is an extended form of a joke. Most creativity is a **Transition from one Context into another** where things are more surprising. There's an element of Surprise, and especially in science, there is often laughter that goes along with the "Aha." (*Insight*) Art also has this element. Our job is to remind us that there are more contexts than the one that we're in the one that we think is Reality.

Scrapbook

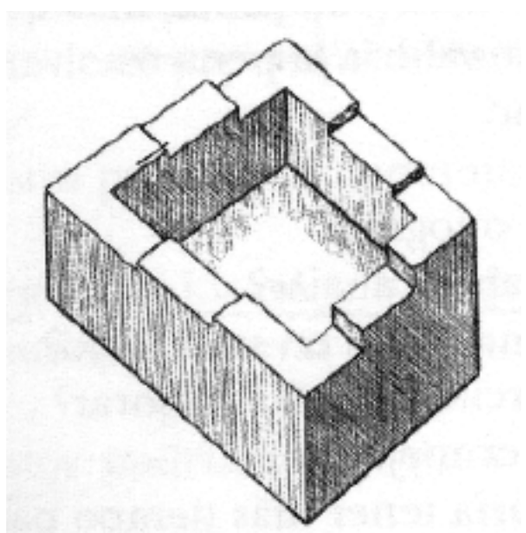
Fig. 38-GenerativeSequence1

Ver Escher grabados

51.11. GenerativeSystem

Inherit from System
"Order-Patterns"

Generative Systems refers to systems that use a few basic Rules to yield extremely varied and unpredictable DaliPatterns.

Examples
Conway's Game of Life is an excellent example of one such system: Cellular automaton. These systems can be found in music, Generative music, in art, Generative art, and, more recently, in video games such as Spore (video game).

Video game designer Will Wright and musician **Brian Eno** gave a superb talk on generative systems for the Long Now Foundation on June 26, 2006. The talk is available for free download at http://www.longnow.org/

Ver paper "*The Nature of Generativity*"

Relacionado: GenerativeOrder

Nota de lectura:
Recombinatory generative systems cannot explain creativity, **Boden** argues. Unfortunately, neither can Boden! She incorporates the search concept in her model precisely to overcome the problems mere recombinatory theories have with explaining usefulness in creativity, but by implicitly discarding of the dialectical relationship between representation and real-world, she throws out the explanatory power of the very model she seems to be advocating

51.12. DaliPattern

Inherit from Classification
"Order-Patterns"

an arrangement or sequence regularly found in comparable objects or Events

MindMap, reprensentar la informacion de la manera en que Ud. piensa, cartografiar la forma en que funciona su mente, con patrones e interrelaciones
RandomStimulator, una manera de crear nuevos conjuntos de patrones en su mente.
IdeaIncubator, volver a la mente menos frenetica y mas capaz de manejar conceptos, patrones
Dreamscape, Buscar patrones, cualidades, relaciones y pistas utilizando las imagenes y simbolos como punto de partida para la asociacion libre
ActiveThinking, Es la formacion y el uso de nuevos patrones de informacion lo que da origen a ideas nuevas
hemisferios cerebrales, reconocimiento de patrones (hemisferio derecho) vs. VerbalMemory (hemisferio izquierdo)
Combine, ya no podemos percibir los dos patrones originales sin un gran esfuerzo (ejemplo).

Nota de lectura:

Recognise patterns because usually Chaos and complexity are caused by simple patterns which, when recognised, lead us to the Solution to the Problem; see in new ways means looking for patterns from different PointOfView; a Rational or logical, an organisational or procedural, an interpersonal or Emotional, and an experimental or holistic (Gestalt)

51.13. ComponentControlTemplate

Inherit from InnovationTemplate
"Order-Patterns"

This template is based on the identification of Negative Connection between an external DaliComponent and the *ProductConfiguration*. This connection is solved by establishment of a new DaliLink between the external and internal component. This template usualy ask for some additional R&D work

Description
The template involves the creation of a link in the form of control of one internal component over another internal or external component.

Example
A new electronic device connecting the battery of a car to the car body in order to inhibit corrosion and rust. The control is obtained by providing an excess of electrons to the cathode, thus enabling regulation of the electrostatic charge, since positive charge hinders electrochemical corrosion.

TemplateOperation Sequence
The Component Control Template is obtained by applying *IncludingOperation* and *LinkingOperation*, sequentially.

51.14. ForecastingMatrix

Inherit from Matrixes
"Order-Patterns"

a matrix used to find ProductVariable Dependences and to Evaluate the feasability and profitability of a new Idea

cols: internal ProductVariables
rows: internal and external ProductVariables
cell value: nil, 0 or 1 (a Dependence)

The information about these relevant parameters and the desired dependencies is contained in
Changes in Products overtime

52. "Design"

52.1. Design

Inherit from Plan
"Design"

a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is built or made

Nota de lectura:

Fields of Research
From giving form to giving Identity (IdentityQuality)
From Hermeneutic to empirics (Practices)
From usefulness to usability and to the joy of Use
From material to immaterial products (Software)
From product design to design Strategy

Wittgensteinian lessons. **(1)** is not to underestimate the importance of Skill in design. As Peter Winch (1958) has put it, "*A cook is not a man who first has a vision of a pie and then tries to make it. He is a man skilled in cookery, and both his projects and his achievements spring from that skill*." **(2)** is not to mistake the role of Description methods in design: Wittgenstein argues convincingly that what a Picture describes is determined by its Use.

design is now recognized as a major Strategy for competitive success

Flusser, argumenta que diseño como verbo denota las acciones de: 'proyectar' (DaliProject), 'bosquejar', 'conformar' y hasta 'proceder estratégicamente' (Strategy), mientras que como nombre hace referencia a: 'intención', 'Plan', 'propósito', 'meta', y 'forma', entre otras connotaciones

NOTA de CREATE
Christer Gustavson. El diseño no consiste en un producto, sino en un proceso, una Innovation, creativa, que tiene que ver con la toma de Risk

To design something is usually an activity related to innovation and creativity. You usually design something new and Original: an object, a program or a DaliProcess

Bonsiepe: se puede decir que el diseño es 1.- una *ProjectualDiscipline*, 2.- de naturaleza tecnológica, 3.- de características proyectuales, 4.-cuyo dominio son las relaciones de interacción eficientes entre usuarios y productos (interfases). El concepto de diseño en Bonsiepe, definido desde la interfase, es ya un paradigma teórico, que posibilita nuevas teorías especiales y generales acerca de esta especialidad

Otl Aicher - Durante tiempo se hizo el intento de unir lo creativo y lo útil, lo creativo y lo Rational. Se pensaba que también lo útil podría estar bien hecho y tener bella apariencia (AestheticValue). Tal como un calzado deportivo o una bicicleta. Esos tiempos parece que han quedado atrás. También el diseño se empeña hoy en hacer **arte** o por lo menos agenciar arte. El Design consiste hoy en crear figuras que parezcan hechas por **Dali**, **Mondrian** o **Kandinsky**. En una silla actual es imposible sentarse, pues no está hecha para sentarse. Sirve al ambiente estético con el que alguien demuestra su **superioridad**

'Hoy más que nunca, señala el diseñador suizo radicado en California, **Yves Béhar**, autor de la XO (computadora portátil que cuesta sólo U$S 100 realizada para la organización social OLPC 'One Laptop per Child, un ordenador para cada niño' cuyo objetivo es acercar la tecnología a los niños de países en vías de desarrollo), necesitamos diseños que no sólo sean nuevos, sino que contengan un nuevo humanismo. Que representen los retos Now y Future de la humanidad. Hoy en día si el diseño no es Ethics no puede ser bello. Puede que la utilidad tenga que ver con la Function, pero la inspiración, la tranquilidad del alma va más allá de ella. Por eso se impone garantizar un futuro sostenible profundamente conectado con las Emotional Needs', declara Béhar.

53. "Creativity"

53.1. Thinking

Inherit from DaliProcess
"Creativity"

using Thought , the process of using one's mind to consider or reason about something

Pensar correctamente. Hacer *DaliList* es una manera muy potente de incrementar la fluidez (número de ideas) del pensamiento. La fluidez sola no es suficiente, tambien hay que ser flexible (creativo): ver más allá de las funciones ordinarias y convencionales: utilizar mñas la Intuition, jugar con el Context y concentrarse en los DaliProcess.
Ver PhraseGame

Notas de lectura:

Thinking Mechanism (ordenado por nivel de complejidad)
1. The 'Product' that takes the least mental energy is the unit, a Thought about just one thing
2. Thinking in terms of classes: You get a label first, and then you get them into a Classification, depending on what they do
3. Thinking in terms of Relationships. How are these two things related? How are they different?
4. Thinking systemically (SystemThinking)
5. Thinking in transformations, which is changing something or making it better. That is the CreativeProcess: thinking creatively in order to change something
6. Able to think in terms of what happens as a Result of what we do. It's answering the question, 'What would happen if ... ?' (WhatIfTool)

Nota: podria ser una forma de *Capability Model*

Associationism: 'The proposition that the mind consists entirely of ideas (words, images, formulas, etc.), each of which is associated with other ideas. Thinking, therefore, is simply a process of moving from one idea to another by way of a chain of DaliAssociations.' (Creativity Encyclopedia, 1999)

Secondary process thinking is concerned with Consciousness, Focused, and logical Analysis, **Primary** process thinking is more concerned with defocused, Unconscious, more freely associative thinking. It was suggested that the two formed a continuum along which consciousness varies. Secondary process thinking is essential for the Critical exploration and validation of Original Combinations of elements (corresponding to InsightStage as described by **Wallas**, 1926, or the ExplorativePhase as described by **Finke** et al., 1992), but the initial production of Ideas through the Combination of remote associates would require primary process cognition. It would

appear, then, that CreativeAct may be characterized by an ability to move from one mode of Thought to the other without difficulty

Guildford: cinco tipos de operaciones mentales de: cognición, Memory, DivergentThinking, ConvergentThinking y Evaluate

La tendencia a comprender el CreativeAct como una forma de Thinking es muy extendida, y parece haber sido estimulada desde el comienzo por el célebre discurso de **Guilford**, no obstante su interés por poner de relevancia una Attitude como la Sensitivity a los Problems. Otros autores también han contribuido a mantener esta posición. Sólo a título de ejemplo, recordemos que el documentado análisis sobre la creatividad en la ciencia, el arte y el humor que hace Arthur **Koestler**, está destinado a probar que a la base de todos esos procesos está el pensamiento bisociativo (ConnectionThinking). O la propuesta de **Edward de Bono**, de conocida aceptación tanto en el mundo de la educación como en la empresa, centrada en una forma de pensar y en un conjunto de técnicas que se resumen como LateralThinking

La idea del pensamiento como un proceso subjetivo, en modo alguno accesible a un observador externo, hoy debe convivir con interpretaciones en las que el pensamiento tiene un aspecto interpersonal, de modo que no puede ser comprendido independientemente del Context social, las Motivations y los Values comprometidos. Mihaly **Csikszentmihalyi** ha llegado a decir que la creatividad no se produce dentro de la cabeza de alguien, sino en la Interaction entre los Thoughts de una persona y un contexto sociocultural (Culture)

Chomsky (1976) mantiene que las formas de Thinking humano son múltiples y que el DaliLanguage es una de ellas; Think y Experience son aspectos que no pueden separarse fácilmente, porque con la Visualize, las Complex Relationships pueden reflejarse en el Space más que en el DaliTime, así, cuando las Quality están dispuestas en el espacio, es posible Explore ciertas relaciones, que reduce la carga en la Memory y se posibilitan formas de Concepts Manipulate que serían incómodas si tuviera que emplearse un modo de pensamiento lineal y temporal.

Mis Notas

ADLATINA 2007. **Papón** Ricciarelli 'director general creativo y co-CEO de McCann-Erickson Argentina.Ricciarelli invitó también a abandonar los convencionalismos: 'Hay que tener presente que las empresas más valoradas en el mundo no ocupan ese lugar por producir algo, sino por pensar distinto'. Para ello, exhortó a los presentes a recurrir al pensamiento Strategy, que 'no es una metáfora, es una Practice' y que puede ser la clave para que pequeñas y medianas empresas logren competitividad. 'Se trata de dejar de tener sólo un Product para tener una Idea', explicó.

En una *Agency*, pensar bien bajo Pressure hace una diferencia

53.2. PositiveThought

Inherit from Thought
"*Creativity*"

Ver TicToc

positives: Positive qualities

53.3. ConvergentThinking

Inherit from Thinking
"*Creativity*"

Convergent Thinking involves aiming for a single, correct Solution to a Problem

Ver DivergentThinking

Convergent (sub term found under Techniques): Bringing possibilities together, or choosing from many Alternatives, to strengthen , refine, or improve ideas, and to reach a conclusion, Synthesis, or correct response. Often used casually as an equivalent to CriticalThinking. (CBIR, 1999)

Highlighting: A convergent thinking technique used to Compress the number of options down to a workable size for more thorough convergence. It consists of finding (Search) **hits**, *HotSpot*s, and **relates**. (Isakson et al., 1994, Index)

Searching for Success Zones (Space): A convergent-thinking technique used to sort options based on their level of importance and Probability Of Success. (Isakson et al., 1994, Index)

En general el pensamiento convergente se emplea para resolver problemas bien definidos cuya característica es tener una solución única. En estos casos se enfrenta un Worlds cerrado, con
Limits definidos, con elementos y propiedades conocidas desde el comienzo, que no varían a medida que avanza el proceso de Search de una solución. El pensamiento se mueve en una dirección, en un Plane. Intenta básicamente arribar a la respuesta correcta. Un problema característico de tipo convergente es la *MultipleChoiceQuestion*

53.4. LateralThinking

Inherit from CreativeThinking
"*Creativity*"

a way of thinking which seeks the Solution to intractable Problems through unorthodox Methods, or elements which would normally be ignored by logical thinking. Lateral Thinking is concerned with the ability to Change ideas and Perceptions widely. Where logical thinking is concerned with 'truth' and 'what is', Lateral Thinking is concerned with 'possibilities' and 'what might be.'. Is concerned with changing Concepts, DaliPatterns and Perceptions and is based on the behavior of self-organizing Systems. By pattern, de Bono means the arrangement of information on the memory surface that is the mind. Lateral thinking sets out to restructure and break-down existing patterns by putting things together in a different way and liberating information. In fact, Lateral Thinking is no more than a special type of information handling

Related: *ParallelThinking*, *DirectAttentionThinking*

"I feel Lateral Thinking relies too heavily on theory and philosophy and falls short in application"

Se orienta a la destrucción de Schemes y equivale a un conjunto de procesos destinados a generar nuevas ideas, mediante una estructuración perspicaz de los Concepts disponibles en la mente

Mis Notas

A Tool originates in a model (Schema) that is based in a Theory that grows out of the application of a specific scientific Paradigm that is supported and generated by a

specific (Western, modern, industrial/scientific, predominantly male) worldview (PointOfView). It leaves social processes and social Context out (SocialFactor) of the picture completely. Theoretical assumptions are being made that define creativity is a cognitive process (por ejemplo GeneploreCognitiveProcess), one in which affect and interpersonal relationships play no role. What of the working conditions under which managers, researchers, or other employees work? (*OrganizationalFactor*, *ProjectEcology*). Limitations on what can be known are not always innocent. There are clear reasons why management would endorse and encourage the cognitive and psychological Approaches to creativity implicit in the use of the *lateral-thinking* tool. They range from widely shared understandings (the cultural Myth of the lone genius, our cultural individualism, the reductionism of social-science methodology) to the unwillingness to explore the link between creativity in the Workplace and the social, political, and economic factors that determine how Organizations are structured. A more wideranging inquiry into creativity might well require a rethinking of such staples of the present Business environment as hierarchy, control and reward systems, the bureaucratic propensity for order versus disorder, and the social and market forces that encourage a stress on predictability.

53.5. ConnectionThinking

Inherit from CreativeThinking
"Creativity"

Koestler había planteado ya en 1949, en el libro *Insight and Outlook*, una primera versión de su teoría unificada de la creatividad, incluyendo el concepto de pensamiento bisociativo (Koestler declara que acuñó el término bisociación para distinguir entre las rutinas del pensamiento disciplinado y lógico ubicadas en un solo plano del discurso, y las modalidades creadoras que siempre operan en planos múltiples y simultáneos. Se refiere a una forma de pensar que supone la Perception de una interconexión (Connection) que previamente no existía). Se puede mencionar además el pensamiento janusiano, que presupone directamente la noción de Connection, puesto que está inspirado en el dios Jano con su propiedad de mirar en dos direcciones opuestas simultáneamente. Se trata de un pensamiento bifronte, capaz de concebir activamente dos o más Ideas Concepts o MentalImages opuestas de manera simultánea (**Rothenberg**)

Supone la voluntad de moverse en un Space que deja de estar dominado por antítesis insalvables o Contradictions definitivas. Es evidente que una Diversity Experience y un saber amplio pueden ser una buena base para la conectividad, pero es igualmente evidente que la simple acumulación no garantiza nada. Tambien permite concebir como proyecto ideal a la CreativePerson marcada por Trends a manejar con Flex las antítesis involucradas en su Experience de vida, de modo que las habituales exclusiones entre Fantasy y lógica, ConvergentThinking y DivergentThinking, cognición y Emotion, Rational e irracionalidad, individuo (Person) y PersonGroup, Past, Now y Future, puedan ser enfrentadas sin anular ninguno de los extremos. En esta óptica cada elemento es concebido como parte de un continuo. Se pasa de una PointOfView lineal a una perspectiva *múltiple y simultánea*. De las exclusiones a la integración (Integrate) y la profundidad. Al enfatizar en la conectividad la Rupture queda incorporada sin restarle valor protagónico, pero como parte de una unidad mayor (Whole?). Tradición e Innovation, conservación y Change, Order y Chaos, razón y razonabilidad, no se definen en Planes independientes y excluyentes. No son posibilidades alternativas, sino *momentos de un continuo* que admiten diferentes Meaning e Interrelationship. La originalidad Creative siempre implica un desaprendizaje y un reaprendizaje (*LearningFactor,* KnowledgeAction), un *Undo* y un *Redo*

53.6. AnalyticalThinking

Inherit from CriticalThinking
"Creativity"

Analysis of Analytical Thinking: Logical, systematic, evaluative thinking, with a particular emphasis on examining a Whole by breaking it down into its DaliComponents or parts. Particularly important and useful during CPSMethodConvergentPhase. (Isakson et al., 1994, Index)

Analytical Ability: Ability to Solve Analogy and other kinds of induction Problems. (Sternberg, 1999)

Analytical Generation: A category of Tools used to generate options by breaking a problem, Question or issue into its basic elements or sub-Parts and using these three parameters as a starting place to generate further options. (Isakson et al, 1994, Index)

Critical AnalyticalThinking is traditionally considered to benefit from sharply Focused Attention. The Consciousness and Analytical nature of the Focused state of mind is most straightforwardly achieved through adherence to a Step-by-step instructional Procedure. First try to Focus on their work in some way and apply a set of general Rules (Guidelines) to consider the different Aspects of a Problem. One of the most direct Ways may be Relaxation. Another Approach employed was based on a Task involving a changing Randomly Stimulus that helped the Participant move away from previous DaliAssociations for a particular MentalImage and find new ones, possibly by considering the Problem in another Context

53.7. Thought

Inherit from ProtoIdea
"Creativity"

an idea or opinion produced by thinking or occurring suddenly in the mind. A thought, on the contrary of Idea, is an idea that is the result of meditation, reasoning, or some other intellectual activity (: she hadn't given much thought to the possibility of losing).

Ver tambien Think

Referencias:
PhraseGame, Flexibilidad de pensamiento
ThoughtRegistry
AttributeListing, pensar en formas de cambiarlo o mejorarlo (de que forma ? por que tiene que ser asi?). Realizar un esfuerzo para mantener un pensamiento fluido y flexible (cantidad y variedad)

Relacionados: Alternative, Problem, *DaliList*, Attention, PointOfView, DaliWord, Product, Relationship, Isolate, Verbal, Perception, Answer, Similar

Notas de lectura:

Our thought, too, is a process, and it requires Attention, otherwise it's going to go wrong: Dialogue is really aimed at going into the whole thought process and changing the way the thought process occurs collectively (D.**Bohm**). **Bohm** stressed that thought creates structures and then pretends they are objective realities independent of thought. Thus our "objective reality" is largely a construct of thought, and not recognizing this leads us to endless circles of self-deception. We are using the word "thought" here to signify not only the products ofour conscious intellect but also our Feelings, emotions, intentions and desires. For this reason, Bohm felt that it is vital to go beyond thought, for which Meditation (Relax) is one possible path: It transforms Consciousness

Otl Aicher - La crisis de la **modernidad** radica en la disposición a reemplazar el pensamiento y los Criteria prácticos (Practice) por una visión estética (AestheticValue). El pensamiento sólo puede soportarse si la cabeza participa también de las teorías de moda que aparecen a diario, del consumo *posmoderno* de tesis frescas

53.8. NegativeThought

Inherit from Thought
"Creativity"

negatives: Negative qualities

Referencias:
TicToc, anotar pensamientos negativos que impiden los objetivos
ColorJacuzzi, Limpiar la mente de pensamientos negativos

53.9. Reflection

Inherit from Thought
"Creativity"

serious thought or consideration

53.10. AspectThinking

Inherit from Thinking
"Creativity"

La reflexion que distingue y vincula los varios Aspects de un Subject deteniendose morosamente en cada detalle conceptual o empirico, integrandolo con algunos otros.

Mis Notas

Separation of concern de la definicion de DaliProcess:
- separacion del Essence del full Contents
- Select solo lo que deseo (sin desseleccionar items Practice)
- PointOfView de User y de Author (Manufacturer)

53.11. Idea

Inherit from ProtoIdea
"Creativity"

Refer to something visualized (| the idea of a joyous family outing), or to something that is the product of the Imagination (| a great idea for raising money).

ideas: related Ideas

Ver tambien:
IdeaQuota
IdeaRegistry
IdeaClassification
IdeaMatrix
IdeaClassificator
Juxtapose al azar de ideas
Repository, pueden conducir a ideas nuevas
IdeaBox, Forma de combinar los parametros de un problema en ideas nuevas
HallOfFame,tomese entre cinco y diez minutos para tener ideas nuevas. Si no produce nada significativo, seleccione otra cita o acuda a otro consejero
Sketcher, la concepcion grafica es complementaria a la concepcion verbal y puede ayudar a reunir nuevas ideas
ActiveThinking, nuevos patrones de informacion lo que da origen a ideas nuevas
Adapt, Cuando coloca cualquier objeto en un contexto nuevo, su imaginacion puede estimular ideas nuevas
utilizarlo-Put- para otros usos, Preguntar sobre que otros destinos/usos
Connection
DaliPattern
Principios basicos del Brainstorming, Es mucho mas facil ir elaborando sobre las ideas que seguir creando ideas nuevas

Notas de lecturas:

An Idea expresses, describes, and makes a CreativeAct historical. Unlike natural resources, ideas, resulting from human creativity, are fully exploitable but not exhaustible

In its simplest form the ideas is the basic building block of Solution, CreativeAct and Innovation.
The experience of a paper's *A Product Design Studio for Nondesigners: Teaching Innovation to Nondesigners* author James Kaufman, has led to the belief that ideas in the mind are nothing, an idea that is spoken are transient, an idea that is written is fixed, and an idea that is Visualized is salient.

53.12. AnalogicalThinking

Inherit from CreativeThinking
"Creativity"

The cognitive process of relating some characteristics (Attribute) between two or more things, which may be unrelated

Notas de lecturas:

Model: Analogical reasoning is a ubiquitous process playing a pivotal role in many disparate cognitive processes from Induction, through Metaphor interpretation, to CreativeAct. Analogical reasoning is divided into a number of successive *AnalogicalThinkingPhases*. The output of each iteration is some new Interpretation (Meaning Description) of the Problem Domain, but may prove to be one with no discernible advantage over previous interpretations

53.13. CreativeEnvironment

Inherit from Surroundings
"Creativity"

The physical , social, and cultural environment in which CreativeAct occurs. Creative environments may involve nested environment, for example, a research laboratory nested within a research institute, nested within a university, nested within a particular state or union, nested within a particular time in history. A creative environment is one of three basic elements in a *CreativeEcosystem*. (Creativity Encyclopedia, 1999)

Relacionados: Domain, Field, *OrganizationalFactor*

Nota de lectura:

CreativeAct y CreativeOutcomes son el resultado del CreativeEnvironment inherente al trabajo: las CreativePerson son Creative porque se espera y se requiere que lo sean. Esto implica que es conveniente cambiar los Requirements del trabajo antes que el diseño del puesto. Puede hacerse mediante el establecimiento de Goals y Constraints que a su vez desencadenan los PrecursorFactor en el Workplace

Ring-fence your most Creative DaliTime

Because early creative ideas are often seen as insignificant and untested change, narrowly Rational organizations weed them out before they have a chance to thrive (). In such an environment, isolated employees rarely follow their **intrinsic** Motivation to "misbehave" creatively anyway, but when they do seize the creative moment, swift retribution forestalls any further autonomous and Original actions

Nota Advertising
Koslow, Sasser and Riordan's (2006) finding that clients who are not open to exploring ideas get much less CreativeAdvertising they sought supports this context of Passion. (*MotivationFactor*) Following **Amabile**'s (1996) situational approach to creativity, a negative environment created by a close-minded client may lead to what is perceived as a demotivating situation. Such a context leaves no room to Explore interesting, yet unappreciated, Creative directions that may later succeed and bear fruit

Nota de tecnología

COSTART: The question of what is an 'environment' perhaps is not so straightforward. In Candy's and Edmonds' book, an environment is the context in which creative activity takes place, and since we do not know precisely what creativity or context is, we cannot say precisely what an environment is and for whom. Instead we should ask what might constitute Aspects of an environment for someone, constructing an individual's environment in terms of these aspects and their qualities. We can say subjectively, for instance, that an individual's creative environment might involve these aspects:- minds (maybe just the individual's MindActivity)- Artifacts- Activity- everything else (which I shall call the Situation). The point is that rather than phrasing the problem or solution in a loosely-decan phrase them in terms of qualities of minds, artefacts and activities and *let each individual (*CreativePerson*) construct their situation* (and hence complete environment) to suit, which may be what they do anyway. People who design creativity support technology should pay attention all aspects of a creative environment, but their design focus is on the Artifacts aspect, and how those artefacts interact with the activities aspect (because every artefact has related activities). This means that it is not the goal of tools researchers to design minds or situations that would be a task for environmental psychologists, if anyone

53.14. DivergentThinkingRule

Inherit from ThinkingRule
"Creativity"

Some of the rules for divergent thinking are:
· Imagination, reframe and see Issues from different PointOfView
· Defer judgement (criticism or negativity kills the divergent process), be open to new Experiences
· Quantity breeds quality, to have good ideas you need lots of ideas
· Hitchhiking is permitted, in this way a synergetic effect can be achieved
· Combine and Modify ideas, in this way you can Create many ideas
· Think in pictures, to create FutureScenarios you can even simulate potential solutions
· Stretch the ideas, imagine ideas beyond normal Limits, and
· Do not be afraid to break Paradigms, avoid destructive criticism, and to add value to the challenged Concept.

53.15. PerceptualCycle

Inherit from Cycle
"Creativity"

Niesser - emphasized that Perception was a directed process, taking place over time. As such the subject's explorations and anticipations should be considered part of perception. Perception is a skillful activity that depends upon preexisting structures (called schemata) which direct perceptual activity and which are modified as the process occurs. The model incorporates the view that perception is testing and confirming hypotheses

Explore sample Objects
Objects modifies **Schema**
Schema directs Explore

The **object** in the perceptual cycle is the real-world in space and time as it presents itself in the present Situation. The information in the Surroundings is structured and is sampled through exploration and modifies the schemata accordingly.

Schema. A schema is that portion of the entire perceptual cycle which is internal to the perceiver, modifiable by experience, and somehow specific to what is being perceived. The schema accepts information as it becomes available at sensory surfaces and is changed by that information; it directs movements

Exploration takes place upon the directions of the schemata, and, through movement, samples information from the environment. Perception is thus a skill and a kind of doing

The general explanatory principle for acquisition of knowledge of the possible and impossible relies on Neissers perceptual cycle. As Neisser pointed out, schemata are anticipatory structures. They can anticipate (e.g., through imagery) and direct exploration and attention towards certain objects, and not others. The anticipatory nature of exploration allows for Surprises, as when the anticipated is not found, or found in ways dissimilar to the anticipated. In this way, schemata are anticipatory, but also constantly being tested against Reality ' a test that modifies the schemata

53.16. SixHatsThinking

Inherit from ParallelThinking
"Creativity"

Six Thinking Hats -- Six hats which are used to metaphorically signify the type of thinking used by the wearer:
1 White hat thinking; Facts, figures, information needs and gaps.
2 Red hat thinking; intuition, Feelings and Emotions.
3 Black hat thinking; judgment and caution (Judge)
4 Yellow hat thinking; logical Positive. (Rational)
5 Green hat thinking; creativity, Alternatives, proposals, what is interesting,
provocations (Stimulus) and Changes.
6 Blue hat thinking; overview or DaliProcess control

Each hat represents one Thinking Stage. These stages ('hats') do not follow any particular order nor do they all have to be used during one Meeting or ProblemSolvingSession. The order of the hats may be arranged differently for every session, depending on the Situation at hand. In terms of phases, both divergent and convergent thinking are present throughout the six hats. The white, green, and red hats skew more divergently, while the black hat deals specifically with convergent thinking and the yellow hat equally shares both divergent and convergent thinking. Since the blue hat is in essence the process control, it must balance both DivergentThinking and ConvergentThinking. Depending on each individual session, one may oscillate between divergent and convergent thinking under any of the hats

Ver *ParallelThinkingMethod*

Nota: Six Hats, on the other hand than LateralThinking, is an excellent thinking organizer and extremely beneficial and user-friendly

53.17. Concept

Inherit from Notion
"Creativity"

an abstract idea; a general notion. A widely held idea of what something is or should be is a concept (: the concept of loyalty was beyond him). An idea or invention to help sell or publicize a commodity (see *AdvertisingConcept*)

Referencias:
MindMap, agrupar conceptos permite poner a prueba las asociaciones y detectar informacion que falta
RandomStimulator, Forzar una conexion entre dos conceptos desiguales y distintos para crear una nueva idea
IdeaIncubator, volver a la mente menos frenetica y mas capaz de manejar conceptos
Adapt, En que contextos diferentes puedo colocar mi concepto?
Analogy, combinar palabras, conceptos y asunciones con objetos y acontecimientos aparentemente irrelevantes
ColorQuality, ser mas intuitivo y necesite ideas/conceptos nuevos

Notas de lectura:

In conceptual Thinking, the general (Classification) must be seen in the concrete individual (Instance), but the individual must also be specified beyond the general. As such, concepts are connected to concrete individuals, and do not exist independently thereof.

Barsalou - Perceptual symbols result from an extraction process that selects a subset of a perceptual state and stores it as a DaliSymbol. This means that the form of the symbol resembles the perceptual state to which it refers, and that the Similarity among different perceptual symbols to one another is informative about the similarity of their referents... Having a **concept** is having the ability to simulate its referents competently in their absence. **Mammen** and **Barsalou**, link concepts to sets of individuals (Instance), rather than being transduced or abstracted from them. A view of concepts *and* Category is necessary for Simulations (CreativeImagination) and Thinking to remain grounded in CreativeAct. By grounding concepts in categories of individuals, and arguing that having concepts means having the ability to simulate its referents and Variations thereof competently in their absence, it is possible to produce novel variations from the very same knowledge structures that adequately reflect objective reality. Here concepts exists as not only knowledge of what is, but also anticipatory knowledge of what could be, and could not be (Impossible). Variations can then be simulated (recombined, viewed under changed properties or changed circumstances) while remaining grounded in (sets of) real world individuals or events. Such Implicit structuring in concepts is one way we represent the possibilities and impossibilities of the world. By drawing on this (probably largely TacitKnowledge) knowledge of what is possible and impossible for both concepts, Events and individuals, we can generate novel (Original) Variations. Questions such as can be asked:
Is it Possible for concept X to have Attribute Y?
Is it Impossible for concept X to have property Y?
Is it Unknown whether concept X can have property Y?

Any elements and Structures in a Domain that we need to model (FeaturesModelling). Instances of concepts, on the other hand of object-oriented objects, do not have any predefined Semantics. We can think of concepts as 'reference points' in the brain for Classifying phenomena. A concepts stands for a class of phenomena. Of course, it is important to give Names to relevant concepts, so that we can talk about them without having to list all their properties (Feature). Concepts are inherently Subjective: their information contents depends not only on the Person, but also on DaliTime, Context, and other Factors

53.18. FreeAssociationThinking

Inherit from DivergentThinking
"Creativity"

Thinking by free DaliAssociations

Association (free): The Unconscious can be made Consciousness through DaliAssociation of Thoughts. (Dacey, 1989, Index)

53.19. CreativePersonStyle

Inherit from Style
"Creativity"

Adaptor/Innovative: The general term used to indicate that a CreativePerson prefers an Adaptive creativity Style. In discussions of creativity style, this is often further

summarized by use of the letter 'A' (compared with 'I' or a person who prefers an Innovative style). (Isakson et al., 1994, Index)

We can state:
1. Art (*PioneerCreativeStyle*) is at it's end and new technological break-troughs are not to be expected,
2. Business (*PirateCreativeStyle*) and science kill creativity by the nature of their game and
3. Passion is an essential component of creativity.

53.20. VisualThinking

Inherit from CreativeThinking
"Creativity"

Drawing and visual thinking -- While much of thinking is based on left brain activity, but the Visual right brain can be used to Visualize and Solve Problems if a visual language is created.

Referencias:
Ideatoons Obtener ideas utilizando simbolos abstractos en lugar de palabras

53.21. ThinkingRule

Inherit from Guidelines
"Creativity"

guidelines for doing specific types of Thinking

53.22. Conception

Inherit from Concept
"Creativity"

a conception is a concept that is held by a person or small group and that is often colored by imagination and feeling (| her conception of marriage as a romantic ideal).

name: marriage conception
description: marriage as a romantic ideal
meaning: romantic ideal
something: marriage
feeling: love

53.23. DivergentThinking

Inherit from CreativeThinking
"Creativity"

divergent thinking involves creative generation of multiple Answers to a ProblemSet

Divergent (Also Diverging, Diverge, or Divergent Thinking): Generating many possible responses, ideas, options, or Alternative in response to an open-ended Question, Task, or Challenge. Often used casually as equivalent to CreativeThinking. (Isakson et al., 1994, Index)

Divergent Thinking Variables: (Ideational):

-Fluency: ability associated with producing many ideas (Quantity),
-Flexible associated with producing varied ideas, emphasizes examining a Situation from different or varied perspectives or PointOfView, and
-Originality: associated with producing unique, novel, or unusual (Original) Outcomes which are statistically infrequent in relation to an appropriate comparison sample or group.

Notas de lectura:

Ladder of Abstraction: A DivergentThinking technique used for generating many, varied and unusual ProblemStatements. Asking 'Why?' produces more Global or general statements, while asking 'How?' produces more specific and Concrete statements. (Isakson et al., 1994, Index)

los términos "pensamiento creativo" y "pensamiento divergente" no son sinónimos, pues el CreativeProcess no se opone a la lógica y al ConvergentThinking, sino que a menudo se complementa con ellos

Para **Guilford** el pensamiento divergente se desarrolla en un universo que no reconoce Limits ni exclusiones. De acuerdo a la definición de Paul **Torrance**, divergencia equivale a mirar desde distintas PointOfView, buscar siempre más de una Answer, desarticular Schemes rígidos, no apoyarse en suposiciones únicas y previas; es decir, ensayar, establecer nuevas DaliAssociations, Select de modo no usual, establecer reestructuraciones (Structure) sobre lo aparentemente insólito o inútil, lanzarse por caminos inesperados, tantear para producir algo nuevo o desconocido

El pensamiento divergente equivale a mirar desde distintas PointOfView. Es por sobre todo un pensamiento que no se restringe a un Plane único, sino que se mueve en planos múltiples y simultáneos. Característicamente Search más de una Answer frente a un Challenge o problema. Actúa removiendo supuestos, desarticulando Schemes, Flexibilizando posiciones y produciendo nuevas Connections. Es un pensamiento que Explore, ensaya, abre caminos y se mueve en un Worlds sin Limits, frecuentemente hacia lo insólito (Surprise) y Original. La divergencia es un aspecto medular del CreativeProcess, sin embargo, la propia definición de creatividad, en cuanto incluye la idea de alcanzar un Result, requiere del ConvergentThinking. Efectivamente, el movimiento divergente nos ayuda a producir discontinuidad, escapar de las Perception habituales y generar nuevas Relationships, pero eso no es todo. El pensamiento convergente, con sus diferencias, se vincula igualmente con la creatividad en la medida en que representa la capacidad de ordenar las Alternative abiertas, discriminar, Evaluate y hacer elecciones (Choose)

Nota Advertising
Creativity in *Advertising* frequently involves methods that encourage the generation of a large number of *Advertisement* Concepts on the assumption that the rewards of producing a large number of ideas (Quantity) will outweigh the costs (*CostFactor*). The generation of new ideas in this manner tends to be highly unformalized and unsystematic. Often, such methods are based on the divergent thinking approach (e.g., focus groups, free association, and other projective techniques) whereby judgment is suspended and ideas emerge by associative thinking (FreeAssociationThinking) in a 'limitation free' environment. However, even in a divergent thinking context certain

patterns of creativity may emerge (*CreativityTemplate*). Such patterns will be more stable and less transient than the abundance of random ideas that emerge in the process of associative thinking.

Comparing this theory from the 1950s with the current literature of today, you will find there is no correlation between high scores in divergent thinking and real-life CreativeOutcome 'most psychologists agree that divergent thinking is not the same as creativity'

53.24. CreativeAgenda

Inherit from Agenda
"Creativity"

constellation of cognitive processes (CreativeProcess) that are used in approaching or solving (Solve) a particular Task, along with the degree to which they are engaged. For example, whereas one individual might choose a particular cognitive agenda or strategy in service of engaging in a creative task (CreativeAct), another might choose an entirely different Approach.

53.25. CreativityParadox

Inherit from Paradox
"Creativity"

La CreativeAct siempre supone alguna clase de paradoja en su génesis y en su manifestación. En primer lugar, la personalidad del CreativePerson es profundamente paradojal. En segundo lugar, la dialéctica del proceso creador (DialecticThinking) es tal que también presenta rasgos paradojales: supone al mismo tiempo disciplina y soltura, rigor y hedonismo, Planning y Randomly, introversión y extraversión, una cuota óptima de egocentrismo y, al mismo tiempo, una inclinación alocéntrica suficiente como para pensar en el prójimo que se beneficiará con la creación o la sancionará como un aporte. En tercer lugar, el producto creado es en sí mismo otra fuente de paradojas: suele imponerse por sí solo, por su propia calidad y su evidente autotelia, pero también está abierto a sus receptores y hasta demanda su participación y su acogida; según cómo se lo considere, resulta simple y Complex a la vez; inconcebible sin alguna clase de Analogy con lo preexistente, parece sin embargo borrar todo Product previo y exigir que se lo reconozca como una superación de los precedentes; descendiente de una larga estirpe de creaciones previas, reniega de ella para rendirle honor en un nivel superior, es decir, imponiendo su novedad, tal como sus precedentes lo hicieron antes de envejecer. Por último, las relaciones entre el Surroundings y la creatividad suelen ser también ultra paradojales: el sistema social y la Culture requieren de los creadores y sus productos para mantenerse y desarrollarse, pero suelen desconocerlos y hasta desdeñarlos; a su vez, los creadores parecen requerir esta indiferencia para templarse y así poner a prueba no sólo su inventiva, sino también su perseverancia y la fe en sus propias intuiciones e inclinaciones (AutoAffirmation). **Landau** piensa que esas contradicciones, que están en, los supuestos de la creatividad, *pueden eliminarse* mediante la división fásica del InspiredApproach, ya que en cada fase del proceso creativo el individuo necesita de otras facultades y supuestos

53.26. JanusianThinking

Inherit from CreativeThinking
"Creativity"

Janusian thinking is presented as a logic of creativity that can be described and managed. "Janusian" refers to the Roman god Janus, who was depicted with 2 faces looking simultaneously in opposite directions. Janusian thinking involves the emotive mental resolution of apparent opposite or contradictory (Contradiction) ideas or concepts. Such thinking differs from DialecticThinking because it involves processes of simultaneous reconciliation rather than sequential resolutions.

JanusianApproach is found in many *Advertisement*s and might be the cornerstone of the *AdvertisingCreativeProcess*. Janusian thinking is an important way of creatively approaching problems in advertising, and it helps to define the elusive process of advertising "creativity." It provides a particular perspective of the creative process and offers a method of generating and evaluating particular executions.

53.27. SubjectiveThought

Inherit from Thought
"Creativity"

Ver TicToc, Subjective

subjectives: Subjective qualities

53.28. CreativeThinking

Inherit from Thinking
"Creativity"

The process of generating Ideas, which frequently emphasizes fluency, flexibility, originality and elaboration in thinking. Treffinger & Isakson (1992) defined creative thinking as 'Making and expressing meaningful nee Connections; it is a process in which we perceive Gaps, Paradox, Challenges, Concerns, or Opportunity; and then think of many possibilities; Think and Experience various Ways, with different PointOfView; think of varied and unusual possibilities; and extend and elaborate Alternatives.' (Isakson et al., 1994, Index)

Los procesos cognitivos pueden bastar para que una persona sea Creative una o dos veces en un punto u otro de su vida. Pero no bastan para que una persona sea creativa a lo largo de su vida o incluso durante un período de tiempo de la amplitud que se quiera. Según la teoría triárquica postulada por **Sternberg** la inteligencia tiene tres partes y cada una de ellas participa activamente en la creatividad. La parte sintética (Synthesis) que permite definir Problems y proponer Ideas, la parte analítica (Analysis) que permite reconocer ideas, estructurarlas (Manipulate), asignarles recursos y evaluarlas (Evaluate), y la parte práctica relacionada con la capacidad de presentar ideas frente a otras personas (*SocialInteraction*) y realizarlas (Innovation). En este modelo sólo las dos primeras partes están dentro de un dominio intelectual, en tanto que la tercera supone Attitudes y rasgos de personalidad (CreativePersonConduct). Una persona puede ser capaz de Select, codificar (Meaning), comparar (Comparable), Analyze o procesar información, cuando enfrenta un Problem, pero nada de eso garantiza que pondrá en acción sus ideas (Innovative)

The creative cognition approach is appealing in that it rejects the idea that 'extraordinar y forms of creativity are the products of minds that operate according to principles that are fundamentally different than those associated with normative cognition' (Ward, Smith, and **Finke** 1999, 191). As such, creative and noncreative thinking can be conceptualized along a continuum with no solid boundar y delineating the two. Geneplore model suggests that there are two key
cognitive inputs involved in such a construction: GenerativePhase and ExplorativePhase

Christensen - Creativity theories generally suggest that CreativeThinking involve both generative and analytical (sometimes called DivergentThinking and ConvergentThinking) processes. Research in creativity has traditionally mainly occupied itself with explaining the processes by which novelty arise, while ignoring the problems of how Structure and elements are Transformed, and where they came from in the first place (Geneplore)

The creative thinking skills of *Advertising* creatives, which is only now beginning to be seriously studied. For example, **Goldenberg, Mazurky and Solomon** (1999) CreativityTemplateApproach can improve creatives output, but this only begs the more interesting question like: If creativity thinking Techniques are so great, why aren't they used more in *Agency*? Can one be too Expert at creative thinking? Are great creative thinkers born or made? (*MotivationFactor*)

Notas de lecturas

The implied theory behind **Wallas**' model -- that creative thinking is a subconscious process that cannot be directed, and that creative and AnalyticalThinking are complementary (see for example the PreparationStage and VerificationStages) -- is reflected to varying degrees in other models of creativity

53.29. SystemThinking

Inherit from Thinking
"Creativity"

helps you understand how purposeful Systems Function. Systems thinking helps you Focus on dynamic Wholes and how DaliComponents interact. Then when Problems occur you can Change the thinking that caused the problems in the first place. The aim is to generate Alternatives. Systems vs. Linear Thinking. Addressing a problem with sequential, straightline thinking, such as "Sales are down; promote sales, . Collaborative Inquiry. Systems problems are most productively addressed in Dialogue with people of diverse PointOfViews. Sharing perspectives with others can enrich clear thinking of the issue and potential Alternatives. The idea is not to debate; thinking with others is mutual inquiry, a conversation, a Dialogue without ego. The Goal is to bring together multiple PointOfView into a coherent Whole

- System. A network of interacting elements that work together to carry out an objective, purpose, or intention
- Input. People with their ideas, reasoning skills and talents plus money, material, equipment, information, work space, and such environmental resources as clean air, water, the Internet, roads, and power
- Processing Capacity. The system's ability to transform inputs to desired Products, Services, and knowledge (DaliProcess)
- Output (Outcome). What the system delivers that becomes the input to other systems or that is recycled to the Surroundings
- Feedback. Information about how well outputs match intentions
- Control. The system's ability to sense deviations from desired output and to act on this feedback to minimize such digressions

MindMap is an example for practicing the mental art of SystemThinking

In Business, wouldn't it be nice if someone were able to see how a business works as an integrative Whole? It wants to make profit, instead of thinking in terms of divisions new Products, sales, *Advertising*

Concepts
SystemStructure Influences Behavior (Conduct)

Interrelationship
Dynamic (DynamicSystem) vs. Detail Complexity

Tools
Feedback Reinforcing & Balancing Feedback
System *Delay*s
SystemArchetypes

53.30. ActiveThinking

Inherit from CreativeThinking
"Creativity"

Ser capaz de examinar la misma informacion que todos los demas ven, y organizarla en un DaliPattern nuevo y diferente.Es la formacion y el uso de nuevos patrones de informacion lo que da origen a Ideas nuevas. Un pensador activo esta constantemente transformando la informacion en nuevas ideas. Puede inventarse el propio CreativeProcess para utilizar CreativeToys. Una Guidelines a seguir es no considerar la primera Answer como la mejor, hay que intentar varios caminos para descubrir: es bueno utilizar varias técnicas creativas para cultivar una actitud Creative, esto dará profundidad a la creatividad (CreativeAct)

53.31. GeneploreCognitiveProcess

Inherit from Thinking
"Creativity"

These processes, which do not produce CreativeOutcomes in isolation, give rise to creativity ideas (PrecursorFactor) when iterated in a Cycle of generation and exploration (Geneplore)

perceptual (Perception) and physical actions (Practice) play a central role to initiate and control cognitive processing.

53.32. ObjectiveThought

Inherit from Thought
"Creativity"

Ver TicToc, Objective

objectives: Objective qualities

53.33. CriticalThinking

Inherit from Thinking
"Creativity"

The use of cognitive skills or strategies that increase the probability of a desirable Outcome. Identify central issues and assumptions in an argument, recognize important Relationships, make correct inferences from data, deduce conclusions from information or data provided, interpret whether conclusions are warranted on the basis of the data given, and evaluate evidence or authority. Skills include:

1. Distinguishing between verifiable Facts and value claims
2. Distinguishing relevant from irrelevant information, claims, and reasons
3. Determining factual accuracy of a statement
4. Determining credibility of a source
5. Identifying ambiguous claims or arguments
6. Identifying unstated Assumptions
7. Detecting bias
8. Identifying logical fallacies
9. Recognizing logical inconsistencies in a line of reasoning
10. Determining the strength of an argument or claim

Elements of reasoning consist of seven components that help guide the reasoning process. These components include the purpose of the thinking or the Question at hand, information and/or facts about the question, assumptions made about the question, interpretation of the facts and data collected, theories and Concepts related to the question, and inclusion of other PointOfView. Finally, an assessment of the conclusions is drawn with emphasis on implications and consequences of the decisions reached as a result of the thinking process

«Las Solution definitivas a los Problem son Rational; el DaliProcess de encontrarlos no lo es»

Critical thinking (sub term found under Thinking): The process of analyzing (Analyze), refining, developing, or Selecting ideas, including categorizing (Classify), comparing and contrasting, examining arguments and Assumptions, reaching and evaluating inferences and deductions, setting priorities (Priority), and making Choices or decisions. (CBIR, 1999)

'Light' Convergence: An informal expression describing the critical thinking required to narrow options such as applying the *Hit*s or *HotSpots* techniques. (Isakson et al., 1994, Index)

Uno puede decir que actua con Rational, cuando (PAENZA):
- Think cuidadosamente antes de actuar
- es consciente de sus Goals y preferencias
- conoce sus limitaciones (Weakness, Limit)
- sabe cuales son las Constraints que impone el Context
- estima que va a hacer el oponente de acuerdo con lo que uno cree que son sus virtudes (Strength) y flaquezas (Weakness)
- elige calculadamente como actuar para conseguir lo mejor de acuerdo con su Criteria

Durante el CreativeProcess la CreativePerson puede recurrir también a una tercera clase de pensamiento [los otros dos son ConvergentThinking y DivergentThinking]: la evaluación o pensamiento crítico. Se suele requerir esta tercera modalidad del pensar en las fases finales de abordaje de un Problem, a la hora de Select las Alternative de Solution. Sin embargo, el pensamiento crítico es a menudo necesario mucho antes, pues un primer abordaje del problema casi siempre nos revela que éste está mal planteado y que necesita una redefinición. De hecho, muchas soluciones genuinamente originales sólo han sido posibles después de reformular o redefinir el problema

En ausencia de un impulso Critico no se cultiva lo Creative, por esa razón es dudoso que pueda separarse con tanta propiedad el pensamiento crítico del CreativeThinking

53.34. DialecticThinking

Inherit from CreativeThinking
"Creativity"

The dictionary describes dialectic thinking as juxtaposing (Juxtapose) contradictory Ideas and seeking to resolve their conflicts. Think of bringing together opposites and overcoming what appear to be irreconcilable differences. It is in the resolving of the conflicts that creativity happens. To integrate opposites requires moving from linear logic (sequential reasoning) to more creative thinking.
Dialectic thinking involves three steps:
1. A premise is presented: the thesis
2. An opposing premise is identified: the antithesis
3. The effort to reconcile both premises'the synthesis'stimulates creative ideas

Nota de lectura:

Ogilvy (1979) has argued that a polar opposition between individualism and collectivism leads to a *dialectical* process: "the pursuit of each extreme toward its own negation, its autonomous generation of the need for its own opposite"

Dialectical Thinking: 'A specific form of postformal reasoning that involves the coordination or integration of contradictory (Paradox) views or frames of reference (PointOfView).' (Creativity Encyclopedia, 1999)

Dialectical Reasoning: 'Practice of weighing and reconciling juxtaposed or contradictory arguments for the purpose of arriving at the truth.' (Creativity Encyclopedia, 1999)

53.35. Notion

Inherit from ProtoIdea
"Creativity"

A notion is a vague or capricious idea, often without any sound basis... a vague awareness or understanding of the nature of something

meaning: the uncertain, indefinite, or unclear character or meaning of something

54. "Artifacts"

54.1. RequirementsSpecification

Inherit from Document
"Artifacts"

a Requirements specification document

Nota de lectura
Collaborative Design, Sweden
Requirement specifications and systems descriptions based on information from interviews were not very successful. Improvements came when we made joint visits to interesting plants, trade shows, and vendors and had discussions with other Users; when we dedicated considerably more time to Learning from each other, designers from graphics workers and graphics workers from Designers; when we started to use **design-by-doing** Methods and descriptions such as Mockups and work organization Games; and when we started to understand and use traditional tools as a design ideal for computer-based tools

54.2. Introduction

Inherit from Section
"Artifacts"

an explanatory section at the beginning of a Book, report, etc

una subclase podria llegar a ser MusicIntroduction (a preliminary section in a piece of music, often thematically different from the main section)

54.3. Annotation

Inherit from Metacomment
"Artifacts"

annotating the content of an element

a note of explanation or comment added to a Texts or Diagram

54.4. Programm

Inherit from Plan
"Artifacts"

planned series of future Events, items, or performances

Referencias:
ChallengeProgram, fijando un programa de accion
ProblemAnalyzer
Reorder/Reverse, Cambiar la programacion?
FeedbackQuestionCategory, Que programas especiales de marketing puede Ud. imaginar?

54.5. Document

Inherit from Artifact
"Artifacts"

superclase de los documentos

54.6. MeetingsMaterial

Inherit from Contents
"Artifacts"

contenido de Meetings para realizar ContentAnalysis

54.7. BoundaryObject

Inherit from CreativeArtifact
"Artifacts"
labels: Bibliography: **Turner G. Supportive Methodology and Technology for Creating Interactive Art** Bibliography: **Fischer, Gerhard and Jonathan Ostwald. (2003). Knowledge communication in design communities. In R. Bromme, F. Hesse and H. Spada (Eds.), Barriers and Biases in Computer-Mediated Knowledge Communication (1-32). Amsterdam: Kluwer Academic Publishers.** Author: **Star & Griesemer** Quote: **an issue that boundary object theory did not directly include**

physical object meaningful across individual Spaces, to communicate with (**Fischer, Gerhard and Jonathan Ostwald. (2003). Knowledge communication in design communities. In R. Bromme, F. Hesse and H. Spada (Eds.), Barriers and Biases in Computer-Mediated Knowledge Communication (1-32). Amsterdam: Kluwer Academic Publishers.**)

non-programming artists prefer to use shared language and boundary objects that are also meaningful in computing terms (**Turner G. Supportive Methodology and Technology for Creating Interactive Art**)

Cross the Boundary between multiple social Worlds. Boundary objects are structurally weak enough to inhabit and be used across multiple social worlds, but become structurally strong when used within individual social worlds. Successful boundary objects satisfy the informational requirements (Needs) of each of the social worlds they are used within; more successful boundary objects should satisfy more requirements from more social worlds. Mismatches between overlapping Meanings and Representations "become problems for Negotiation", requiring careful managing of boundary objects, their meanings and representations, and the Interfaces they provide between social worlds. The central Cooperative task of social worlds which share the same space but different perspectives is the translation of each others perspectives. Mismatches between overlapping Meanings and Representations become problems for Negotiation, requiring careful managing of boundary objects, their meanings and

representations, and the interfaces they provide between social worlds

The central Cooperative task of social worlds which share the same space but different perspectives is the Translation of each others perspectives

Used within, adapted to many of them "simultaneously" (**Star & Griesemer**, 1989, p. 408)

"Adapt to Local Needs" within social world but "maintain a common identity across sites" (Star, 1990, p. 46)

May vary in permeability, fixedness
Can be Abstract, Concrete, both, or in-between
Boundary objects play a critical role "in developing and maintaining coherence"
How well "information Artifacts" are fitted to the CommunityOfPractice that create and work with them

Types of Boundary Objects

Repository
Spaces
Abstractions

Trust **an issue that boundary object theory did not directly include**

54.8. Storyboard

Inherit from ComicBook
"Artifacts"

a large comic of the Film or some Section of the film produced beforehand to help film directors, cinematographers and Television commercial advertising Clients visualize the scenes and find potential Problems before they occur. Often storyboards include arrows or instructions that indicate movement. Are graphic organizers such as a series of illustrations or images displayed in sequence for the purpose of previsualizing a motion graphic or *InteractiveMedia* sequence.

Nota de lectura: Storyboarding -- Ideas are placed into storyboards and placed side to side such that Relationships and Connections become evident

Ver Storyboard Usage

54.9. Note

Inherit from DocumentArtifact
"Artifacts"

a brief record of Facts, topics, or Thoughts, written down as an aid to Memory

54.10. Artifact

Inherit from Outcome
"Artifacts"
labels: Bibliography: **Thomas H. Tecnologías para la inclusión social y políticas públicas en América Latina Grupo de Estudios Sociales de la Tecnología y la Innovación**

an object made by a human being, typically an item of cultural or historical interest

draft: a Boolean indicating if the object is draft or not
version: current version number
specification: optional object specification Document

Los Artifact son contingencias derivadas (*construídas*) de Conflict, Pressures, Negotiation, Convergencia entre actores y otros Artifact. La dinámica de la innovación (el proceso) involucra cambio tecnológico en co-construcción socio-técnica , constituída por patrones de relaciones tecno-económicas y socio-políticas. **Thomas H. Tecnologías para la inclusión social y políticas públicas en América Latina Grupo de Estudios Sociales de la Tecnología y la Innovación**

54.11. IdeaRegistrySection

Inherit from Section
"Artifacts"

Ejemplos de Sections del IdeaRegistry

- socios
- start-up
- factibilidad
- venta
- Service
- Opportunity
- marketing
- Product
- financiacion
- rentabilidad
- sustentabilidad
- interes/gusto
- necesidades del Client
- Competitors

54.12. Metacomment

Inherit from Comment

"Artifacts"

meta comments Writers uses as they constructs Documents. It do not directly relate to Document Contents but do pertain to the State of the Document and its Structure. Play and important role in *WritingProcess*

People can use spatial cues as meta-comments to help Understand the Contents of the text. Visual cues are common for reading (indentation, bold font for titles, etc.), but could also be used for writing

54.13. News

Inherit from Contents
"Artifacts"

mensajes de news (RSS,groups,etc) para realizar ContentAnalysis

54.14. Diagram

Inherit from DocumentArtifact
"Artifacts"

a simplified drawing showing the appearance, structure, or workings of something

Diagrams: Gives the outlines or general Features of an object, show the course, or Results.

54.15. Comment

Inherit from Texts
"Artifacts"

an explanatory note in a Book or other written text

Ver ReadingNotes.

54.16. Plan

Inherit from Document
"Artifacts"

a detailed proposal for doing or achieving something

goals: una ObjectiveList
planSchedule: cronograma
artifacts entregables

Referencias:
PhoenixQuestions, EL problema y El Plan
FutureScenario, planes alternativos (basados en acontecimientos probables e improbables)
Magnify, Que cambios pueden hacerse en los planes, en el proceso?
como llevar a la practica ideas que funcionan, planificacion
Imagination, producto de

Trialability: The plan can be experimented with;
(1) Can the plan be tried out or tested,
(2) Can the uncertainty be reduced,
(3) Can we begin with a few parts of the plan,
(4) How might others be encouraged to try out the plan, and
(5) Can the plan be modified by you or others? (Sternberg, 1999)

54.17. Emails

Inherit from Contents
"Artifacts"

mensajes de email para realizar ContentAnalysis

Nota de lectura: Email is a form of Communication that provide continuity

54.18. Sketching

Inherit from Drawing
"Artifacts"

a rough or unfinished drawing or painting, often made to assist in making a more finished picture

54.19. Book

Inherit from Document
"Artifacts"

Referencias:

ReadingNotes
PreviousSummary, Reseñar un libro o revista (de temas variados mejor) antes de leerlo

54.20. PlanSchedule

Inherit from Document
"Artifacts"

a plan for carrying out a process or procedure, giving lists of intended events and times

tasks: lista of Tasks
milestones: lista de *Milestone*

54.21. DaliParagraph

Inherit from Section
"Artifacts"

a distinct section of a Part of writing (DaliWord), usually dealing with a single theme and indicated by a new line, indentation, or numbering

54.22. Contents

Inherit from Section
"Artifacts"

the things that are held or included in something

The driving force underlying any application of CPSMethod

Guilford: Según este modelo, mientras más ricos sean los Contents con que el intelecto trabaja (Stimulus verbales y no verbales, sensoriales y simbólicos, etc.) y mientras más eficaces sean las operaciones (DaliAction) que el sujeto realiza con tales contenidos, mayores probabilidades hay de que su producción intelectual sea Creative

cuatro tipos de contenidos (figurales 'léase sensoriales', Semantic, simbólicos (DaliSymbol) y comportamentales-Conduct)

54.23. Section

Inherit from DocumentArtifact
"Artifacts"

any of the more or less distinct Parts into which something is or may be divided or from which it is made up. a relatively distinct part of a Book, newspaper, statute, or other Document

55. "Practices"

55.1. Collaborate

Inherit from Practice
"Practices"

work jointly on an activity, esp. to produce or Create something

55.2. Cooperate

Inherit from Collaborate
"Practices"

act jointly; work toward the **same** end (Goal ?)

Mis Notas

The key difference between these approaches to group work is that **cooperation** is more focused on working together to Create an end Product, while successful **collaboration** requires participants to share in the *process of knowledge* creation (Dillenbourg et al. 1996; Roschelle and Teasley 1995). In other words, cooperation can be achieved if all participants do their assigned parts separately and bring their results to the table; collaboration, in contrast, implies direct Interaction among individuals to produce a product and involves negotiations, discussions, and accommodating others PointOfView (Dialogue). According to Nelson (2008), cooperation is a protocol that allows you not to get in each other's ways as you work. He uses the example of an assembly line and reaches the conclusion that "a cooperative enterprise could in some way be done, as long as you had enough time or other resources, by a single person."

55.3. Persuasion

Inherit from InnovationGoodPractice
"Practices"

The way ideas are used is through a process of persuasion. Persuasion comprises of the following components:

> Persuasion = Communication + validation + Acceptance + Influence

Ver *InnovationProcessStage*, *PersuasionComponent*

55.4. SocialCreativeAct

Inherit from CreativeAct
"Practices"
labels: Author: **Arieti** Author: **Amabile** Author: **Woodman** Author: **Brunner** Author: **Bennis** Author: **Caretta** Author: **Biederman**

aparecen con fuerza los temas sociológicos (Society), antropológicos, comunicacionales y de pedagogía social (*SocialInteraction*) . Construcción social de la Reality, identidad y pertinencia Culture, rol del Estado, Communication Media, poder o sistemas políticos, son sólo algunos de los temas que debería abordar una sociocreatividad. (*Muy pocos creerían que un Beethoven habría surgido entre los esquimales en el siglo XII*)

José Joaquín **Brunner** propone considerar un conjunto típico de cualidades de la creatividad entendida como fenómeno social: Flexibilidad, capacidad de Innovation, horizontalidad y autorregulación. La horizontalidad, reconocida hoy como una propiedad de las organizaciones innovadoras, apreciada en una dimensión social, nos permite advertir críticamente los vicios de las sociedades industriales, caracterizadas por su centralismo, jerarquización y burocracia

Aceptando la importancia del ambiente social (SocialFactor), **Arieti** no está de acuerdo en minimizar los PrecursorFactor personales. Su enfoque se constituye a partir del cruce de estos dos tipos de variables. (*Difícil nos resulta creer que si no hubiese nacido Miguel Ángel, algún otro nos hubiese dado una experiencia estética como la que conocemos al ver la estatua de Moisés*)

Bennis, W., & Biederman: none of us is as smart as all of us
. The Renaissance scholar (who knows 'everything') does not exist anymore
- the individual, unaided human mind is limited
- the great individual -> the great PersonGroup/*Community*
. Distinct Domain of human knowledge exist
- of Critical importance: mutual appreciation, efforts to Understand each other, increase in socially shared cognition and Practice
. Exploit the 'symmetry of ignorance' as an Opportunity
- none of the stakeholders solving a Complex Problem can guarantee that their knowledge is superior or more complete compared to other people's knowledge
- to overcome the 'symmetry of ignorance' -> activate as much knowledge from as many stakeholders as poand shared understanding

the CreativeProcess is social, not just individual, and thus forms of organization are necessary; but elements of organization can and frequently do stifle creativity

Ejemplo **Caretta:** Integrating Individual and Social Creativity
- objective: the smooth integration of individual and social creativity; individual creativity drives social creativity, and social creativity triggers further individual creativity
- technological support for individual creativity: Personal Digital Assistants (PDAs)
- technological support for social creativity: SensingBoard

Team creativity is different from individual creativity. In general, group level creativity studies have often focused on the effect of leadership Style and cohesiveness between team Members.

Nota de lecturas
The social psychology models of creativity (**Amabile**, et al., 1996; **Woodman**, et al., 1993 - *AmabileCreativityFramework*) do not adequately address the notion that creative ideas emerge within the social milieu of the professional work environment (Workplace). Ver nota de InterpersonalCommunication

55.5. CreativeAct

Inherit from Activity
"Practices"
labels: Author: **Guilford** Author: **Goethe** Author: **Laurel** Author: **Rodríguez** Author: **Drevdah** Author: **Gardner** Author: **Simon** Author: **Christensen** Author: **Weisberg** Author: **Matussek** Author: **Suchman** Author: **Csikszentmihalyi** Author: **Landau** Author: **Koestler** Author: **Vygotsky** Author: **Bohm** Author: **Mednick** Author: **Hallman** Author: **Saint-Exupéry** Author: **Dabrowski** Author: **Wollschlager** Author: **Bartler** Author: **Mayer** Author: **Goleman** Author: **Nonaka**

El acto creativo consiste en 'ver' una Relationship nueva entre dos o más cosas que permita conseguir un Effect, Solve un Problem o producir un determinado Result

Activity que produce Creative Outcomes (CreativeOutcome). El subjeto sigue un CreativeProcess

Notas de lectura:

-El acto creativo se cumple con el principio de la doble génesis: lo creado nace primero en nuestra cabeza (MentalImage) y luego, a través de algún proceso mediador (CreativeProcess), aflora en la realidad. (creo que un paper meciona que no siempre se parte de la teoría sino tambien de la práctica)... diferenciar la creación del descubrimiento - NO SIEMPRE . Ver ActFirstFactor

-Antoine de **Saint-Exupéry** escribió en El Principito que 'no se ve bien sino con el corazón, lo esencial es invisible a los ojos' (Feeling). Quizás una de las tareas fundamentales de cualquier trabajo creativo (CreativeAct) consiste en destacar Aspects esenciales (Essence) buscados en el alma de las cosas.

-La creatividad es también una forma de relacionar que sirve como Guidelines para la interpretación (Interpret) de los Texts y DaliLanguages en los que se expresa: también la lectura es creativa (Reading). Creativity is a process utilized by Persons to create either a physical or an intellectual Product. Is a Quality possessed by Persons (DaliTrait) that enables them to generate novel Approaches in Situations, generally reflected in new and improved Solutions to Problems. **Advertising Creativity**: The ability to generate fresh, unique and appropriate Ideas to Solve Problems

- A change cannot be restricted to a single overall flash of *Insight*. Creativity has to be sustained. For example, it was shown how the artist has to work constantly from the Creative source in the GenerativeOrder. An artist does not have a creative vision and then apply it mechanically, in a sequential process by means of Rules, Techniques, and formulae. Rather, these latter Flow out of the sustained creative vision in a creative way

-creativity is 'any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one'. Producing a novel model that is useful to the Domain and Field in which it is applied is a CreativeAct. This act cannot be judged on the model alone. The field of which the person or group is a part must value it, and it must be novel

By their very nature, CreativeActs cannot be described in advance and this makes the modelling task somewhat challenging. (ver CreativePerson)

All CreativeActs include an element of Play

Brain and the CreativeAct: 'The DaliPattern underlying the Creative Act is the perceiving of a Situation or an idea in two self-consistent but habitually incompatible frames of reference. The event in which the two frames intersect, is made to vibrate simultaneously on two different wavelengths, as it were. The event is not merely linked to one associative Context, but is bi-sociated with two.' (Creativity Encyclopedia, 1999)

Social Creativity: 'An act of creativity which is a direct value (Valuable) to someone other than who initiated it. Acts of social creativity always involve an *Audience*.' (Creativity Encyclopedia, 1999)

Alternate Approach (based on the notion of *Insight*): has its roots in that most Subjective and individualistic phenomenon of all, the "AHA" or "Eureka!" Experience. I would suggest that this intensely physical, Emotional, and intellectual experience marks our fundamental recognition that a profoundly advantageous change has taken place in our Thinking. I suggest that this self-perceived advantageous shift in PointOfView or Paradigm can be seen as the essential and defining phenomenon of creativity. If creativity is that PointOfViewShift, the degree of creativity seems to relate in part to the number and strength of boundaries (Limit) one had to cross

Erika Landau cree que una clave del CreativeAct es estar siempre abierto a las Questions y posicionarse como subjeto (Person), no como objeto de esas preguntas. 'No preguntar por qué siempre me sucede esto a mí, sino más bien qué puedo hacer yo para cambiar.'. Landau entiende por creatividad una postura existencial que posibilita hallar nuevos Aspects en lo conocido y familiar, confrontarse con las Situations desconocidas o cambiadas. Según el Approach seguido, sería mejor hablar de artistas organizados (OrganizedApproach) e inspirados (InspiredApproach) así como de científicos organizados o inspirados.

Guilford: establece la existencia de una Sensitivity a los problemas, que determina que en una misma Situation una persona percibe fallas, carencias, vacíos u omisiones, e impulsa iniciativas de perfección, en tanto que otra permanece satisfecha y estática. Enseguida, existe un Factor de **fluidez**, que se refiere a la productividad, es decir, a la capacidad para elaborar un gran número de ideas y Relationships. Otro factor es la **flexibilidad**, que consiste en la capacidad para desplazarse de un Worlds a otro, dar Answers variadas, modificar las ideas y superar la rigidez. La creatividad implica también la originalidad (Original), en el sentido de nuevo, diferente o poco habitual. Luego se consideran como factores la aptitud para Synthesize y su contrapartida la aptitud analítica (Analysis), es decir, tanto la capacidad para formar totalidades (Whole) o ligar uno o más elementos eficazmente en una Structure, como la capacidad para Divide en Parts. Se incluyen además los factores de Reorganize y redefinición, para aludir a la capacidad de transformación (Manipulate) y de reestructuración de conjuntos (DaliSet) ya existentes. Finalmente, Guilford incorpora como un factor adicional la facultad de evaluación, en el entendido que las ideas o las respuestas en el curso del CreativeProcess requieren de un Judge respecto a su validez o pertinencia. Los *factorialistas* tienen en **Guilford** a su máximo representante. Su teoría, altamente elaborada y tributaria de la *cibernética*, inserta la creatividad en el contexto global del intelecto (el que a su vez opera sobre el telón de fondo de la personalidad -Conduct- como un todo). Según este modelo, mientras más ricos sean los Contents con que el intelecto trabaja y mientras más eficaces sean las Operations que el sujeto realiza con tales contenidos, mayores probabilidades hay de que su producción intelectual sea Creative. Guilford presentó el intelecto es como una estructura multiFactorial compuesta por: **a)** Contents **b)** Thinking **c)** CreativeOutcomes

It is useful to think of creativity as directly involving the CreativeProcess (the exploration and transformation of Conceptual Spaces) to produce a CreativeOutcome

El hecho fundamental lo constituye la renuncia a pensar que toda creación debe surgir de la nada. Eliminada esta condición, los seres humanos también pueden ser creadores, pero esta vez a partir de los elementos existentes

Hallman: su sistema conceptual articula varios Criteria: Criterio de conectividad, criterio de originalidad, criterio de no-racionalidad, criterio de auto-realización y criterio de apertura. El criterio de conectividad recoge el hecho que la creatividad involucra necesariamente alguna forma de actividad combinatoria (Combination) o relacional, implicando también los conceptos de Analogy y Metaphor. El criterio de originalidad se refiere a una cualidad esencial de todo resultado o CreativeOutcome. El criterio de no-racionalidad apunta a destacar la importancia de las formas de pensamiento primario o Unconscious en la búsqueda de nuevas PointOfView e IncubationStages o destrucción de la Routine, tan propias de los CreativeProcess. El criterio de auto-realización, por su parte, contiene la categoría de Change y apunta a las transformaciones al nivel de la estructura de la personalidad, en el sentido de la realización y AutoAffirmation, que derivan de los auténticos logros creativos. Finalmente, el criterio de apertura resume aquellos rasgos que hacen posible el paso de un estado actual a una Situation futura y por tanto relativamente indeterminada: Sensibilidad, tolerancia a la ambiguedad, auto aceptación y espontaneidad

El azar y la casualidad (Randomly) llegan a convertirse en verdaderos aliados de lo Creative, pero es un error darles demasiado crédito (Serendipity). La preparación (Elaborate, PreparationMethod), dedicación y esfuerzo que son necesarios para llegar a un buen resultado, aún con la ayuda de la casualidad. Está claro que las Opportunity derivan en CreativeAct sólo cuando alguien las aprovecha

como afirmaba **Goethe**, que la acción creadora orienta al hombre proporcionando continuidad a su existencia y ampliando su horizonte, porque en ella se funde la naturaleza, que aporta el material, y la Experience, de donde surgen las Forces para moldearlo.

we can in turn modify our rate of creativity by means of the emotions we Experience

CreativeAct has no purpose, it is an *anti-utilitarian* good. The Creative effort produces Positive Values. It functions as a Factor of self-realization, it is rich in intrinsic enjoyment and in self-fulfillment. Also, it is a *non-cumulative* good. Creativity is Rupture, whereas "normal" Innovation as conceived within the frame of a given scientific Paradigm (Kuhn, 1962, 1977) is a cumulative and incremental process (Santagata, 1998b). The CreativePerson offers his working time, because she/he takes pleasure in it. The quality of her/his life does not depend only on *consumption*, but also on the advisability of choosing to engage in Creative work. This model of CreativePersonConduct is the rule in the CreativeIndustry. Innovation is instead directed towards the implementation of Change (aesthetic, technological or functional). It is an utilitarian good. Innovation is a utilitarian, incremental and cumulative act. It relates to consumption, expressing the Objective utility of a Product or Service. The work required for the process of innovation involves sacrifice and a cost, and implies an external monetary reward.

La **Enciclopedia General de la Educación** (1984) dice que, en la práctica de la expresión plástica, la creatividad se expresa de dos formas: partiendo de una Representation inmediata o por Exercises combinados que Combine Ideas, incluyen Solutions y realizan un Original Result; por eso, la conjunción entre mano y cerebro es la base de la expresión artística

Debemos aceptar que el concepto de creatividad alude a un fenómeno de significado relativo, en la misma medida en que no existen parámetros objetivos y universales para los asuntos humanos. La creatividad tiene una dimensión social y una dimensión Subjective. Desde luego, también posee una dimensión Culture

Creativity Models

1. in the replacement model a component of a system is replaced by a similar component. This model has been successfully applied to computers (*CreativityTemplate*)
2. the association model in which Connections are made between distant Concepts. Arthur **Koestler** was an early proponent of this model. He suggested that creativity was related to Humor in that both arise when ideas are viewed from a different frame of reference: eg thinking of wine press and printing together suggests the printing press
3. the evolutionary model, in which incremental changes (IncrementalInnovation) can become radically variations

'The creative act is not an act of creation in the sense of the Old Testament. It does not Create something out of nothing: it uncovers, Selects, re-shuffles, Combines, Synthesizes already existing facts, ideas, faculties, skills. The more familiar the Parts, the more striking the new Whole.'
- Arthur **Koestler**

DaliForm provides the essential boundaries (Limit) and Structure for the creative act. - **Laurel**

Dabrowski also correlates creativity to health and happiness. Refusing to measure creativity it terms of product, workplace productivity or marketability, Dabrowski suggests that a healthy, successful, happy life is the product of creativity

Landau- Todos los CreativeProcess, se basan en una capacidad común: La capacidad de encontrar una Relationship entre Experiences que antes no tenían ninguna, la cual se evidencia en forma de un nuevo esquema de Thinking con el carácter de nuevas experiencias, Ideas o Products.

Mednick - La creatividad consiste en formar Combinations nuevas de elementos viejos. Estas combinaciones tienen que observar determinados Requirements o ser útiles de alguna manera. Cuanto más disten entre sí los elementos, más creativa resultará la combinación.

Rodríguez - Capacidad para producir cosas nuevas y Valuable.

Wollschlager - La capacidad de revelar nuevas Relationship, cambiar las normas (Rule) existentes de manera razonable y contribuir así a la resolución general de problemas en la realidad social.

Bartler - Creatividad es apartarse del camino principal (Approach), romper el molde, estar abierto a la Experience y permitir que una cosa lleve a la otra.

Goleman- the process with the means of which the mind transforms information into Combinations of Concepts and produces new Ideas

Simon - An act of the human brain, manifested as a CreativeProcess which allows us to Think and Solve our Problems - in a way that can is commonly considered to be Creative (**Simon**,1986). Decimos que la resolución por el hombre de un problema ha sido creativa, en la medida en que se han cumplido alguna o algunas condiciones siguientes: Que el producto del pensamiento tenga novedad (Original) y cierto valor (Valuable) para el que lo piensa o para la sociedad en que vive; que el Thought sea no convencional, en el sentido de que tal pensamiento tendrá que haber Modify o Reject Ideas previamente aceptadas; que el pensamiento en cuestión exija una alta dosis de Motivation y de constancia, teniendo lugar a lo largo de un período considerable (DaliTime), o bien con gran intensidad; finalmente, solemos calificar de creativo un pensamiento que estudia o Solve un problema, el cual inicialmente, en los términos en que estaba planteado, era un problema formulado indebida o vagamente, de manera que parte de la tarea del pensador creativo hubo de consistir en la reformulación del problema en sus términos correctos, dándoles su adecuada estructura (ProblemStatement). **Nonaka** critica esta teoría, ver TacitKnowledge

Drevdah - Creatividad es la capacidad humana de producir resultados mentales de cualquier clase, nuevos en lo esencial y anteriormente Unknown para quien los produce. Puede tratarse de obras de la Imagination o de Synthesis de Thoughts que no sean un mero resumen. La creatividad incluye la formación de nuevos Systems y nuevas Combinations a partir de datos conocidos, así como las transferencias de Relationships conocidas a nuevas Situations y la formación de nuevas Interrelationships. La actividad creativa debe ser intencionada y apuntar a un Goal; no debe ser inútil, aunque el Product no tiene por qué estar completamente acabado ni listo para su inmediata utilización. Puede adoptar forma artística, literaria o científica, o ser de carácter técnico o metodológico.

Christensen (tesis): One approach (which could be called a '**constructivist**' one) focuses on the constructive Force of Subjective CreativeProcesses, and has a tendency to limit the end product of the creative process to 'a changed mind'. Novel ideas have arisen, and that marks the end of the process. Creativity is a 'mental feat' occurring in the head of the creator. A narrow focus on concepts such as '*Insight*' can lead to such a view. Ideas arise seemingly from nowhere in a sudden flash of insight. The other approach (which could be called a '**realist**' one) would instead focus on where the creative product (CreativeOutcome) came from, and how something came to be something else. In such an approach Objective structures are the main unit of analysis, and the creative product is seen as (often physical and tangible) products existing in a Society and Domain. Here focus is on the fact that creativity primarily changes the world, rather than merely the mind of the creator. Modern creativity research has all but ignored the second approach that points to the inclusion of the real-world in the study of creativity. A need for a synthesis of the realist and the constructivist approaches to the study of creativity is needed: a framework for an **ecological** cognitive approach to creativity is created

'In summary, there is some consensus in the creativity research community concerning what to study: Creativity occurs when someone creates an Original and useful (Valuable) Product.' - **Mayer. Christensen:** a needed more specific definition is: creativity occurs when someone brings a product with *generalizable* originality and with the potential for *adaptive* spread into being.

Vygotsky - "Creativity is a historically continuous DaliProcess in which every next form is determined by its preceding ones.'

Si la inteligencia es plural, también lo es la creatividad. **Gardner** quiere demostrar el carácter distintivo de las actividades habituales de una persona creativa (CreativePersonConduct). Así como no hay un tipo único de inteligencia, tampoco puede haber un tipo único de creatividad (**Subclases ?**)

David Bohm would argue, for it *is impossible to define creativity in words*. More important is to focus on Thought itself' what drives people to want to Play free with their thoughts and how can society foster such energies. While Bohm deems it impossible to define creativity, he appreciates the use of Metaphors as a way to linguistically understand the 'free play' of thought that occurs in the CreativeProcess

Matussek: 'La interconexión entre el talento (TalentCostFactor), lo Learn y lo Planning es decisiva para el grado de creatividad'

R. Weisberg: The relation between creativity and Knowledge is much more straightforward than theories of creativity typically assume. One may be able to understand CreativeThinking by determining the knowledge that the creative thinker brings to the Situation he or she is facing. The reason that one person produced some Innovation, while another person did not, may be due to nothing more than the fact that the former know something that the latter did not. Weisberg's implication is that creativity is nothing more than thinking

Csikszentmihalyi, says that creativity is more about problem finding than problem-solving. In other words, a problem that requires a creative solution is often not very well defined (IllDefinedProblem)

In her groundbreaking ethnography of computing systems design at **Xerox PARC**, Lucy **Suchman** made the important distinction between Plans and situated actions. Our Conduct is dictated by situated actions 'action made in response to a Situation' much more than by plans (besides, plans are a form of situated action). To use her colleague's example, a plan is similar to observing a river from a cliftop, before canoeing down it. In actuality, the behaviour of the canoeists is contingent upon the changing, unpredictable river whilst it is being canoed, and the behaviour of the other canoeists, and so on. It follows that CreativeAct is generally unplanned and unpredictable, so designed artefacts (Tools) need to minimise their dependence on a planned activity

55.6. DaliProject

Inherit from Activity
"Practices"

an individual or collaborative enterprise that is carefully planned and designed to achieve a particular aim

Nota de lectura:
Otl Aicher - El científico desea encontrar. No aplica saber. Aprende a preguntar y se ejercita en el encontrar. Tal es también la virtud del nuevo arquitecto, del nuevo Designer. La vida se torna más y más un cosmos desconocido. Antes de hoy todo individuo ha sido sabedor del curso y la meta de su vida. El mundo, la época son hoy abiertos. Tenemos que movernos a tientas en lo desconocido. El espíritu la época ya no tiene respuestas. Proyectamos porque Search, no porque Known. Hoy es el proyectar mismo el que abre PointOfView. El propio proyecto muestra lo que le ha acontecido, lo que es la cosa. Las Answer ya no se hallan en el plano del espíritu, aunque sea el espíritu de la época, sino en las cosas (Artifacts)

55.7. Control

Inherit from Practice
"Practices"

the power to influence or direct people's behavior or the course of events

55.8. ProcessPractice

Inherit from Practice
"Practices"

Heuristic, BusinessGoodPractices de un DaliProcess, particularmente un SmartProcess

Es un AspectThinking approach para resolver el Problem de definición de procesos

. Claro principio (StartingPoint) y fin
. Es usable (no es "magia negra")
. Provee su propia verificacion de éxito en lograr el Goal (para considerarse completa)
. Sistematicas (actua de acuerdo a un System, SystemApproach)
. Constituyen una forma (Ways) probada (*CreativityTemplate*)
. Provee Guidelines para
  - caracterizar el Problem
  - Strategy para Solve del mismo
  - Instrucciones para verificar que se resolvió -> fundamental
. *CreativityTemplate*s predefinidos para tailoring y tunning en el Use

Estas practices pueden ser Create, Learn, y Adopt en forma separada, no deben estar acopladas a ningún DaliProcess en particular (p.e. RUP necesita si o si de los casos de uso, en cambio, el project management de SCRUM es plug&play)

Hay esenciales, y extensiones [ver mecanismos de extension que aplican]. La extensión resuelve un Problem/Risk especificos. El User no debe poder Adopt practicas mas Complex que las que necesita (que solo pueda usar lo que necesita y dejar de lado el resto por ahora).

Las distintas practicas aportan al development en diferentes areas

Practicas a nivel Team, Project, y Organization

El Approach debe permitir:
  . hacer mas accesibles las practicas
  . ensamblarlas en una forma coherente de Ways o DaliProcess
  . Apply como se desea

Las practicas pueden utilizarse en forma individual sin necesidad de cambiar la Ways de trabajo ni al resto de los Artifact

ProcesspracticeAdaptor

Para integrar las Practices al Workplace del User

Mis Notas

1. Una forma de detectar las best Practices del Field/domain son los *CreativityTemplate*s para crear ProcessPractices.
2. La idea es Compose un **meta** CreativeProcess (SmartProcess), cuyas ProcessInstances son ejecutadas por el User usando SmartProcessTool actuando como PersonalMentors en dicho proceso

55.9. Task

Inherit from Activity
"Practices"

a piece of work to be done

55.10. InnovationAction

Inherit from Practice
"Practices"

Alternative Ideas for Change

Innovar es Change algo para que responda mejor a necesidades definidas (Requirement), para que refleje en mayor medida determinadas aspiraciones, para que aporte más satisfacción. Es posible hacer tres afirmaciones con el carácter de principios orientadores de la acción innovadora:

1. La innovación depende esencialmente de las Person y los grupos (Team) que intervienen. Los recursos materiales son necesarios, pero no son ellos los que determinan el tipo y relevancia de los cambios.

2. Pequeños cambios se convierten en innovaciones significativas en la medida en que se hagan en forma sostenida y con orientaciones consistentes. Estos cambios producen mejoras en el tiempo debido a su carácter acumulativo.

3. Siempre es posible innovar en un sistema que se desenvuelve en Conditions relativamente estables.

Debe entenderse directamente que la acción innovadora gira alrededor de la creación de un Conflict allí donde antes no existía

55.11. Exercise

Inherit from Practice
"Practices"

a process or Activity carried out for a specific purpose, esp. one concerned with a specified area or skill

55.12. Reify

Inherit from Practice
"*Practices*"

make (something Abstract) more Concrete or real

55.13. Modelling

Inherit from Practice
"*Practices*"

devise a Representation

Notas de lecturas:
One of the first papers about creative thinking in modelling is by **Morris** (1967). He argues that model building is very much an art (CreativeAct), and as such, requires a significant amount of creativity. He has provided one of the few discussions of this aspect of modelling and emphasises the modelling process as being Intuitive, and as such it can be supported by Creative techniques. **Ackoff** (1993) recommends the use of idealised Design or redesign of a System and its Surroundings in creating corporate visions for an organisation. Such a design is one that the stakeholders in the system would have now if they could have any system they wanted.

55.14. Activity

Inherit from DaliAction
"*Practices*"

thing that a Person or People group does or has done

Referencias:
CustomBreak
ThoughtRegistry, Registrar actividades diarias

Nota de lectura:
Activity: (Stein, 1974, Index) State of DaliAction, doing. (American College Dictionary, 1970)

55.15. BusinessGoodPractice

Inherit from Practice
"*Practices*"
labels: Author: **Nelson** Domain Specific: **CTS-Routine**

a Business organization good Practice

CTS-Routine
Nelson llama "routines" a estas practicas, y las considera análogas a los *Meme* en su teoría económica evolutiva

55.16. BookList

Inherit from ReadingSelection
"*Practices*"

Books. Literatura.

IdeaIncubator, Prepararse: coleccionar toda la informacion y literatura disponible sobre el asunto. Lea, hable con otros, haga preguntas investigue tanto como pueda: trabajar de manera consciente y tan intensamente como pueda en el problema

Relacionados: Book

55.17. Practice

Inherit from Activity
"*Practices*"
labels: Author: **Huizing, A. y Cavanagh M. Planting contemporary practice theory in the garden of information science** Author: **Freire**

the customary, habitual, or expected procedure of something

Referencias:
Brainstorming, alguien que tenga el poder de tomar desiciones y ponerlas en practica
MurderBoard, cuando note que su idea es la final, pongala en practica. No pase dias, semanas o meses refinandola. Objetivos de la Junta de Asesinato, emprenderse acciones correctivas antes de la evaluacion final y puesta en practica
FeedbackQuestionCategory, Costo: Vale la pena producirlo o ponerlo en practica? - Viabilidad: Funcionara en la practica? - Como sera de sencilla o complicada su ejecucion o puesta en practica? - Que es lo mas probable que me ayude a poner en practica la idea? - Que es lo mas probable que dificulte la puesta en practica con exito?

Relacionados: DecisionAction, Negative

Ver tambien como llevar a la practica ideas que funcionan (Innovation): PrototypeModel, NewProductPerformanceFactor, Reify, Enact

Notas de lectura:

una vez creada una práctica, buena parte de la energía disponible se utiliza para defender el espacio familiar de seguridad configurado por la estabilidad y la certidumbre. Se ponen en marcha verdaderas estrategias de carácter personal y social, destinadas a protegerse de cualquier transformación sospechosa de alterar la tranquilidad de lo conocido

"A lot of my time at the **piano** is just practicing and exploring how things might work in different ways. The skills I use in musical improvisation and composing are also relevant to Business. In practice, we learn to listen. Often we just don't listen to ourselves or hear what each other has to say. This is one of the things that comes up most often in workshops. We are so busy trying to get things done that we don't Listen to the System around us" (Surroundings).

P.Freire's concept of **praxis** has already been introduced as a teacher's commitment to continued self-appraisal and awareness. Praxis is concept not unlike **Csikszentmihalyi**'s ideas of 'little c' (everyday creativity), which at its ultimate expression would allow an individual the ability to Adapt to, respond to, and engage with the world around (Surroundings) them in ever dynamic ways

Practice as the social construction of reality (*construccionismo*) is a strong candidate for replacing the picture theory of Reality. Practice is our everyday practical activity. Practice is both action and Reflection. Is also a social activity

The definition of practice as habitual and recurrent behaviour, common in the 1980s and beyond, needs to be adjusted to these latest insights. Practice is now seen as a temporally unfolding, materially mediated array of activities, a heterogeneous mixture of objects and subjects, the core of which are the continuously evolving epistemic Interactions between human and non-human agencies which help shape Order and Change. **Huizing, A. y Cavanagh M. Planting contemporary practice theory in the garden of information science**

55.18. Enact

Inherit from Practice
"Practices"

put into Practice (a Belief, Idea, or Suggestion).

55.19. CreativityGoodPractice

Inherit from BusinessGoodPractice
"Practices"

Teresa Amabile after many years of research focusing on creativity within organisations has also concluded that individual creativity gets killed much more often that it gets supported. Mostly, it is not because management has a vendetta against creativity, it is undermined unintentionally because of the optimisation of short business imperatives: coordination, productivity, efficiency and control. Her research has shown that it is possible to develop organixsations where both profit and creativity flourish, but you need a conscious Strategy

Various creativity techniques:

1. Establishing purpose and intention
2. Building basic skills
3. Encouraging acquisitions of Domain-specific knowledge
4. Stimulating and rewarding curiosity and exploration
5. Building motivation, especially internal Motivation
6. Encouraging confidence and a willingness to take Risks
7. Focusing on mastery and self-competition
8. Promoting supportable Beliefs about creativity
9. Providing Opportunities for choice and discovery
10. Developing self-management (metacognitive skills)
11. Teaching techniques and strategies for facilitating creative performance
12. Providing balance

De las tareas organizativas para fomentar la creatividad las que podrian contemplarse en el modelo son las número 3, 5, 6, 8, y 9

Notas de lectura:

-No surer strategy can be recommended to anyone aspiring to make a CreativeOutcome contribution in any domain than to master as thoroughly as possible what is already known in that Domain, and to try to extend the framework from within

-The concept of creativity in a Business sense has to be grounded in what the social system is willing to accept (ver Field). It is therefore necessary for a creative Idea or Product to be accepted

-Necesidad no satisfecha en la empresa:

Today, in many organizations, new ideas are rewarded and encouraged. However, even today, new ideas have a mystical air and not always well received. Corporate Culture can even foster the perception that ideas are threatening or counter-productive. Management and implementation of the ideas is often rewarded and not the origination of the idea itself. After all, why would we reward someone for something that is accidental? Disciplines and enterprises manage projects (DaliProject), process (DaliProcess) and overall change. Yet these fail to manage ideas upon which all change and progress is founded. Corporate enterprises literally spend billions of dollars each year on research and development to fuel this progression, because they are constrained by their lack of awareness of the CreativeProcess. It is quite expensive to engineer "accidents" as one must rely on the laws of probability to realize advance

Tips para maximizar la creatividad (CreativityGoodPractice) para superar bloqueos (ObstacleToCreativity):

--In a recent survey of top advertising executives by The Creative Group, two-thirds of respondents reported that they were most creative in the early hours. While not everyone is a 'morning person,' the poll results indicate that a majority of people may benefit from tackling creative tasks at the beginning of the day (DaliTime)

--nearly half of advertising and marketing executives said tight deadlines were the most common source of creative blocks (ObstacleToCreativity) for their employees. Hectic schedules can cause Stress, which can curtail Innovative Thinking. Be sure to pace yourself and pad *Schedule*s for particularly challenging Tasks

--Stop what you're doing ' When you have a creative block, take a break (DaliTime). Put the DaliProject aside and engage in something else you enjoy such as jogging or Reading a Book. A Change of pace often provides a fresh perspective (PointOfView)

--Communicate ' If your creative block centers around a particular project, it may be because you're unclear about what's required (Requirement). Review your Notes on the assignment, or contact the project leader directly to discuss his or her objectives and expectations (Goals)

--Choose another angle ' Sometimes a creative block can stem from an unworkable Concept. In this event, consider Approaching the project from a completely different angle (PointOfView)

--Seek inspiration: Try to seek out an environment (Worlds) that is meaningful to you and spend time Relaxing there

Strong evidence exists showing that the use of rewards in creative work has a detrimental effect on performance, especially if the reward is used to induce people to do things they otherwise would not (intrinsic Motivation). However, it should be mentioned that under certain circumstances, e.g., when the reward is used to signal the positive values the organisation places on creativity, rewards can have a positive effect on creativity.

Enabling Play at work at an organisational level requires an amount of redundancy not often seen in today's slim organisations

Strategic Creativity: "Actions or processes used intentionally to increase the likelihood of Creative behavior." (Conduct, CreativeAct) (Creativity Encyclopedia, 1999)

Creativity is so rare that one's chances are greatly improved by developing many ideas (Quantity), and thus a common *Agency* Practice is to have 4-8 pairs of creatives working in parallel on an account over several days. But the large number of ideas such a process typically develops is no guarantee of success.

56. "Practices-Actions"

56.1. Organize

Inherit from AnalysisAction
"Practices-Actions"

arrange into a structured Whole;

Referencias:
MindMap, para organizar los pensamientos, donde lo importante es el proceso (mas que el enfasis en problemas individuales o de conjunto).
KeywordMatrix, Definir y organizar los negocios en una matriz de acuerdo con los productos, servicios, mercados, funciones y tecnologias
PersonalMentor, Personificar el inconsciente para organizar las formas irregulares del mismo en formas regulares (psicosintesis), y recoger la informacion para resolver problemas
pensamiento activo, examinar la misma informacion que todos los demas ven, y organizarla en un patron nuevo y diferente

56.2. Speak

Inherit from IntuitiveAction
"Practices-Actions"

say something in order to convey information, an opinion, or a Feeling

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo
DiversityToy, hablar con gente diversa
Sketcher, es una forma de hablar consigo mismo

Relacionados: Sign, Person

56.3. Review

Inherit from DecisionAction
"Practices-Actions"

a formal assessment or examination of something with the possibility or intention of instituting Change if necessary

Ver Sketcher
revisar el parrafo hasta que este convencido de que el dibujo y las palabras representan los mismos pensamientos en dos lenguajes diferentes: el verbal y el grafico

56.4. Solve

Inherit from SeekAction
"Practices-Actions"

find an Answer to, explanation for, or means of effectively dealing with (a Problem or mystery)

Ver tambien: Solution

Referencias:
ProblemRegistry
ProblemAnalyzer
SCAMPER
ForceFieldAnalysis
ToothacheTree

OpportunityWheel
Dreamscape
DirectorsBoard
IntuitiveWritting
IdeaIncubator
DreamQuestion
Ricestorming
Blackboard

Notas de lectura:

Se puede decir que resolver un problema es simplemente definirlo en términos de los elementos que pueden solucionarlo. En la medida en que comprendamos y expandamos un problema en nuestra cabeza relacionándolo con mayor número de cosas, crearemos una mayor superficie para su solución (SolutionSpace). Estas Connections a veces aparecen de manera directa, pero otras a través de la metáfora (Metaphor) y la analogía (Analogy). Al igual que en todo Voyage, las Opportunity se hacen al andar. El lugar hacia el que pretendemos llegar, el terreno en el que pretendemos solucionarlo y, por supuesto, las formas que conocemos para transitar por él

Dewey (1910) fue el primero en distinguir cinco fases en el DaliProcess tendente a la Solution de un Problem, 1) la dificultad percibida, 2) la comprensión y definición del problema, 3) *DaliList* de soluciones posibles, 4) Consideraciones hipotéticas de las distintas soluciones, 5) comprobación de las soluciones adoptadas. **Johnson** (1955) reduce a tres las cinco fases apuntadas de Dewey: 1) preparación, 2) producción, 3) enjuiciamiento (Judge). **Merifield** (y otros, 1962) vuelve a ampliar las Stages a cinco; preparación (PreparationStage), Analysis, producción, verificación y nueva aplicación.

El intento por resolver un Problem acudiendo a Approach de corte lineal, provoca precisamente lo que se quería evitar. Dos veces lo mismo puede resultar dos veces inconveniente. Lo que necesitamos no son estrategias lineales cómodas y obvias, sino PointOfView diferentes, nuevas formas de ver, de sentir y de interpretar. Requerimos capacidad para reconocer los Stereotypes que nos envuelven, y que nos llevan a Conduct repetitivas que han perdido su funcionalidad y entrañan Risks. Seach renovadas Attitudes orientadas hacia formas Alternative de actuar, proclives a la aceptación de Challenges y al descubrimiento de Opportunity

Scrapbook

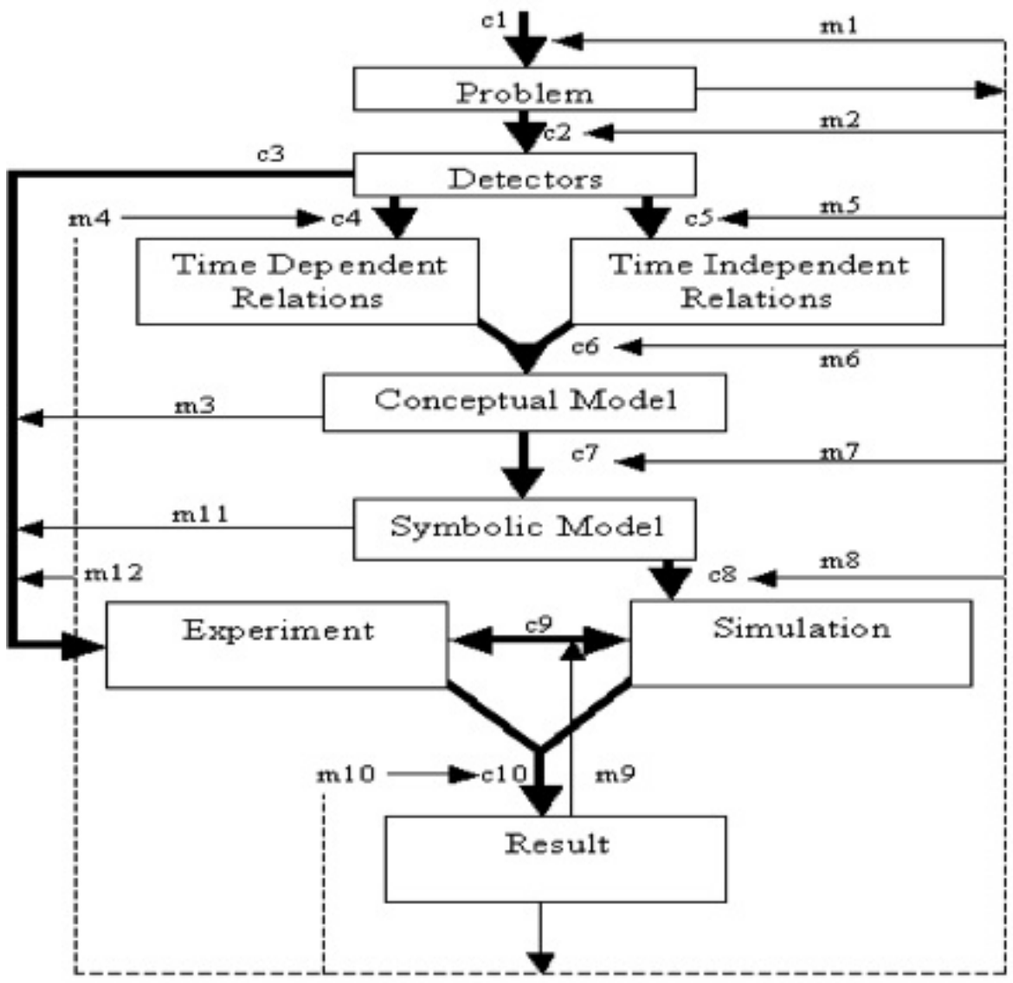

Figure 2. Workflow model of problem solving.

Fig. 39-Solve1

56.5. Express

Inherit from IntuitiveAction
"Practices-Actions"

convey (a Thought or Feeling) in DaliWords or by gestures and Conduct

Referencias:
MindMap, Es un instrumento para ayudarnos a ver, expresar y pensar en problemas complejos
ToothacheTree, Expresar los obstaculos de forma tangible
Sketcher, Una vez que sus pensamientos subconscientes se expresan por medio de imagenes puede colocarles ideas conscientes, analogias o metaforas
Dreamscape, dan una oportunidad de expresarse al inconsciente
Brainstorming, para alentar a un grupo a que expresara varias ideas que se relacionan, y a diferir el juicio critico

Relacionados: Problem, Image, Thought/Think, Relationship, Analogy, Metaphor, Unconscious, Abstract, Concrete

56.6. Assessment

Inherit from Judge
"Practices-Actions"

the evaluation (Evaluate) or estimation of the nature, Quality, or ability of someone or something (in writing)

The secret of good creative assessment is in Knowing when to be Original.
The Feedback should be:

· Honest.
· Objective.
· Detailed ' against each of the objectives (Goals).
· Constructive ' so everyone knows what to do next and why.
· Marshalled by one decision maker

Rejecting Idea CheckList:
Is it off brief?
Is it non-Original?
Is it unaffordable?
Will your legal department have problems with it?
Is it dislikeable?
In rejecting the idea are you also rejecting the strategy? If this is the case, then you may well have to go back and write a new *Brief*.

56.7. Expand

Inherit from Manipulate
"Practices-Actions"

become or make larger or more extensive

56.8. Compete

Inherit from DecisionAction
"Practices-Actions"

take part in a contest (forcejeo)

ver ForceFieldAnalysis

56.9. Reorganize

Inherit from Organize
"Practices-Actions"

change the way in which (something) is organized

56.10. Elaborate

Inherit from Manipulate
"Practices-Actions"

develop or present (a theory, policy, or system) in detail

Elaboration: The DivergentThinking ability (or option-generation quality) associated with depth and detail; expanding an Idea, or exploring and expressing it in a richer and more complete way than it was initially stated. (Isakson et al., 1994, Index)

Factor adicional es la elaboración, es decir, la habilidad para producir Solutions o propuestas cabales, con integración coherente de los detalles en el Whole.

56.11. Adapt

Inherit from ScamperAction
"Practices-Actions"

make (something) suitable for a new use or purpose

Ver SCAMPER

Objetivo
Estar familiarizado con las Ideas de los demas a fin de Think de manera original, ya que las nuevas ideas son, hasta cierto punto, prestados. "Su idea necesita ser solo Original en su adaptacion al Problem en que este trabajando"

Procedimiento
Preguntar: que otra cosa es como esto? Que otra idea sugiere? Hay algun proceso paralelo en el pasado? Que podria copiar? A quien podria emular? Que idea podria incorporar? Que otro proceso podria ser adaptado? En que Contexts diferentes puedo colocar mi Concept? Que ideas de fuera de mi Domain puedo incorporar?

Organizations , which are large in size and budget, have a tendency to encourage adaption to minimize Risk. (Isakson, 1987, Index)

56.12. Naming

Inherit from AnalysisAction
"Practices-Actions"

give a Name to (nombrar)

da un nombre, reducir los hechos clave de un problema y extraer la escencia.
Dar un nombre a un conjunto significa que hay que reducir los hechos clave de un problema y extraer la escencia o lo esencial de un problema.
Ver DaliSet, Essence

Notas de lectura:

Naming is a word-form of designing. And so naming is also another tool for Consensus building and Idea refinement. The power of wordsmithing is well recognized in marketing and in information Design. It is no less useful in product and system design and should be integrated with Sketching, model-making (Schema) and Concept development

Mis Notas

uso de la palabra significativa
1- objeto nombrado (ajedrez)
2- objeto no nombrado ("*cosa para la cabeza*") (thinkertoys "*sin* nombre").
A partir el material aparece el nombre del objeto ("mantel"). Este objeto creado asi, motoriza la energía para el CreativeProcess

56.13. Understand

Inherit from KnowledgeAction
"Practices-Actions"

perceive the intended Meaning of (DaliWord, a language, or speaker)

Referencias:
IdeaMatrix, Encontrar oportunidades observando acontecimientos aislados que componen el universo del dominio, y entender sus relaciones
Sketcher, Repasar el Problema, escribirlo y reflexionar: "que es lo que no encaja ?", "cuales son los obstaculos principales?","lo desconocido?","que es lo que quiero entender?",

Relacionados: Opportunity, Relationship, Isolate

56.14. Associate

Inherit from Connect
"Practices-Actions"

connect (someone or something) with something else

Ver DaliAssociation

Nota de lectura: no se trata sencillamente de yuxtaponer (Juxtapose) signos (Signs) para asociar significados (Meanings) concretos, sino de integrar lecturas mucho más complejas y diversas en las que intervienen niveles mentales capaces de asociar (Associate) en amplias formas todos los elementos que intervienen en la construcción, interpretación y comprensión (de un Texts)

56.15. Combine

Inherit from ScamperAction
"Practices-Actions"

unite; merge

Ver SCAMPER

Objetivo
Crear nuevas ideas siguiendo un proceso que implica la sintesis y la combinacion de ideas, bienes, o servicios que previamente no estaban relacionados

Procedimiento
Preguntar:que ideas pueden combinarse? Podemos combinar propositos? Que puede fusionarse? Que puede combinarse para multiplicar los usos posibles? Que materiales podriamos combinar? Y que tal una mezcla, una aleacion, un conjunto? Combinar atractivos?

Notas de lecturas:

Arthur **Koestler** dice que lo Creative consiste en combinar Structures previamente disociadas, de manera de obtener en un Whole emergente (EmergentOrder) más de lo que se puso originalmente

56.16. Intuit

Inherit from IntuitiveAction
"Practices-Actions"

understand or work out by instinct
(intuir)

Referencias:
IdeaClassificator, No ser totalmente analitico, su intuicion puede decir que una idea, aunque no cumpla con el criterio, es, sin embargo, tan potente que es la que hay que adoptar
IntuitionExerciser, prestar atencion a los sentimientos, conocerlos, y saber como Ud. los aplica
Sketcher, Dejar que la intuicion le ofrezca imagenes, escenas y simbolos que representen su situacion
PrioritizingGuide, examinar si la lista y su intuicion estan de acuerdo. Si no lo esta, cambie la lista.
hemisferios cerebrales, Intuition (hemisferio derecho) vs. abstraccion (hemisferio izquierdo)
IntuitiveSolutionComponent, componentes de la solucion de problemas con intuicion
IntuitiveWritting, Manera de solucionar problemas utilizando la intuicion

IdeaMatrix, el lenguaje visual empleado permite una comprension intuitiva

Relacionados: Alternative, Solution, DaliSymbol, Situation, Visual

56.17. Reject

Inherit from DecisionAction
"Practices-Actions"

dismiss as inadequate, inappropriate. ANTONYM of Accept

56.18. Divide

Inherit from Manipulate
"Practices-Actions"

separate or be separated into Parts (fraccionar)

Ver Splitter

56.19. Compose

Inherit from Manipulate
"Practices-Actions"

order or arrange (parts) to form a whole

56.20. DaliAction

Inherit from DaliObject
"Practices-Actions"

a thing done; an act

56.21. Classify

Inherit from AnalysisAction
"Practices-Actions"

arrange (a *PeopleGroup* or things) in classes or Category according to shared Quality or Features

Ver Classification

56.22. AnalysisAction

Inherit from CreativeAction
"Practices-Actions"

superclase de acciones de análisis

hemisferio izquierdo

manejar una cosa cada vez
procesar informacion de forma lineal
operar en forma secuencial
escribir
analizar
Connection de las Ideas
abstraccion
Classify por Category
logicas
razonamiento
Judge
matematicas
VerbalMemory
utilizacion de DaliSymbols

56.23. Isolate

Inherit from SeekAction
"Practices-Actions"

dentify (something) and examine or deal with it separately
(Aislar)

Referencias:
SCAMPER, aislar el problema o tema en el que quiere pensar
IdeaMatrix, observando acontecimientos aislados que componen el universo del dominio, y entender sus relaciones

MindMap, establecer conexiones entre piezas de informacion que en apariencia esten aisladas y desconectadas
PhoenixQuestions, aislar el problema en que que quiere pensar y comprometase a tener UNA respuesta, aunque no sea LA respuesta, en una cierta fecha
OpportunityWheel, aisla al azar uno o dos atributos del problema para su consideracion completa
IntuitionExerciser, sintetizar retazos aislados de datos y experiencia en una imagen integrada

56.24. Decide

Inherit from DecisionAction
"Practices-Actions"

come to a resolution in the mind as a Result of consideration

Referencias:
FutureScenario, describir las posibles consecuencias de su desicion a lo largo de los cinco proximos años
Brainstorming, poder de tomar desiciones y ponerlas en practica
PrioritizingGuide, Tome desiciones sencillas
MurderBoard, tomar una desicion respecto al valor de una idea

56.25. Juxtapose

Inherit from SeekAction
"Practices-Actions"

place or deal with close together for contrasting effect

formas de estimular la yuxtaposicion al azar de ideas

1. Combine Relationships de Names y *Verbs*
2. Collect Ideas, *Advertisement*, citas, diseños, Questions, Draws, Photos, DaliWord, y cosas que puedan hacer aparecer ideas por DaliAssociation
3. Magazines: leer articulos al Randomly ,por remoto que sea su Subject del Problem, contemplando las Connectiosn intentando generar ideas nuevas
4. formas, preste solo Attention a determinada DaliForm (circulo) e intente establecer Relationships con el problema

56.26. Sketch

Inherit from Draw
"Practices-Actions"

make a rough drawing of

Mis Notas

Apple Profile: JWT Agency. JetBlue *Advertisement* amply convey the enthusiasm of satisfied JetBlue customers. Yet they also preserve the raw, antic [grotesque or Bizarre], it's-not-necessarily-for-the-Client-yet fervor of those original *sketches*, revealing ' and reveling in ' the interPlay between *Illustrator*s, animators, Sound and Video editors, Writers, and *ArtDirector*s, all having a good time under an impossibly tight deadline.

56.27. IntuitiveAction

Inherit from CreativeAction
"Practices-Actions"

superclase de acciones intuitivas (preponderancia del hemisferio derecho)

hemisferio derecho

integrar muchos inputs a la vez
Perception o pensamiento holistico
sede de los Dream
consciencia sin definicion
ver las Solutions completas de una vez
ver similitudes
Intuition
perspicacia
sintesis viscerales
Synthesis
visualizacion
VisualMemory
reconocimiento de DaliPattern
relacionar cosas con el presente

56.28. KnowledgeAction

Inherit from CreativeAction
"Practices-Actions"

[There are three **modes of comprehending** a number of objects together, the ***theoretical*** (the usual method of physical science), the ***categorical*** (the usual method of philosophy), and the ***configurational*** (the usual method of history and fiction).]

What are the different ways in which a number of objects can be comprehended in a single mental act [that is, "understood" or "known"] ? First, they may be comprehended as instances of the same Generalization. This way is powerful but thin. It is powerful because the generalization refers to things as members of a class or as instances of a formula, and thereby embraces both the experienced and the unexperienced, the actual and the possible. It is thin because it refers to them only in virtue of their possession of certain common characteristics (Attribute), omitting everything else in the concrete particularity of each. This *theoretical* mode of comprehension is

also often called "*hypothetico-deductive*." A second and quite different way of comprehending a number of objects is as examples of the same Category. *Categorical* comprehension superficially resembles theoretical comprehension and is often confused with it, but the relation of theory to its objects is that it enables us to infer and coordinate a body of true statements about that kind of object; the relation of categories to their objects is that they determine what kind of objects these objects may be. Thus a *set of categories* is often called a *conceptual framework* : a system of concepts functioning a priori in giving form to otherwise inchoate experience [that is,a set of categories is a plan we consciously set up to sort every item of some group of things into one of several subgroups]. Yet a third way in which a number of things may be comprehended is as elements in a *single and concrete* complex of Relationships. Thus a letter I burn may be understood not only as an oxidizable substance but as a link with an old friend. It may have relieved a misunderstanding, raised a question, or changed by plans at a crucial moment. As a letter, it belongs to a kind of story, a *narrative* of events which would be unintelligible without reference to it. But to explain this, I would not construct a theory of letters or of friendship but would, rather, show how it belongs to a particular configuration of events like a part to a jigsaw puzzle. It is in this *configurational* mode that we see together the complex of imagery in a poem, or the combination of motives, pressures, promises, and principles which explain a senator's vote, or the pattern of words, gestures, and actions which constitute our understanding of the personality of a friend. [Narratives, whether fictional or factual, aim to produce this kind of comprehension in the reader.]

Notas de lecturas:

The Simple **Cycle** (a series of Events that are regularly repeated in the same order) **of Knowledge Creation**. This cycle is always the same across all disciplines, enterprises and human efforts
1. Definition/Solution/Structure/Meaning (Knowledge Context)
2. *KnowledgeQuestion*/Query/Problem
3. Logical Operation (connects/structures/defines)
4. Advanced Definition/Solution/Structure/Meaning
5. Return to Step 2

Knowledge must be organized in a way that makes it possible to simulate variations, and anticipate novelty (CreativeImagination). It was found that cognitive science explains the generation of novelty in the same terms as ordinary categorization (Classification - i.e., as constrained by what is similar, Typical and frequent). A ground thinking in the real-world must incorporate individuals (Instances)

Relacionado: *Antiknowledge*

56.29. Sort

Inherit from SeekAction
"*Practices-Actions*"

Arrange systematically in groups; separate according to type, class, etc.
(Ordenar)

Referencias:
ToothacheTree, Ordenar los obstaculos por grado de complejidad
Brainstorming, el lider ordena las ideas en grupos relacionados para priorizarlas y evaluarlas
PrioritizingGuide, Hacer una lista numerada de las cosas que quiere ordenar
Reorder/Reverse, Volver a ordenar lo que sabemos a fin de descubrir lo que no sabemos
Manipulate, creatividad implica siempre la manipulacion, Reordenar sus componentes

Relacionados: *DaliList*, Thought/Think, Verbal, DaliComponent

56.30. Adopt

Inherit from Accept
"*Practices-Actions*"

take up or start (StartingPoint) to Use or follow (an Idea, Method, or course of action - Procedure)

56.31. PsicoSynthesize

Inherit from Synthesize
"*Practices-Actions*"

Ver PsicoSynthesis

Referencias:
PersonalMentor, Personificar el inconsciente para organizar las formas irregulares del mismo en formas regulares (psicosintesis), y recoger la informacion para resolver problemas

Relacionados: Organize, Unconscious

56.32. Remember

Inherit from KnowledgeAction
"*Practices-Actions*"

have in or be able to bring to one's mind an awareness of (someone or something that one has seen, known, or experienced in the past)

AttentionExerciser, recordar la experiencia de la imagen
DirectorsBoard, fotografias de la junta que le recordaran constantemente el talento que tiene a su disposicion
Listen, ser flexible: ayudar a recordar el contenido
Relax, viaje al pasado: recordar el momento en que estuvo mas relajado y en paz consigo mismo y el mundo con tanto detalle como sea posible

56.33. Select

Inherit from Choose
"*Practices-Actions*"

carefully choose as being the best or most *Suitable*

Nota de lectura:
el principio de 'la navaja de Occam' como precedente de algunos sistemas de selección de ideas

56.34. Substitute

Inherit from ScamperAction
"*Practices-Actions*"

replace (someone or something) with another (sustituir)
Ver SCAMPER

Objetivo
Utilizar un metodo de prueba a base de la eliminacion de errores, en el cual se sustituye una cosa por otra hasta que se encuentra la idea adecuada

Procedimiento
Preguntar utilizando la sustitucion: que puede sustituirse? Quien mas ? Que mas? Pueden cambiarse las reglas? Otro ingrediente? Otro material? Otro proceso o procedimiento? Otra fuerza? Otro lugar? Otro enfoque? Que mas en lugar de eso? Que otra parte ademas de esta?

56.35. Draw

Inherit from IntuitiveAction
"*Practices-Actions*"

produce (a Picture or Diagram) by making lines and marks

Referencias:
ToothacheTree, Los obstaculos muestran el camino hacia la solucion
Sketcher, para poner las ideas abstractas bajo una forma tangible, dibujar es una forma de hablar consigo mismo, la concepcion grafica es complementaria a la concepcion verbal y puede ayudar a reunir nuevas ideas
Brainstorming, VisualBrainstorming

Relacionados: Visual

56.36. Appraisal

Inherit from Judge
"*Practices-Actions*"

an act of assessing something or someone; an expert estimate of the value of something (Valuable)

Decisions have to be made in the end (Judge), but as an Idea develops let's think more in terms of 'Assessment', or even 'appraisal', both more encouraging, nurturing DaliProcesses. When you contribute to a colleague's appraisal, your Criticisms are intended to improve performance, to help and guide

Presupones a profound understanding of the *Brand* Strength and Weakness. It is a CreativeAct in itself, demanding Imagination to envisage the finished Product and how it will be received by its target *Audience* (becomes a co-author or co-editor of the Idea). Also acts with Intuition about other People, and see Ideas with the *Audience's* eyes, Emotions and Thoughts

CheckList
1. 'What inspires me about this idea is...'
2. 'What works for me about this idea is...'
3. 'What's missing from this idea for me is...'
4. 'What could make this idea bigger for me is...'

56.37. Analyze

Inherit from AnalysisAction
"*Practices-Actions*"

examine methodically and in detail the constitution or structure of (something, esp. information)

Ver Analysis

Referencias:
PhoenixQuestions, Registrar las respuestas, solicitudes de informacion, soluciones e ideas para evaluarlas y analizarlas
hemisferios cerebrales, AnalysisAction (hemisferio izquierdo) vs ver las soluciones completas de una vez (IntuitiveAction, hemisferio derecho)

Relacionados: Solution

56.38. Focus

Inherit from Attention
"*Practices-Actions*"

pay particular Attention to
(atencion)

Referencias:
ObjectiveList, Challenger, no cambiar constantemente de atencion
AttributeListing, dirigir metodicamente la atencion a cada atributo, uno por uno
KeywordMatrix, concentran la atencion en el lugar en que debe buscar las nuevas ideas

Notas de lectura:

Otra capacidad crítica es de concentración (Focus) en el tema. Ésta es la que crea la profundidad en el InspirationSpace

Mednick pointed strong DaliAssociations, such as those that might arise from directly focusing on the Problem and its existing Solutions, can interfere with access to other, more weakly associated Concepts that might be useful in producing new solutions. De-focusing or broadening of Attention may form an essential part of the Thinking processes that generate CreativeOutcomes. Ver tambien CreativePerson, Flow, *traineed incapacity* (FocusTechnique)

Mis Notas

Pappon: el foco deberia ser la gente (People) y sus Desires

56.39. Manipulate

Inherit from AnalysisAction
"Practices-Actions"

handle or control

Referencias:
Brainstorming, En la fase de evaluacion, algunas seran descartadas, algunas destacaran como valiosas, y otras se prestaran a una ulterior modificacion y manipulacion
Manipulacion y transformacion
Tareas del lider de brainstorming, Estar preparado para volver atras y manipular ideas

Relacionados: Combine

Nota: creatividad implica siempre manipulación
1. Utilice preguntas que esten diseñadas para manipular el tema de alguna forma de cambiar su posicion
2. Reordenar sus componentes
3. Exagerar alguna parte
4. Alterar los Attributes
5. Pruebe utilizar SCAMPER

56.40. Listen

Inherit from IntuitiveAction
"Practices-Actions"

make an effort to hear something; be alert and ready to hear something (escuchar)

1. encuentre areas de interes
2. juzgue el Contents no la forma de expresion
3. no Judge hasta que haya oido todo
4. escuchar Search Ideas
5. ser flexible: ayudar a Remember el contenido
6. trabajar para escuchar manteniendose alerta
7. resistir las distracciones
8. ejercitar la mente: el material de exposicion dificil ayuda a que trabaje el cerebro
9. mantener la mente abierta
10. sacar provecho del hecho de que el Thought es mas rapido que el habla

A few tips for improving our listening:

Help people notice their tendency to plan their response to whatis being said and inquire internally as to the ways this detracts from both the speaker and the listener.
Listen as if each Person were truly wise,sharing some truth thatyou may have heard before butdo notyet fully grasp.
Listen with an Openness to be influenced by the speaker.
Listen to supportthe speaker in fully expressing him/herself.
Listen for deeper Questions, DaliPatterns, *Insight*s and emerging PointOfView.
Listen for what is not being spoken along with what is being shared.

56.41. Modify

Inherit from ScamperAction
"Practices-Actions"

make partial or minor Changes to (something), typically so as to improve it or to make it less extreme
(cambiar/cambio)

Ver Change

Objetivo

Puede modificarse cualquier Aspect de cualquier cosa. Obtener variedades de producto de forma que el mercado los acepte

Procedimiento
Preguntar: como puede alterarse esto para que sea mejor? Que puede modificarse? Que cambios pueden hacerse en los planes, en el proceso? En el marketing? Que otra forma puede adoptar? Cambiar el significado, la forma, el tamaÒo? Oro patron?

56.42. Use

Inherit from IntuitiveAction
"Practices-Actions"

accomplishing a purpose or achieving a Result; make use of

Relacionado: User

Nota de lecturas

COSTART. here is no fundamental ontological distinction between using and programming a computer. This means it is difficult to classify computing systems as being either applications or programming environments. The artist Roman Verostko in Wilson's book (S. Wilson, 2002, p. 317): 'Ironically, as the programs get more customisable, the process of setting up options begins to look more and more like programming.'

56.43. ToExercise

Inherit from KnowledgeAction
"Practices-Actions"

use or apply (a faculty, right, or process)

PreviousSummary, Exerciser

56.44. Learn

Inherit from KnowledgeAction
"Practices-Actions"

gain or acquire knowledge of or skill in (something) by study, experience, or being taught

56.45. Erase

Inherit from ScamperAction
"Practices-Actions"

rub out or remove
eliminar o reducir al mínimo. Ver SCAMPER

Objetivo
Aplicar un recorte repetido de Ideas, objetos y procesos para Compress gradualmente el Problem hasta esa Part o Function que es realmente necesaria o que puede que sea apropiada para otro uso.

Procedimiento
Preguntar: Que pasaria si esto fuera mas pequeño? Que es lo que deberia omitir? Deberia dividirlo? Partirlo? Separarlo en partes diferentes? Quiter importancia? Compactar? Restar? Borrar? Pueden eliminarse las reglas? Que no es necesario?

56.46. Translate

Inherit from AnalysisAction
"Practices-Actions"
labels: Author: **Star & Griesemer)**

convert or be converted into (another form or medium)

The task of reconciling [the] Meanings of objects Methods, and Concepts across multiple social Worlds. The translation process is more likely to be successful if a high level of Coherence is supported and maintained between social worlds, and vice versa (**Star & Griesemer)**

56.47. Imagine

Inherit from IntuitiveAction
"Practices-Actions"

form a MentalImage or Concept of something not present

Nota de lectura: representar en la mente algo que no existe o no está presente. Está tan cerca de la Memory como de la Fantasy.

Ver Imagination

Referencias:
IdeaIncubator, Identificar un problema, imaginar un mundo donde el mismo este solucionado

Sketcher, imaginar nuevas posibilidades y soluciones
PersonalMentor, Imaginar al mentor y preguntele sobre la solucion al problema
Reorder/Reverse, imaginar las dos cosas opuestas existiendo al mismo tiempo. Preguntar: puedo transponer lo positivo y lo negativo?
Dreamscape, entorno imaginario, y guiar su imaginacion. Utilizar la imaginacion, bajo la guia de la razon y la voluntad, para obtener mensajes del inconsciente
Analogy, Puede imaginarse comparaciones y similitudes entre hechos y acontecimientos paralelos en campos diferentes o en ParallelWorlds
FeedbackQuestionCategory, Que programas especiales de marketing puede Ud. imaginar?
MurderBoard, La persona perfecta tiene una buena imaginacion, vision y tiene una mirada tan fria y objetiva a la vez imaginacion

Relacionados: Solution, Compare, Fact, Programm, DaliTime, Context, Idea, DaliAssociation, Quantity, Understand, Unconscious, ActiveThinking, Rational

56.48. Annotate

Inherit from AnalysisAction
"Practices-Actions"

add Notes to (a text or Diagram) giving explanation or Comment

Ver ReadingNotes

56.49. Collect

Inherit from SeekAction
"Practices-Actions"

bring or gather together. systematically seek and acquire (items of a particular kind) as a hobby

Referencias:
IdeaIncubator, coleccionar toda la informacion y literatura disponible sobre el asunto. Lea, hable con otros, haga preguntas investigue tanto como pueda: trabajar de manera consciente y tan intensamente como pueda en el problema
Juxtapose, coleccionar ideas, anuncios, citas, diseños, preguntas, dibujos, fotos, palabras, y cosas que puedan hacer aparecer ideas por asociacion

Relacionados: DaliWord , DaliAssociation

Nota de lectura:

learn from previous works stored in digital libraries, the web, etc.

56.50. Educate

Inherit from KnowledgeAction
"Practices-Actions"

give intellectual, moral, and social instruction to (someone, esp. a child)

Referencias:
Brainstorming, Ayuda a reeducar a la gente para que piense positivamente en las ideas

Relacionados: Book, Person

56.51. Visualize

Inherit from Imagine
"Practices-Actions"

form a mental image of; imagine

Bonsiepe: visualisation means the Transformation of generally invisible DaliProcesses with the objective to facilitate and enhance Understanding.

56.52. Feedback

Inherit from Review
"Practices-Actions"

information about reactions to a Product, a person's performance of a task, etc., used as a basis for improvement

Objetivos del Feedback

1. Compare muchas Ideas diferentes para estrechar el campo hasta llegar a una (o algunas) de las Alternatives mas prometedoras
2. identificar las Strength y Weakness de una idea
3. sugerir modificaciones y mejoras que afinen una idea
4. determinar Opportunity de Business y de marketing, o falta de ellas, para la idea
5. determinar el nivel de interes de la idea

Ver
MurderBoard
FeedbackQuestionCategory

Relacionados: Alternative, Approach

Nota de lectura:

In organizations, feedback is a process of sharing observations, concerns and suggestions between persons or divisions of the organization with an intention of improving both personal and organizational performance. Negative and positive feedback have different meanings in this usage, where they imply criticism and praise, respectively.

56.53. Accept

Inherit from DecisionAction
"Practices-Actions"

believe or come to recognize (an opinion, explanation, etc.) as valid or correct

Referencias:
ChallengeProgram, de que problemas quiere aceptarse la responsabilidad personal de sun solucion?
Dreamscape, Aceptar cualquier mensaje que aparezca, no censure
Ricestorming, Sintetizar diferentes perspectivas y experiencias individuales en una definicion y solucion de problemas que es aceptable para el grupo
FeedbackQuestionCategory, Costo: Piensa que los factores de riesgo son aceptables?

Relacionados: Experience, PointOfView, Responsibility, Synthesis/Synthesize

56.54. Research

Inherit from AnalysisAction
"Practices-Actions"

investigate systematically (Investigar)

Referencias:
ProblemRegistry, Relacionar los problemas para decidir cuales vale la pena solucionar, transformando el conjunto de informacion en componentes, a estructurar, investigar y testear
DiversityToy, IdeaQuota (ejercicio), conseguir investigar el todo
DirectorsBoard, investigar sobre los personajes
OPUS, una tecnica de investigacion de mercado (OPUS)

Relacionados: Diversity, Relationship, DaliComponent, Market

56.55. Voyage

Inherit from SeekAction
"Practices-Actions"

go on a long journey
(guia, viaje)

Nota de lectura:
Al igual que en todo viaje, las oportunidades (Opportunity) se hacen al andar. El lugar hacia el que pretendemos llegar, el terreno en el que pretendemos solucionarlo y, por supuesto, las formas que conocemos para transitar por él. Sin embargo, sería simplista reducir la magia creativa a un suave paseo, pues exige siempre en algún momento uno o más saltos en el vacío (Risk?)

Referencias:
Dreamscape, aventuras guiadas de imagenes, que dan una oportunidad de expresarse al inconsciente
viaje guiado por medio de imagenes

Relacionados: Unconscious, Rational, Imagine

Wander, Vagar con la mente abierta
IdeaMatrix, sentir: atraen las necesidades y deseos emocionales (belleza, viajes)

56.56. Search

Inherit from SeekAction
"Practices-Actions"

try to find something by looking or otherwise seeking carefully and thoroughly

Relacionados: Reverse, Question, Solution, Connection, Opportunity, DaliPattern, Trends, Business, Attention, Market, DaliLink, DaliAssociation, Relationship

Referencias:
ContentAnalysis, buscar soluciones nuevas a problemas viejos
KeywordMatrix, Estas preguntas concentran la atencion en el lugar en que debe buscar las nuevas ideas
OpportunityWheel, buscar un vinculo entre sus asociaciones y su problema
VisualThinking, Buscar ideas que se puedan vincular con el problema, intentar forzar relaciones, asociaciones libres
DiversityToy, buscar gente orientada hacia las ideas
AnalogyMixer, buscar similitudes y conexiones entre los dos componentes de la analogia
ColorJacuzzi, concentrandose en objetos de un determinado color y buscar vinculos entre ellos y el problema
Dreamscape, Buscar patrones, cualidades, relaciones y pistas utilizando las imagenes y simbolos como punto de partida para la asociacion libre
Business, saber la manera de buscar los cambios, una vez hecho esto se ven.

Notas de lectura:

The "relevant Search Context" may be wider or less specifically defined in creative tasks than it is in everyday tasks. There is growing evidence to suggest that creative generation uses more Global Knowledge Structures and consequently less specific information to search for relevant pieces of information that can be used to meet task demands

56.57. Choose

Inherit from DecisionAction
"Practices-Actions"

pick out or select (someone or something) as being the best or most appropriate of two or more Alternatives
(elegir/seleccionar)

Mis Notas

Mapping Human Creativity: Capturing Alternative creative paths (Connection) is fundamental to the CreativeProcess. Here we identify three types of choice: **Branch**, Merge and general choice. It is also natural for a CreativePerson to reach a State from which a branching choice may be taken. Similarly, from two states, a merge choice may be taken

Referencias:
IdeaClassificator
SCAMPER
HallOfFame
OpportunityWheel
AnalogyMixer
HieroglyphicBook
Brainstorming
MurderBoard
IdeaBox
ColorJacuzzi
DirectorsBoard
ParallelWorld

Ver tambien: Judge

56.58. Relax

Inherit from IntuitiveAction
"Practices-Actions"

make or become less tense or anxious (relajarse)

1. Voyage al pasado: recordar el momento en que estuvo mas relajado y en paz consigo mismo y el Worlds con tanto detalle como sea posible
2. sindrome de la gelatina: para relajar los musculos uno por vez en secuencia
3. la trinchera: crear un santuario interior propio, crear una vivida MentalImage del mismo, y retirese a su interior siempre que desee tener paz y tranquilidad
4. soltar: dejar ir las creencias, opiniones, Preoccupations y ansiedades si esta atrapado por ellas
5. eliminar inferencias: realizar un ligero cambio de Approach, centro de Attention, para limpiar la cabeza de inferencias iniciales, deducciones respecto de un Subject.

Las grandes Ideas llegan a veces cuando uno hace un alejamiento consciente del Problem

Referencias:
ChillingOut, Puede resolverse cualquier problema utilizando la relajacion y la meditacion
Ideatoons, Sketcher, Dreamscape

Relacionados: Problem

Nota de lectura:
El Universo Holografico- Aprendizaje: Desde hace décadas los educadores saben que la ansiedad socava la capacidad de aprendizaje. A juzgar por la actividad ondular del cerebro, la ansiedad es como un estado estático, más ruidoso, arrítmico. Los métodos de enseñanza pueden intentar fomentar estados armónicos, relajados, en los estudiantes con técnicas centralizadoras o meditativas, biofeedback, combinaciones de tipo sugestivo de música y ejercicios de respiración. El entendimiento más profundo del cerebro como analizador complejo de frecuencia genera más respeto por las diferencias individuales en el estilo de aprendizaje

56.59. Transform

Inherit from Manipulate
"Practices-Actions"

make a thorough or dramatic Change in the form, appearance, or character of

56.60. Presentation

Inherit from Meeting
"Practices-Actions"

a demonstration or display of a Product or Idea

Acto de exposición al Cliente: de la *Agency* o de una *Campaign* realizada.

Mis Notas

Apple Profile: (Matthias Mencke, Interbrand Design *Director*): "to Illustrate to our clients how a *Brand* Strategy" can come alive we create fictitious environments (*FictionalUser*) of billboards, *Poster*s, Spaces. We present our CreativeOutcome on boards as well as digitally, engaged with animation, Movies and Sound (Apple Keynote app)

56.61. Explore

Inherit from AnalysisAction
"*Practices-Actions*"

inquire into or discuss (a subject or issue) in detail

56.62. Reverse

Inherit from ScamperAction
"*Practices-Actions*"

make (something) the opposite of what it was (Invertir).
Ver SCAMPER

Objetivo
Invertir la perspectiva en cuanto a ideas para abrir la forma de pensar, mirar a lo opuesto para tener mas ideas.

Procedimiento
Pensamiento "janusiano" (por el dios Jano): se conciben simultaneamente dos o mas cosas opuestas o contrapuestas, como que existen lado a lado, o igualmente operativas, validas o ciertas. En el metodo, uno toma las cosas como son, y las invierte para tener mas ideas, intentando imaginar las dos cosas opuestas existiendo al mismo tiempo.
Preguntar: puedo transponer lo positivo y lo negativo? cuales son los opuestos? cuales son los negativos? Tendria que pensar en ello al contrario? Invertir los papeles? Hacer lo inesperado?

Reversos:

La Luna	El Sol
La oscuridad	La luz
El espacio (Space)	El tiempo (DaliTime)
El yinn	El yang
La noche	El día
El magnetismo	La electricidad
Lo pasivo y lo receptivo	Lo activo y lo dinámico
Lo intuitivo (Intuition)	Lo racional (Rational)
Lo preverbal	Lo Verbal
El pensamiento analógico (AnalogicalThinking)	El lineal o lógico (CriticalThinking)
La síntesis (Synthesis)	El análisis (Analysis)
El holismo	El reduccionismo
Lo heterodoxo	Lo ortodoxo
La apreciación estética	El pragmatismo
El arte	La ciencia
El costado izquierdo	El derecho
La sensualidad	La intelectividad
Lo mítico	Lo positivo
Lo simultáneo	Lo secuencial
Lo difuso	Lo focal (Focus)
El anima	El animus
La introversión	La extroversión
La acausalidad	La relación causa-efecto (Cause-Effect)
La divergencia (DivergentThinking)	La convergencia (ConvergentThinking)

56.63. Randomize

Inherit from SeekAction
"*Practices-Actions*"

make unpredictable, unsystematic, or random in order or arrangement; employ random selection or sampling in (an experiment or procedure) - (azar)

Referencias:
Repository, Eleccion de dos o mas elementos del contenedor al azar
DaliProcess, selecciona un thinkertoy al azar
IdeaBox, probar combinaciones diferentes haciendo recorridos al azar atraves de parametros y variaciones
HallOfFame, Puede clasificar segun el tema, o al azar)
OpportunityWheel, El circulo de oportunidad aisla al azar uno o dos atributos del problema para su consideracion completa
Ideatoons, Agrupar y reagrupar los simbolos graficos al azar en diversas relaciones
ColorJacuzzi, seleccionar un color utilizando el anillo de colores (o al azar si no puede hacer uso del mismo)
Juxtapose, leer articulos al azar

Ver tambien RandomStimulator

Nota de lectura:
La capacidad experimentadora de las vanguardias también se fija en las ventajas Creative del azar. Buena parte del trabajo vanguardista está presidido por la influencia del azar: 'Su rechazo de cualquier jerarquía de valores los muestra atentos al accidente, al encuentro, al hallazgo. Y de este método que consiste en dejar hacer al azar han nacido varias técnicas (Collage, montaje, fotomontaje, etc. Bricolage), cuya paternidad se puede atribuir a **Dadá**, incluso aunque existieran antes que él, en la medida en que supo hacer un uso sistemático de ellas introduciéndolas en el terreno artístico'. El azar ha sido explotado en forma de best-seller por los astutos autores de la

Serendipity

56.64. Dredge

Inherit from SeekAction
"Practices-Actions"

bring up or clear. Bring to Person's attention a Fact
(dragar)

ver Dreamscape

56.65. Create

Inherit from IntuitiveAction
"Practices-Actions"

bring (something, ejemplo: Artifact) into existence

56.66. Judge

Inherit from DecisionAction
"Practices-Actions"
labels: Domain Specific: **CTS)** Domain Specific: **Judge** Author: **Bordieu**

form an opinion or conclusion about
(juzgar)

Referencias:
Brainstorming, Principios basicos del brainstorming, diferir el juicio critico
IdeaClassificator, Utilizar el juicio o la intuicion para elegir las mejores ideas

Relacionados: Express, Critical, People, Evaluate

Nota de lecturas:

Si el Judge se establece demasiado pronto (Guilford 1967, Wallas 1926) es decir, en la fase de producción de ideas, impide el desarrollo de la creatividad, porque durante ese enjuiciamiento de las cosas ya no se permiten nuevas Ideas ni nuevos accesos

Protágoras, quien junto a **Gorgias** representa la mayor fuerza intelectual de los Sofistas, señala: *En todas las cosas hay dos razones contrarias entre sí*. Decir que sobre cada Subject pueden hacerse siempre varias **proposiciones**, aún de diversa naturaleza y en perfecta Contradiction, significa renunciar a un Criteria único y restrictivo, y dejar de lado la misma noción de Objective. En síntesis, significa abrir un Space ilimitado a la Communication y a la libertad de Thought y de DaliAction. Esta concepción antilógica es sin duda un adelanto de lo que será el trasfondo en donde más favorablemente puede florecer los CreativeAct

Mauro Rodríguez sugiere una pregunta inicial: *¿Quién es el juez de lo valioso?*. Su respuesta es que se pueden distinguir tres grados o Levels para valorar el CreativeOutcome. Este puede ser Valuable para el círculo afectivo del sujeto creador (CreativePerson), para su medio social (Domain, Field), o para toda la humanidad (Culture). De este modo resultan tres niveles de Creative: 1. El nivel elemental o de interés personal, 2. El nivel medio o de resonancia grupal, 3. El nivel superior o de creación trascendente y universal

Many of **Amabile** studies show that NOVELTY (Original) plays a crucial role in the preference Judgements of individuals, and that these preference judgements change with exposure to examples of a Style

Csikszentmihalyi considera que las CreativePerson se caracterizan por haber podido interiorizar los Criteria de Judge del Domain hasta el punto de que pueden proporcionarse a sí mismas información sobre el Result de su trabajo sin tener que esperar las evaluaciones de los expertos en ese Field (ver *CreativityTemplate*). Esto supone que el sujeto que aspira a la creatividad debe dominar el campo: sus Rules, su contenido (body of Knowledge) y los Criteria que siguen los jueces para determinar el valor de los CreativeOutcomes en ese Field

Judge (CTS)

Bordieu. nadie es buen juez porque no hay juez que no sea juez y parte.

56.67. Put

Inherit from ScamperAction
"Practices-Actions"

utilizar para otros usos. Ver SCAMPER

Objetivo
Preguntar sobre que otros destinos/usos darle para facilitar encontrar ideas nuevas

Procedimiento
Preguntar: para que otra cosa podria utilizarse? Existen nuevas formas de utilizarlo tal como es? Podria utilizarse para otras cosas si se modificara? Que otras cosas podria hacerse con esto? Otras extensiones? Otros Markets?

56.68. Compress

Inherit from Manipulate
"Practices-Actions"

express in a shorter form; abridge (horten (a book, movie, speech, or other text) without losing the sense)

56.69. Attention

Inherit from SeekAction
"Practices-Actions"

The action of dealing with or taking special care of someone or something

Referencias:
AttentionExerciser, prestar atencion al ambiente
ObjectiveList, Challenger, no cambiar constantemente de atencion
AttributeListing, dirigir metodicamente la atencion a cada atributo, uno por uno
KeywordMatrix, concentran la atencion en el lugar en que debe buscar las nuevas ideas
RandomStimulator, mantener la concentracion para detectar las conexiones
IntuitionExerciser, prestar atencion a los sentimientos, conocerlos, y saber como Ud. los aplica
Magnify, efecto se utiliza para la publicidad y el diseño
Juxtapose, preste solo atencion a determinada forma (circulo) e intente establecer relaciones con el problema
MurderBoard, pensar y concentrar su atencion en una direccion especifica en lugar de limitarse a reaccionar ante una idea o situacion

Notas de lectura:

¿qué queremos decir con atención (Attention)? ¿Qué actividad mental supone esa proyección hacia algo susceptible de ser comprendido, sentido, interpretado? A simple vista parece ya que no se trata sencillamente de yuxtaponer (Juxtapose) signos (Signs) para asociar (Associate) significados (Meanings) concretos, sino de integrar lecturas mucho más complejas y diversas en las que intervienen niveles mentales capaces de asociar en amplias formas todos los elementos que intervienen en la construcción, interpretación y comprensión (de un texto). Se puede buscar en esos diferentes niveles de Reality una integración de formas más o menos complejas y sutiles. Desde las líneas con las que se representa la apariencia del espacio hasta las vivencias de un personaje con las que se representa un arquetipo (Archetype) social, pasando por los colores (ColorQuality) con los que se puede asociar un estado anímico (Feeling). [asimetría cerebral: integración de lo intelectual y lo intuitivo: MindActivity]

Attention: 'Associational theories of creativity have suggested that *broad and diffuse* attention is associated with indices of Creative potential.' (Creativity Encyclopedia, 1999)

"*What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention, and a need to allocate that attention efficiently among the overabundance of information sources that might consume it.*" (**Herbet Simon**)

the ability to select and pay attention to important Aspects of the Surroundings (DaliForm, Background) is a Strength

56.70. Improvise

Inherit from IntuitiveAction
"Practices-Actions"

Create and perform (music, drama, or verse) spontaneously or without preparation

Nota de lectura:

la improvisación se configura como descarga expresiva, como técnica o forma de aprendizaje (interiorización, conocimientos, experiencias), y como medio para desarrollar la Imagination y la creatividad. De Improvise a Compose hay un Step

56.71. Evaluate

Inherit from AnalysisAction
"Practices-Actions"

form an idea of the amount, number, or value of;

Referencias:
MindMap, Darle una nueva identidad a los problemas de manera que esta pueda ser evaluada ...
PhoenixQuestions, Registrar las respuestas, solicitudes de informacion, soluciones e ideas para evaluarlas y analizarlas
Brainstorming, la fase de evaluacion
MurderBoard, emprenderse acciones correctivas antes de la evaluacion final y puesta en practica

Relacionados: Problem, Analysis/Analyze, Negative, Practice

Notas de lecturas:

entendida como una capacidad para Judge la importancia, la calidad y la congruencia de cada elemento, así como lo Valuable Global de la Solution que se propone, apreciando las Strength y Weakness de cada Idea. La evaluación de la idea depende 'de las características de los jueces, que a su vez dependen en algo de las Trends y Customs de los entornos Culture y sociales'

técnicas de consenso.
estas técnicas no son perfectas, aún así mantienen su eficacia especialmente cuando los Criteria actúan conjuntamente. La convergencia de varios fundamentos, ninguno de los cuales es por sí solo decisivo, puede llevar a conclusiones valederas

Gardner afirma que toda evaluación necesariamente presupone y se basa en Compare. Disponer de los Criteria adecuados sobre los que asentar esta comparación es lo que marcará la diferencia entre la evaluación de los expertos (Critic) y la imposibilidad de culminar con éxito dicha tarea por parte de los novatos

56.72. Reorder

Inherit from ScamperAction
"Practices-Actions"

arrange (something) again (reordenar)
Ver SCAMPER

Objetivo
Volver a ordenar lo que sabemos a fin de descubrir lo que no sabemos. La nueva ordenacion acostumbra ofrecer alternativas a ideas, bienes y servicios

Procedimiento
Reordenar la informacion existente. Preguntar: que otro arreglo podria ser mejor? Intercambiar los componentes? Otra disposicion? Otra secuencia? Cambiar el orden? Invertir causa y efecto? Cambiar el ritmo? Cambiar la programacion?

56.73. Incubate

Inherit from IntuitiveAction
"Practices-Actions"

develop slowly without outward or perceptible Signs

incubation may aid creative problem-solving, and notes how some empirical evidence is consistent with the hypothesis that incubation aids Creative problem-solving in that it enables "forgetting" of misleading clues. Absence of incubation may lead the problem solver to become fixated on inappropriate strategies of solving the Problem. This work disputes the earlier hypothesis that creative solutions to problems arise mysteriously from the Unconscious mind while the Consciousness mind is occupied on other tasks. The *rate* of production of ideas by an individual rapidly diminishes over a short time period, even for a problem with an infinite number of potential solutions. This tends to imply that some inhibiting mechanism is present even in the most trivial of problem-solving activities, supporting the idea of Incubation as a dissipation of **fixation** (CreativeBlock)

Referencias:
IdeaIncubator, incube, suelte el problema, no trabaje en el, olvidelo durante un tiempo (largo o corto), la incubacion debe producirse y lo hara

Principio de incubacion, la mente subconsciente esta continuamente procesando informacion.

Notas de lectura:

verdadero nudo gordiano del CreativeProcess

By describing incubation merely as the 'dissipation of **fixation**,' (CreativeBlock) can be interpreted as suggesting that a broadening of the Focus of Attention may play some part in all Creative Problem solving

Sternberg: el CreativePerson deja que algunos detalles sin importancia desaparezcan al tiempo que conserva en la Memory sus aspectos más importantes y significativos. Como consecuencia, a partir de esos Aspects retenidos el sujeto puede Focus el Problem con otra PointOfView y con menos Limits que las existentes en el marco mental previo.

Csikszentmihalyi a través de su Teoría de Sistemas: el sujeto debe oponer en ella cierta resistencia a la sabiduría recibida (Expertise) tanto del Field como del Domain ya que dicha sabiduría lo condiciona consciente e inconscientemente

56.74. Synthesize

Inherit from IntuitiveAction
"Practices-Actions"

make (something) by Synthesis

Referencias:
IntuitionExerciser, sintetizar retazos aislados de datos y experiencia en una imagen integrada
Ricestorming, Sintetizar diferentes perspectivas y experiencias individuales en una definicion y solucion de problemas que es aceptable para el grupo
PersonalMentor, (psicosintesis)
Combine, sintesis y la combinacion de ideas, bienes, o servicios que previamente no estaban relacionados

Relacionados: Experience, PointOfView, Isolate, DaliProcess, Organize, Unconscious

56.75. Interpretation

Inherit from Improvise
"Practices-Actions"

The first Level of Improvise is called '**interpretation**', where Plans are strictly followed

56.76. Think

Inherit from IntuitiveAction
"Practices-Actions"

have a particular opinion, belief, or idea about someone or something

Referencias:
TicToc, no pensar en todo o nada
Reverser, Pensar provocativamente (puede adoptar una posicion nueva y luego elaborar sys implicaciones)
AttributeListing, pensar en formas de cambiarlo o mejorarlo (de que forma ? por que tiene que ser asi?). *DaliList*, Realizar un esfuerzo para mantener un pensamiento fluido y flexible (cantidad y variedad)
MindMap, instrumento para ayudarnos a ver, expresar y pensar en problemas complejos
SCAMPER, aislar el problema o tema en el que quiere pensar
IdeaMatrix, pensar: productos verbales, numericos, analiticos y cognitivos para los que el cliente desea informacion y datos (autos, ordenadores, camaras)
PhoenixQuestions, aislar el problema en que que quiere pensar y comprometase a tener UNA respuesta, aunque no sea LA respuesta, en una cierta fecha

FutureScenario, lleva a pensar en futuros posibles
Randomize, Pensar y listar asociaciones con la palabra
AnalogyMixer, (pensar facilmente, no en forma ardua)
DreamDiary, Puede ser que nuestro primer modo de pensar fuera la imagineria simbolica
Sketcher, Pensar en la manera en que lo que ha escrito se relaciona con su problema
Brainstorming, pensar en formas de animar a los trabajadores a volverse mas creativos
ToyVariety, Pensar en forma flexible
Adapt, Estar familiarizado con las ideas de los demas a fin de pensar de manera original
Erase, Puede pensarse un producto como un objeto rodeado por un racimo de procesos (como publicidad, marketing),
Reorder/Reverse, abrir la forma de pensar, mirar a lo opuesto para tener mas ideas
relaciones y conexiones entre los objetos de color y su problema, En que mas me hacen pensar?
Brainstorming, Cada miembro del grupo deberia pensar en formas de mejorar las ideas o de combinar dos o mas ideas formando una idea mejor
MurderBoard, pensar y concentrar su atencion en una direccion especifica en lugar de limitarse a reaccionar ante una idea o situacion

Relacionados: Alternative, Problem, *DaliList*, Attention, PointOfView, DaliWord, Product, Relationship, Isolate, Verbal, Perception, Answer, Similar

56.77. Compare

Inherit from AnalysisAction
"Practices-Actions"

draw an Analogy between one thing and (another) for the purposes of explanation or clarification

Referencias:
IdeaRegistry, concentrarse instantaneamente en todas las ideas, comparaciones, interrelaciones y datos relacionados con un problema dado
MindMap, alienta las comparaciones y que la informacion sea transferida de la memoria de corto plazo a la de largo plazo
Analogy, imaginarse comparaciones y similitudes entre hechos y acontecimientos paralelos en campos diferentes

56.78. Interpret

Inherit from Understand
"Practices-Actions"

Understand (a DaliAction, a temporary Feeling, or Conduct) as having a particular Meaning or significance

Referencias:
HieroglyphicBook, interprete cada jeroglifico, haga asociaciones libres partiendo de el
preguntas clave (Keywords) para resolver un asunto, de la interpretacion de Hieroglyphs

Relacionados: (Hermeneutic)

56.79. Stimulate

Inherit from IntuitiveAction
"Practices-Actions"

encourage interest or Activity in
(Estimulo)

Referencias:
SCAMPER, tecnicas basadas en preguntas (checklist) que estimulan ideas alternativas
RandomStimulator, Estimulacion al azar
ToyVariety, Cuando un estimulo no cambia o es repetitivo las sensaciones desaparecen
Adapt, Cuando coloca cualquier objeto en un contexto nuevo, su imaginacion puede estimular ideas nuevas.
Juxtapose, formas de estimular la yuxtaposicion al azar de ideas

Relacionados: Question, Alternative, Randomize, Idea, Context, DaliAssociation, Variety, *DaliObject*, Blackboard

56.80. ScamperAction

Inherit from Manipulate
"Practices-Actions"

superclase de actions de SCAMPER

56.81. Magnify

Inherit from ScamperAction
"Practices-Actions"

exaggerate the importance or effect of

Ver SCAMPER

Objetivo
La magnificacion puede ser de utilidad para la publicidad y el diseño. Existe gente que cree que lo grande es mejor.

Procedimiento
Preguntar: que puede ser ampliado? Que puede ser exagerado? Que puede agregarse (mas tiempo, mas fuerte, mas alto, mas duradero)? Y que hay de una frecuencia

mayor? Que es lo que puede agregar un valor extra? Que puede ser duplicado? Que se podria llevar hasta un extremo dramatico?

56.82. Play

Inherit from IntuitiveAction
"Practices-Actions"

engage in activity for enjoyment and recreation rather than a serious or practical purpose

Play at work occurs when people have enough time and freedom to constructively experiment with ideas not immediately useful from a Business perspective. Though not all play is creative, all CreativeActs include an element of play

Nota de lectura:
Freud asimismo concede una gran importancia a la relación entre la infancia y la creatividad, de modo que el CreativePerson es considerado como aquel capaz de establecer Relationships desinhibidas similares a las que tienen lugar en los juegos infantiles. Para Freud, el sujeto creativo es capaz de elaborar Fantasy surgidas de sus ensoñaciones (Dream) con las que trata según mecanismos de desinhibición y sencillez propias de un Play infantil. El creativo no rechaza las fantasías ni las reprime. Sin embargo, los sujetos no creativos hacen frente a esas fantasías y tratan de eliminarlas. Cuando el sujeto creativo juega con sus ensoñaciones y fantasías desinhibidamente acaba, según Freud, por encontrar un camino de sintonía con sus sentimientos conscientes pertenecientes a su ego y entonces está en condiciones de producir obras creativas de gran calidad.

Jugar espontáneamente con Ideas, ColorQuality, DaliForm y Relationships, formar nuevas hipóteque salta a la vista, formular lo Absurd, etc

Como definió tan bien **Winnicott** : 'En el juego, y sólo en él, pueden el niño o el adulto crear y usar toda la personalidad, y el individuo descubre su persona sólo cuando se muestra creador'. **Dalí** se esforzó toda su vida en jugar al escondite.

56.83. Forget

Inherit from KnowledgeAction
"Practices-Actions"

put out of one's mind; cease to Think of or consider
(Olvidar)

Referencias:
MindMap, actuando en el momento oportuno para detectarlas, de otra forma la "chispa" se consume, se enfria, y se olvida
IdeaIncubator, incube, suelte el problema, no trabaje en el, olvidelo durante un tiempo (largo o corto)

Relacionados: DaliTime

56.84. Integrate

Inherit from Combine
"Practices-Actions"

Combine (one thing) with another so that they become a Whole

Relacionado: Merge, Integration

56.85. Follow

Inherit from SeekAction
"Practices-Actions"

go after (someone) in order to observe or monitor
(Seguimiento)

Referencias:
ObjectiveList, Challenger, Detectar estas oportunidades decidiendo cuales vale la pena perseguir
ProblemAnalyzer, seguir preguntando: "de que otra forma...?" y "por que de otra forma ?"
Brainstorming, Seguimiento: inmediatamente despues de la reunion, agradecer, y enviar a cada persona una lista por categorias de las ideas que el grupo ha generado para que puedan seguir trabajando en esas ideas y mantener el impulso de la sesion

Relacionados: Opportunity

56.86. DecisionAction

Inherit from CreativeAction
"Practices-Actions"

acciones de decision

Ver Forces que impactan la desicion

57. "Process-Tools"

57.1. SmartProcessTool

Inherit from Tool
"Process-Tools"

similar a un "agente inteligente", objetos manejados por *ProcessPracticeRule*s:
. Autonomos
. Orientado a un Goal
. Proactive, Adaptive, Reactive
. Representa un PersonRole
. Para posibilitar su funcionamiento, tiene que estar bien definido los elementos de un SmartProcess: Activity/Steps/Tasks/ProcessPractice, Artifacts, PersonRoles, etc.)

Ayudan al User a hacer/Play un role particular durante el development del DaliProject

Mini sistemas expertos componentizados (no son monoliticos ni dificiles de cambiar)

Context aware
Se debe conocer el status del desarrollo/DaliProject, posiblemente utilizando un *Workflow*

Algunas Tasks que podrian automatizarse: Search, Checks

57.2. FocusTechnique

Inherit from LateralThinkingTechnique
"Process-Tools"

Focus contends that powerful results can be obtained by focusing on matters that everyone else has ignored. One does not generate ideas with focus, yet should be willing to note a point as a potential Focus for creative effort. Once a focus has been defined, it can then be treated as a real Problem. Focus helps pick out and define a creative focus as a 'general-area-type' focus, which is a broad focus, or a 'purpose-type' focus, which looks at narrowing the focus. This technique encourages looking at multiple focuses and Alternative definitions to those focuses.

Trained incapacity: A symptom of Focusing exclusively on a certain area. (Sternberg, 1999)

57.3. Tool

Inherit from DaliObject
"Process-Tools"

a device or implement, esp. one held in the hand, used to carry out a particular Function .
Tools allow us to realize the end result through an actual working element or implement.

Tools: Specific techniques which can be named, learned, Practices, and applied to increase the ease, efficiency, and effectiveness with which we generate or Analyze Alternatives. (Isakson et al., 1994, Index)

Scrapbook

¿which takes precedence? Methodology or Tools ? should we make technology to support CreativeAct methodology, or make methodology to support Creative engagement technology? When I talk about designing technology and methodology I mean: **1)** *re*designing the technologies that prevent engagement with the ComputationalMedia. **2)** capturing requirements for methodologies that encourage engagement with the computing medium. **3)** designing technologies that are aimed to support such methodologies, in the sense of automating and augmenting common Activity

Punto de intersección entre la solución de procesos (**ALT-1: SMART PROCESS**) y la tecnolog'a (CreativeToys). **(1)** el proceso debe soportar y guiar una atracci—n del creativo hacia el ComputationalMedia (notar su específicidad, A**.K**ay y Squeak sirven de guía). **(2)** Los CreativeToys deben automatizar y aumentar las actividades de estos procesos
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57.4. ScanningTool

Inherit from DirectAttentionThinkingTool
"Process-Tools"

Plus, Minus, Interesting
PMI forces a thinker to explore all sides of a matter (Subject) before a decision or commitment is made. Similar to other evaluation tools like PPCo (Pluses, Potential, Concerns, Overcome concerns), PMI is a scanning tool. We look first at all pluses, then minuses and then interesting points, in order to bring clarity to the Situation in question

Ver ForceFieldAnalysis

57.5. CPSMethodDivergentThinkingTool

Inherit from CPSMethodTool
"Process-Tools"

tools that generate options (Alternatives)

Brainstorming ' enables an individual or group to generate many options

Brainstorming with Post-its® - enhances traditional brainstorming by increasing the number of options generated by allowing each participant to record and share their own ideas aloud

Brainwriting ' a modified form of brainstorming that is more private and individualistic. Intended for use with groups where shy, quiet members are being overshadowed by more vocal ones

Forced Connections/Forced Fitting ' provokes new connections between the Challenge and unrelated, concrete objects

5W's and an H Worksheet ' Seeks out sources of data including, information, Feelings, questions, impressions, and observations through the use of who, what, where, when, why and how SituationalQuestions

Ladder of Abstraction 'broadens or focuses the parameters of a challenge (ProblemParameter) in order to generate new options by using the questions Why? and How?

Morphological Matrix ' a tool that structures existing Parameters of the challenge and combines those parameters to identify new ways of looking at the Challenge

SCAMPER

VIR (*Visually Identifying Relationships*) ' uses external imagery by providing the actual Visual Stimulus to to gain distance from the challenge

Imagery Trek ' internal imagery is stimulated and individuals create their own MentalImages in order to distance themselves from the challenge

57.6. CreativeAgent

Inherit from SmartProcessTool
"*Process-Tools*"

. Orientado a un Goal (p.e. desarrollar un buen *AdvertisingMessage*)
. Representa un CreativePersonRole
. Reconoce qué es un CreativeOutcome

Relacionado: PersonalMentor

57.7. CPSMethodTool

Inherit from Tool
"*Process-Tools*"

CPSMethodStages and phases of CPS are supported by two major types of CPSMethod tools. ' those tools that generate options and those that Analyze, develop, and refine options (Alternatives). CPSMethod provides *CPSMethodGuidelines* for utilizing the two types of tools

57.8. Technology

Inherit from Technique
"*Process-Tools*"
labels: Author: **Metcalfe**

the application of scientific knowledge for practical purposes

La interpretación de Marshall McLuhan muestra que las tecnologías son extensiones de alguna facultad humana física o psíquica. El conjunto de las tecnologías constituye una múltiple y desigual extensión del cuerpo humano y sus potencialidades. El hombre amplifica sus posibilidades generando con ello alteraciones en su Sensitivity, sus formas de Thinking, de Interaction y de Relationship con el Surroundings. Las tecnologías son una forma de creatividad en todas las Cultures, aunque sólo en la actualidad han tenido un desarrollo verdaderamente explosivo, despertando inquietudes y movilizando la Reflection

Ver definir el Business

Metcalfe: a set of Design Concepts integrated together to form a design configuration (*ConceptDecomposition*)

57.9. MeetingTechnology

Inherit from Technology
"*Process-Tools*"

Differente technology would be the most effective tool for a particular Situation of VirtualMeeting (Ver figura **Meeting-Interaction Technology**):

- Low Interaction (Emails) of information sharing,
- Moderate Interaction (Chat) of Brainstorming and DecisionActions, or
- CollaborativeProcess with High Interaction (VideoChat)

Scrapbook

Information Sharing	**Brainstorming and Decision making**	**Collaborative work**
Low Interaction	**Moderate Interaction**	**High Interaction**
● Voice mail ● E-mail	● Electronic bulletin board ● Chat rooms ● Video conference ● Audio conference ● Real-time data conference	● Real-time data conference with audio/video and text/graphic ● Whiteboards with audio/video link ● Electronic meeting system(EMS) with audio/video and text and graphic support ● Collaborative writing tools with audio/video links

Fig. 40-MeetingTechnology1

57.10. Blackboard

Inherit from Tool
"Process-Tools"

Tablon de Anuncios.

se coloca el tablon de anuncios en un lugar centrico, se escribe el Problem que hay que Solve en color en el centro, cualquiera que tenga una idea la coloca debajo en otro color. Las ventajas son:

1. el problema es visible, y estara en la mente de todas las Person interesadas,
2. estimula Ideas por asociacion,
3. puede dejar el problema tanto tiempo como desee (Incubate),
4. si hay poca gente o nadie ofrece ideas puede pensar en formas de animar a los trabajadores a volverse mas creativos

57.11. ForcedConnectionTechnique

Inherit from LateralThinkingTechnique
"Process-Tools"

Ver subclases y tambien Connection

57.12. GameBoard

Inherit from Tool
"Process-Tools"

Game board user interface model

57.13. BrainstormingAndAnalogyTechnique

Inherit from LateralThinkingTechnique
"Process-Tools"

group Brainstorming for Idea generation and the use of Analogy for DaliPattern reconstruction and Problem definition

Ver tambien AnalogyMixer, Dali-Base-Problem

57.14. Technique

Inherit from Practice
"Process-Tools"
labels: Comment: **La ciencia no pueda estudiarse separadamente de la técnica**

a way of carrying out a particular Task. Techniques allow us to do something in a certain manner or Method and Tools allow us to realize the end Result through an actual working element or implement.

Notas de lectura:

Otl Aicher - El **arte** es Syntaxis sin Semantic. Nada quiere comunicar. De otro modo seria un informe. Está más cerca del DaliSymbol que de la enunciación. Se consagra a la redundancia. Y quien dentro de este orden hace el intento de trasplantar el arte a la técnica, acaba creando un confite, sea de tipo estalinista o de cualidad posmoderna... Arquitectura ha descendido hoy al nivel de las revistas de modas. Se estudian revistas, ya no se aprenden métodos de construcción más allá de como una modista tiene que aprender cómo deben efectuarse las costuras de los vestidos. Y entretanto también la construcción *técnica se ha reducido a moda*. La nueva estética se llama aquí high-tech. Se toma la técnica únicamente como ornamento, como catálogo para nuevas ocurrencias en el diseño

In order to maintain the creativity in the workplace, an organization should not Adapt a certain system that is frequently used to develop Ideas, this due to the fact that the employees might become so used to the technique that they only see one-way and therefore loose their ability to Approach the Problem creatively.

La ciencia no pueda estudiarse separadamente de la técnica, ya que la ciencia no es sólo una cuestión del pensamiento, sino la cuestión de un pensamiento continuamente llevado a la práctica y continuamente refrescado por esa práctica.

57.15. WhatIfTool

Inherit from Tool
"Process-Tools"

To Explore Solutions

57.16. SmartProcessGameBoard

Inherit from GameBoard
"Process-Tools"

Un StartingPoint es utilizar un Game board para componer SmartProcess. Este Game board contiene un *kernel* inicial, casi completamente compuesto de TacitKnowledge, es decir, pocas Tasks concretas. Tiene Concept embebidos, y la clave está en que las **ProcessPractice** comparten estos Concepts, lo que permite componerlas (conceptos

del "Creativity model": un Understand compartido en todos los DaliProject).

Estos concept son útiles aún sin que requieran que el User seleccione ninguna ProcessPractice, en el sentido que permiten guiar el desarrollo (p.e. conceptos como Requirement, System, Backlog...)

Kernel

Provee mecanismos para DaliLink de las ProcessPractice para lograr el Focus del Team en producir CreativeOutcomes. Agregando practicas al kernel se ensambla una Ways de trabajo (CreativeProcess)

Todas las practices implementan de forma particular los elementos abstractos del Kernel

El Kernel guía al DaliProject de un State al siguiente

Approaches. Alternative Practices

Para cada elemento del Kernel, pueden existir Alternative Practices, según el Approach: cada practica tiene su propio Approach

El framework es Practice independent, y sirve para Compose SmartProcesses

57.17. CreativeTool

Inherit from Tool
"Process-Tools"
labels: Author: **Shneiderman** Author: **Brian Eno** Author: **Nakakoji** Author: **Edmonds** Author: **Curtis** Example: **De Montfort Creativity Assistant** Author: **Candy** Business: **Apple** Example: **COSTART** Author: **Fisher** Author: **Guindon** Author: **Resnick** Author: **Alan Kay** Quote: **Simple things should be simple; complex things should be possible**

Tool para soportar la creatividad

Notas

an environment for creativity requires more than the technical facilities and expertise if it is to meet the Needs of the CreativePerson. The Tools in themselves are not the only factors to be considered (ver PrecursorFactor). Considerations of, for example, **end user programming** became important and a Visual programming Approach was often deployed. The Idea got more precise in a DaliProcess of continuous Feedback with the technology chosen (ambiente dinamico tipo interpretado). In HCI, the dominant Approach to user-centred system design of the time was based upon using hierarchical representations of tasks, providing sequencing information and identifying the objects and actions relevant to the user (e.g. Benyon, 1992). **Task analysis** presumes that we know in advance what the user might want to do and how, in some sense, it might be done. The **criteria-based approach**, on the other hand, does not make the same assumptions and, instead, provides an evaluation framework within which the software designers are able to develop alternative designs that meet the criteria for supporting the creative User (**Candy** and **Edmonds**). The aim was to create Tools that provided the user with better support at two levels: first, flexible and more 'intuitive' user interfaces that did not disrupt the Flow of Thinking and DaliAction, and second, access to Domain Knowledge that could be used to augment the generation of Ideas and Solutions. The system would provide a conceptual framework of knowledge modules, Communication pathways and Visualization methods for multiple Representations of source material. The framework, we argued, could be adapted to different domains by changing the knowledge in the system and tailoring or customizing the user interfaces - Ver GenexProcess (es un framework)

Linda **Candy** and Ernest **Edmonds**, empirical studies were used to identify some examples of aspects of creative exploration:
- Breaking with Convention
- Immersion in the Activity (Flow)
- Taking a holistic PointOfView (SystemApproach)
- Parallel channels of exploration (Explore)

This list is incomplete, like **Shneiderman**'s (GenexProcess), but being based on observations of *art* Practice, it has a closer alignment with the personality DaliTraits of highly creative individuals... In implicit support of immersion, for example, artist John McCormack wrote 'Instantaneousness of results (via Interaction) means immersion. ' the new method provides an intellectual and visual fuid for us to swim in', and we might take this fluidity as a metaphorical link between immersion in the activity and situated action (Situation, SituatedDesignApproach).... Candy and Edmonds go on to list some activities involved in the CreativeProcess. The list is: Ideas generation, Problem-finding and formulation, applying strategies for Innovation, acquiring new Methods or skills and using Expert knowledge. Candy and Edmonds comment that digital artists are most interested in the last two of these

Mis Notas

Brian Eno: Instrumento Creativo
'Fifteen years ago, art and music were created in very different ways,' says graphic artist Nick Robertson. 'You'd pick up a guitar or you'd pick up a paintbrush. Now everyone's beginning to use the same equipment, and the *software interfaces* are designed in a very similar way. I use After Effects, but when I watch Brian using Logic, the comparison between the way I work and the way he works in that program is quite startling. If you're a Visual artist, you can pick up making Music much more quickly now. It has much less to do with virtuosity and technical musical skill and more with compositional (Compose) skill. It's an extremely exciting direction and I think that in the future, everyone will use the same tool.'

Apple Profiles (un ganador del premio Clio): "*estas herramientas nos permiten Express Ideas Visualmente, fácil y rapidamente. De esta forma, nuestra CreativeDyad entra en un Rhythm de compartir ideas con la Mac, nos permite trabajar muy visualmente. Y esto usualmente genera buena Advertising* "

Apple Profiles (un ArtDirector): el término tool (o Solution), empleado por la gente de pensamiento tecnológico, puede ser frío y amenazante (cosas que uno debe aprender y controlar). La Mac no es solamente una Tool - es verdaderamente una extension de la mente del Designer, nos ayuda a Express lo que estamos tratando de comunicar

COSTART - problems facing creative workers when dealing with technology: they are not dealing with the technology in terms of discrete components, of rights and wrongs, but instead are wanting to make far more holistic statements (SystemApproach, Whole) much more at the level of Meaningful human cognition

Fisher. because creativity is such an unconfined quality, changing in nature from Situation to situation, creativity support tools must be similarly supple, able to Adapt with the situation, or if not possible, to relinquish locus of control easily... The achievement of Domain-Oriented Design Environments (CreativeEnvironment) is 'external simplicity with internal complexity' each individual has to bridge only a short conceptual distance (CognitiveDistance) between Problems in their domain to the design environments for their respective domain.

Guindon & **Curtis**. implications for tools to support Designers. Library of reusable design schemas, which would provide a decomposition of a problem into sub-

problems. This is related to DesignPatterns for particular tasks.

'Design Principles for Tools to Support Creative Thinking' (M. **Resnick**).(COSTART's notes):
1. Support Exploration
2. Low threshold, high ceiling, and wide walls. This means it is easy for novices to get started, but that the tools are sophisticated, and suggest a wide range of explorations. This is a rephrasing of **Alan Kay**'s "**Simple things should be simple; complex things should be possible**".
3. Support many paths (DaliProcess) and many Styles
4. Support Collaboration
5. Support open interchange. Seamless operation with other tools that the creative user may wish to employ. Creativity in Context. Different tools are applicable in different contexts
6. Make it as Simple as possible: reducing the number of Features can actually improve the user experience.
7. Choose black boxes carefully. The choice of the 'primitive elements' of a tool is extremely important, because they determine what Ideas the creative User can explore with that tool.
8. Invent things that you would enjoy using yourself. There is a risk here of a designer designing only for his or her own use; but observation and tool evaluation, below, counteract this.
9. Balance user suggestions with observation and participatory processes. Users do not always know what they want
10. Iterate, iterate, then iterate again. A cyclic process of Requirements gathering, implementation and evaluation refines the Design
11. Design for Designers (which **Fischer** calls metadesign). Equip users with simple tools so they can Express themselves creatively (conversely, don't equip them with Complex tools which limit their expression).

Nakakoji: the utility of tools may not be described in terms of productivity and eficiency, but of more Subjective ones, such as aesthetics, Flow, preference and Values. Cabinets of Curiosity (Repository). Tools should support the CollectPhase of **Shneiderman**'s model of creativity.

Beyond Adaptation and End-User Modi!ability. Nakakoji contends that 'adaptive mechanisms and end-user modifiability have been explored as ways to allow people to adjust tools for individual differences, but such minor adjustments cannot afford the variety of tool needs.' (**Nakakoji). COSTART:** but if end-user modifiability is suffciently Flexible, i.e. as flexible as a programming language, it would be possible to make any Change that a programming language is capable of, and its use would no longer be the sole Domain of the end user

Qualities of artefacts include 'Simplicity', 'externalization of Knowledge' and 'stimulation of Emotion'.

'**which takes precedence? Methodology or Tools ?**' should we make technology to support CreativeAct methodology, or make methodology to support Creative engagement technology? When I talk about designing technology and methodology I mean: **1)** *re*designing the technologies that prevent engagement with the ComputationalMedia. **2)** capturing requirements for methodologies that encourage engagement with the computing medium. **3)** designing technologies that are aimed to support such methodologies, in the sense of automating and augmenting common Activity

The **De Montfort Creativity Assistant** (http://dmu-ca.ioct.dmu.ac.uk/) is a tool set which was built to support the analysis of creative behaviours and processes. It has two major components:

. De Montfort Creative Environment and
. De Montfort Creativity Mapper

58. "Person-Behaviour"

58.1. Influence

Inherit from Conduct
"Person-Behaviour"

the capacity to have an effect on the character, development, or behavior of someone or something, or the effect itself

Nota de lectura:
assumption: exposing a Culture (or a Practice) to alien Influences and experiencing marginality or even dissent (Conflict) are correlated with creativity -> from 'CommunityOfPractice' to '*CommunityOfInterest*'

58.2. Inhibition

Inherit from Emotion
"Person-Behaviour"

a feeling that makes one self-conscious and unable to act in a relaxed and natural way (examples: the children (the peopleOrGroup), at first shy (the context), soon lost their inhibitions (the response) | a powerful tranquilizer (the cause) that causes lack of inhibition)

cause: a concrete cause that causes the lack or presence of the inhibition

Referencias:
PersonalMentor, disminuir inhibiciones y pensamientos negativos

Relacionados: Negative

58.3. Preconscious

Inherit from Conduct
"Person-Behaviour"

associated with a part of the mind below the level of immediate conscious awareness, from which memories (Memory) and Emotions that have not been repressed can be recalled. The preconscious hovers between and links the conscious (Consciousness) to the Unconscious

Preconscious: between conscious and Unconscious which is where creativity (CreativeAct) takes place. (Davis, 1998)

58.4. Sensitivity

Inherit from Sentiment
"*Person-Behaviour*"

quick to detect or respond to slight changes, signals, or influences. Empathy

Lo que representa un avance en cierto momento y bajo ciertas Conditions, luego puede llegar a ser una carga y un Obstacle. La sensibilidad se petrifica con facilidad y la Conduct termina manifestándose más como repetición que como Openness

58.5. Curiosity

Inherit from Desire
"*Person-Behaviour*"

a strong desire to Know or Learn something

Nota de lectura:

The expression '*Curiosity killed the cat*' seems in contradiction with **Einstein**'s famous words 'I have no special Talents, I am only passionately curious'. And yet, curiosity is vital in all CreativeProcesses. Curiosity can be seen as the Response to a Stimulus, expressed as the Desire for Knowledge or the need to Explain. We Explore and investigate (Research) to get a good impression of our Surroundings in order to detect Changes in an early Stage. Only if we detect changes, we can respond to these changes

"*The competent advertising man must understand psychology. The more he knows about it the better. He must learn that certain effects lead to certain reactions, and use that knowledge to increase results and avoid mistakes. Human nature is the same today as in the time of Caesar. So the principles of psychology are fixed and enduring. We learn, for instance, that* ***curiosity*** *is one of the strongest of human incentives*." - Claude **Hopkins**, Scientific Advertising, 1926

58.6. Stress

Inherit from Emotion
"*Person-Behaviour*"

a State of mental or emotional strain or tension resulting from adverse or very demanding Circumstances

58.7. Assumption

Inherit from Conduct
"*Person-Behaviour*"

thing that is accepted as true or as certain to happen, without proof (example: certain assumptions about the Market)

about: object about we assume (example: a Market)

Referencias:
Reverser Find ideas by reversing conventional assumptions
MurderBoard Desarrollar su idea por escrito: con ilustraciones si es necesario, manifieste sus objetivos, asunciones, preocupaciones, las areas en que necesita informacion, sus creencias, lo que inspiro la idea, y porque quiere que otros la evaluen
FantasticAnalogy Esta analogia le permitira combinar palabras, conceptos y asunciones con objetos y acontecimientos aparentemente irrelevantes

Relacionados: Preoccupation

Nota de lectura:
Challenge Assumptions means Questioning the basis of the Problem formulation (ProblemStatement)

58.8. Connotation

Inherit from Sentiment
"*Person-Behaviour*"

an Idea or feeling that a word invokes person in addition to its literal or primary meaning : for example: the word 'discipline' has unhappy connotations of punishment and repression

58.9. Desire

Inherit from Emotion
"*Person-Behaviour*"

a strong feeling of wanting to have something or wishing for something to happen

object: the desired object

Referencias: IdeaMatrix

58.10. CreativeConductPlane

Inherit from Plane
"Person-Behaviour"

la pregunta sobre cómo se manifiesta el CreativePersonConduct en general ha llevado a distinguir diferentes planos de manifestación en los que se adopta una conducta creativa. Esos planos los han diferenciado casi todos los investigadores que se han ocupado del tema de acuerdo con una cierta gradación de orden o jerarquía. Para **Taylor**, el valor (Valuable) de la creatividad radica en la efectividad comunicativa yd istingue cinco planos: 1) el *ExpressivePlane*, 2) el *ProductivePlane*, 3) el *InventivePlane*, 4) el *InnovativePlane*, 5) el *EmergentPlane*. El plano primero ha de suponerse necesariamente como la base. Cierto que las experiencias en ese plano no son patentes pero sí son importantes para la continuidad del desarrollo creativo del CreativePerson, Queda abierta la pregunta de si es necesario el segundo plano, que es el técnico.

58.11. CreativePersonConduct

Inherit from Conduct
"Person-Behaviour"
labels: Author: **Vigotzky** Author: **Jung** Author: **Roger** Author: **Gardner** Author: **Koestler** Author: **Landau** Author: **Csikszentmihalyi** Author: **Goethe**

Caracteristicas de comportamiento (Conduct) de los creativos (CreativePerson)

Individuos a la vez, y según el caso, agudos e ingenuos, extravertidos e introvertidos, humildes y orgullosos, agresivos y protectores, realistas y fantasiosos, rebeldes y conservadores, enérgicos y pausados, integrados y diferenciados... Son personas que en sus reflexiones cotidianas no sólo se preguntan el qué (What) y el cómo (How): también se preguntan por qué (Why), incluso varias veces. Los trabajadores de perfil creativo se caracterizan igualmente por la complejidad y constituyen generalmente una cierta pesadilla para sus jefes.

Caracteristicas de comportamiento (Conduct) de los creativos (en un entorno empresario):
-cuestionan el status quo
-investigan nuevas posibilidades (Research)
-se automotivan (Motivation, Affirmation)
-se precupan por el futuro (FutureScenario)
-ven posibilidades en lo imposible (Opportunity)
-asumen riesgos (Risk)
-tiende al movimiento y la interaccion (Interactivity)
-no temen parecer tontos o infantiles (Fear)
-ven conexiones ocultas (Connection)
-se concentran en retos y problemas (Challenge, Problem)
-se muestran perspicaces
-resisten la ambigüedad y la paradoja
-aprenden continuamente
-concilian la intuicion (Intuition) y el analisis (Analysis)
-se comunican de forma efectiva (Communication)
-no se desalientan facilmente
-su individualismo no les impide trabajar en equipo (Team), si se les deja espacio

Based on the cognitive theory of **Jung**, personal cognitive preferences of CreativePerson can be identified based on four aspects: perceiving/judging preference, factual/conceptual perception, thinking/feeling judgment, and introverted/extroverted cognitive motivation. With these cognitive preferences, eight different Creative modes can be identified:
1. Synthesize - Conceptual (Intuitive) - Extraverted
2. Experience - Factual (Sensing) - Extraverted
3. Organize - Objective (Thinking) - Extraverted
4. Team work - Subjective (Feeling)
5. Transforming (Manipulate) - Conceptual (Intuitive) - Introverted
6. Knowledge based (KnowledgeAction) - Factual (Sensing) - Introverted
7. Analyze - Objective (Thinking) - Introverted
8. Evaluate Subjective (Feeling) - Introverted

La creatividad afinca sus raíces más profundas en aspectos caracteriales y volitivos, los que además interactúan de modos muy complejos con el Context y las Situation

Landau: La consideración separada de los distintos aspectos parciales de la creatividad (CreativePerson, CreativeProcess, CreativeAct, Conduct, etc.) es naturalmente artificioso, todos los aspectos forman un todo y están estrechamente ligados entre sí. Se identificaron diferentes CreativeConductPlane

True creativity is sometimes said to lie not in seeing new things, but in having new eyes.

Lev **Vigotzky**, En un trabajo de 1930 titulado originalmente *Imaginación y Creatividad en la Infancia*, plantea sus ideas sobre creatividad partiendo de la diferencia entre actividad reproductiva o Memory y actividad combinatoria o Creative. Adelanta muchos de los puntos críticos de la discusión actual al enfatizar el carácter combinatorio (Combination) de la CreativePersonConduct, cubriendo con su análisis también aspectos de la creatividad en la vida cotidiana. Sostiene que la actividad creadora se encuentra en relación directa con la riqueza y variedad de la Experience. Hace destacar la importancia que tiene la acumulación de
experiencias, como el material sobre el que se edifican las Fantasy. Igualmente son destacables
sus observaciones sobre la relación entre el juego infantil (Play, Game) y el desarrollo de la creatividad

En opinión de **Rogers** el hecho clave es que el individuo crea sobre todo porque eso lo satisface, y porque lo siente como una conducta autorrealizadora, (1972: 305). Más aún, sólo es posible la creatividad en tanto se alcanzan resultados originales, que surgen de la interacción entre la unicidad o singularidad de una persona y los materiales (RawMaterial) de su Experience

Csikszentmihalyi: De acuerdo a testimonios llegó a la convicción de que hay un conjunto de Effect típicos en CreativeAct: Esos efectos duraderos en la vida de cada día parecen ser característicos de lo que los CreativePerson describen como una experiencia fluida: Falta de ego, fusión de acción y conciencia (DaliAction y Consciousness), gran concentración (Attention), retroalimentación (Feedback) clara, control, y disfrute de la actividad en sí misma (Flow). Hemos visto que, entre los rasgos que definen a una persona creativa, son fundamentales dos tendencias opuestas (CreativityParadox) de alguna manera: una gran curiosidad y Openness por un lado, y una Perseverance casi obsesiva por otro

Roger's Theory: There are 3 inner Conditions of the creative person: Openness to Experience, ability to Evaluate Situations, and the ability to experiment and Accept the Unstable. (Dacey, 1989)

Con el objeto de garantizar condiciones óptimas de trabajo los creadores sacrifican sus relaciones personales, incluso destruyendo relaciones muy cercanas. **Gardner** llama a este fenómeno *pacto fáustico*, y lo interpreta como una variación del mismo que **Goethe** consagró en la literatura entre Fausto y Mefistófeles. Sostiene que el tipo de pacto puede variar, pero la tenacidad con que se mantiene es la misma. Estos pactos no son presentados como tales, pero se manifiestan bajo la forma del ascetismo, el aislamiento, el celibato o la ausencia de relaciones estables. Es como si todo debiese estar subordinado a una misión creadora superior

Arthur **Koestler**, a su manera, afirma que lo opuesto a la CreativePerson es el pedante, el esclavo del hábito (Routine), de Conduct invariable, que encuentra su equivalente biológico en el animal súper especializado.

Lo correcto es pensar que siempre el Change afectará a la persona y a su propio entorno (Surroundings), por cuanto no se trata de extremos independientes, sino de elementos que se configuran recíprocamente. Si esto es así, quiere decir que la conducta creativa implica transformaciones sistemáticas en las personas que deberían traducirse positivamente en su forma de Thinking, Feeling y de Interaction

Gardner - "*The mind of the expert creator is so well honed that only an infinitesimal proportion of all conceivable 'moves' is considered. [...] Better to say that we have 'extremely constrained variation' followed by 'highly reflective selection'*.". CreativeCycleConstraints

· Capacidad para Detect Problem.
· Más observadores que la mayoría.
· Actitud abierta frente al entorno (Openness). Adapt al medio y gran capacidad de reacción.
· Interés por lo nuevo.
· Persistencia y confianza al Solve problemas.
· Curiosity intelectual.
· Aceptación de sí mismo.
· Flexibilidad de Thinking.
· Socialmente introvertidos y autosuficientes.
· Capacidad de Analysis y Synthesis.
· Valentía intelectual e independencia de Judge.

Con respecto a esta última cualidad: "*El valor es uno de los componentes más necesarios en el carácter de la personalidad creativa. Hace falta valor para hacer frente a la gente hostil e incrédula ante una nueva teoría o una obra original. Y ejemplos nos sobran: Einstein arriesgó toda su vida profesional con la teoría de la relatividad; Freud fue objeto de burla; a Darwin se lo tachó de enemigo del Cristianismo y Galileo fue encarcelado y obligado a retractarse. Qué hubiera sido de estas creaciones sin el valor personal de cada uno de ellos*."

'**resiliencia**': la fuerza creativa que tiene una persona para autoconstruirse pese a condiciones muy difíciles en que pueda encontrarse

58.12. Folklore

Inherit from Culture
"*Person-Behaviour*"

Folklore is the body of expressive culture, including tales, Music, dance, legends, oral history, proverbs, jokes, popular Beliefs, customs (Routines), material culture, and so forth, common to a particular population, comprising the traditions (including oral traditions) of that culture, *Subculture*, or group. It is also the set of practices through which those expressive genres are shared

Nota de lecturas:

el problema no reside en la tradición como tal, sino en este fenómeno que resulta de la absoluta ausencia de mirada autocrítica con que los grupos otorgan sentido a lo que ellos mismos han construido. La vieja demanda filosófica del autoconocimiento aparece una vez más dotada de valor. Ni las personas ni los grupos podrán superar los esquemas consagrados y producir Changes Positive (Innovative), si no son capaces de desarrollar un Judge sobre lo que son y lo que quieren ser

58.13. AestheticValue

Inherit from Values
"*Person-Behaviour*"

one of the criteria of value is aesthetic value, an affective or emotional criterion that will turn out to resurface unexpectedly even in intellectual creativity. In artistic creativity, where aesthetic (affective and perceptual) Criteria prevail, it is easy to see how "right" and "wrong" could depend on our sense organs and emotional structure

Aesthetic: a set of Principles underlying and guiding the work of a particular artist or artistic movement

Aesthetics: The science of the beautiful. The study of the mind and emotions in relation to a sense of beauty. (American Collegiate Dictionary, 1970)

Notas de lectura:

Otl Aicher - *El Mundo como Proyecto*. Al estado le interesa tener una sociedad satisfecha, tranquilizada, y conservar la cultura de pastelería con la que el poder todavía intenta rehuir las situaciones críticas. Cuanto más grave es la situación del mundo, más bello debe parecer. Nunca se Han construido tantos museos como hoy, verdaderos templos de una estética trascendente... Todos sabemos que el mundo es muy distinto. Si se construyeran aviones conforme a los criterios estéticos del capricho, todos se caerían del cielo. Si se construyeran motores conforme a criterios estéticos, nunca funcionarían, y si se hicieran las normas del tráfico según propuestas estéticas, no habría tráfico. El mundo existe porque hay coherencia, ley y razón. Todos lo sabemos. Y a pesar de ello hay en el hombre una existencia estética, una forma de existencia contraria a fines y razones. Y sin duda siempre la ha habido. Cuanto más marcado es un dominio, tanto más se desarrolla la ostentación estética. Antes se decía: saber es poder. Mucho antes pudo haberse dicho: poder hacer es poder. Hoy podría decirse: belleza es poder. Sólo quien ofrece belleza tiene esperanza de dominar el Market. Sólo quien adopta una existencia estética tiene cualidades de dirigente. Por supuesto, sólo mientras se entienda por estética algo superior a los Goals y los Rational

58.14. Fear

Inherit from Emotion
"*Person-Behaviour*"

an unpleasant emotion caused by the belief that someone or something is dangerous
(miedo)

hazard: the danger or risk

Ver *StartingUp*

58.15. IncrementalInnovation

Inherit from Innovation
"Person-Behaviour"

type of innovation which does not require radical Changes in the System

These inventions require less adjustment effort by the Manufacturer and although they tend to be "new to the world" they are not "new to the company." **Griffin** showed that inventions of this type, namely, "new to the world but not new to the firm," tend to be more readily adopted by firms. Original innovations lend themselves to certain "Attractors," which help in channeling the Search of innovation into efficient predefined routes. New functions (or Improvements) that involve reducing the Complexity of the system rather than increasing it are likely to emerge

58.16. Consistency

Inherit from ConductStyle
"Person-Behaviour"

conformity in the application of something, typically that which is necessary for the sake of logic, accuracy, or fairness

la consistencia se relaciona en forma precisa con la Innovation. Esta designa formas del comportamiento que van desde la repetición de una Affirmation en particular, pasando por la evitación de declaraciones contradictorias (Contradiction), hasta la elaboración de un sistema de pruebas lógicas. La consistencia desempeña un papel decisivo para el éxito de la innovación. Por una parte, expresa una convicción firme, no sujeta a variaciones arbitrarias, representando una Solution válida de recambio a las opiniones tradicionales. De otra parte, una persona consistente, además de parecer convencido, garantiza seguridad frente en un eventual acuerdo (Compromise)

Relacionado: DesignVirtue

58.17. Sentiment

Inherit from Feeling
"Person-Behaviour"

There is more intellect and less feeling in Sentiment, which is often applied to an Emotion inspired by an Idea. Suggests a refined or slightly artificial Feeling (example: a speech marked by sentiment rather than passion)

58.18. Expertise

Inherit from Knowledge
"Person-Behaviour"

expert skill or Knowledge in a particular Field

conocimiento experto especializado o formal. Relacionado: InformalKnowledge

a CreativePerson today must be fluent in the *History*, DaliLanguage, and Tools of the Past; that this specific knowledge is essential to Create in a Domain

58.19. Unconscious

Inherit from Conduct
"Person-Behaviour"

the part of the mind that is inaccessible to the conscious mind but that affects behavior and emotions
(Inconsciente).

conducts: affected Conducts
events: manifestation as PsychicEvent

Referencias:
Ideatoons, el dibujo, que es un mensaje del inconsciente
Dreamscape, dragado de ideas del inconsciente
PersonalMentor, Personificar el inconsciente para organizar las formas irregulares del mismo en formas regulares (psicosintesis), y recoger la informacion para resolver problemas
Dreamscape, guiar su imaginacion para que busque de forma activa mensajes e imagenes en su inconsciente.

Notas de lectura:

Knowledge of the subconscious has been exploited by marketing strategists employed by corporations to either play on hidden fears and secret desires buried in the common subconscious. Teams of psychologists are sometimes hired to do market research and understand Consumer (Client) behaviour in order to use more targeted messaging in advertising campaigns. There is evidence that this information is sometimes used to create subliminal messages hidden within *Advertising Campaign*s.

Just because we cannot fully describe our thought processes does not mean that we are not in control of them.

Modalities targeting the subconscious mind
Hypnosis, Subliminal_message, Binaural beats, Affirmations, Autosuggestion, EMDR

Jung (1938) habla de una técnica de desconexión de la conciencia a fin de que los contenidos inconscientes puedan desarrollarse. Algo parecido es lo que hace **Picasso** (Zervos 1935) cuando, de su mundo interior no sometido a censura, recibe la orden de vaciar sus Ideas. La comunicación con el mundo interior, aspecto interhumano de la creatividad, es de capital importancia para el desarrollo del CreativePerson en general y del CreativeProcess en particular. Según Jung, la obra se libera de su autor como el niño de la madre, El proceso creativo tiene «cualidades femeninas», aflora del mundo del inconsciente, del mundo de las madres

Desde la ciencia cognitiva debe tenerse en cuenta que el inconsciente al que nos referimos no es el psicoanalítico derivado de la propuesta de **Freud**, sino el cognitivo. M. **Csikszentmihalyi** insiste en ello al observar la imposibilidad de explicar la IncubationStage, en el logro de CreativeOutcomes de gran valor, desde el planteamiento psicoanalítico. M. **Romo:** 'En términos cognitivistas, estamos hablando de un procesamiento automático. (...) Tenemos muchas destrezas automatizadas. Algunos

repertorios se vuelven inconscientes de tanto usarlos (...). Lo sorprendente de la creación no es el suceso sino el Result y de tal manera que nos hace olvidar lo anterior, (...) el proceso'. **Eysenck** resume la propuesta cognitiva del inconsciente: 'El inconsciente de los psicólogos tiene que ver con la cerebración racional, Solve Problems y la construcción de la Reality, mientras que el inconsciente psicoanalítico tiene que ver con reacciones emocionales (Emotion), la sexualidad y la agresividad'

58.20. Insecurity

Inherit from SentimentAbout
"Person-Behaviour"

lack of confidence (the feeling or belief that one can rely on someone or something)

Ver TicToc

58.21. Convention

Inherit from Custom
"Person-Behaviour"

behavior that is considered acceptable or polite to most members of a society

Nota de lecturas:

J.-M. Dru define los convencionalismos como 'ideas prefabricadas que mantienen el statu quo', 'cosas que aceptamos sin comprobar, como esos hábitos y costumbres que se han implantado con firmeza y que ya no ponemos en tela de juicio', 'un comportamiento establecido tan familiar que pasa inadvertido', 'una opinión'.

58.22. Perseverance

Inherit from CreativeAttitude
"Person-Behaviour"

resolutely or dutifully firm and unwavering in doing something despite difficulty or delay in achieving success

Si una persona es víctima de la impaciencia durante un proceso de Search, porque se encuentra ante un abanico de Alternatives, o en medio de una multitud de elementos sin Order ni Structure, tiene poca probabilidad de progresar. La Solution de un Complex Problem demanda IncubationStages prolongados, a veces cercanos a la Intuition, en donde la mente recorre nuevos caminos, salta a distintos Planes, se detiene en detalles de aparente insignificancia. Hay que pasar la la tensión que puede darse en un CreativeProcess en el cual el creador se debate entre muchas alternativas sin saber en ese instante la decisión que desea tomar (DecisionForce, DecisionAction). Con frecuencia la realidad no se acomoda a las expectativas y ello acarrea sensaciones desagradables e ideas de fracaso. La capacidad para soportar y superar estas situaciones es lo que se llama *tolerancia a la frustración*

58.23. ExplicitKnowledge

Inherit from Knowledge
"Person-Behaviour"

formally Structured knowledge

58.24. MindActivity

Inherit from Activity
"Person-Behaviour"

a left or right cerebral hemisphere act

hemisferio izquierdo — hemisferio derecho

manejar una cosa cada vez — integrar muchos inputs a la vez
procesar informacion de forma lineal (LinearToy) — percepcion o pensamiento holistico (IntuitiveToy)
operar en forma secuencial — sede de los sueños (Dream)
escribir — consciencia sin definicion (Consciousness)
analizar (Analyze) — ver las soluciones completas de una vez (IntuitiveSolutionComponent)
conexion de las ideas (Connection) — ver similitudes (Similarity)
abstraccion (Abstract) — intuicion (Intuition)
clasificar por categorias (Category) — perspicacia (*Insight*)
logicas — sintesis viscerales (Emotion)
razonamiento (Rational) — sintesis (Synthesis)
enjuiciamiento (Judge) — visualizacion (VisualThinking)
matematicas — memoria visual (VisualMemory)
memoria verbal (VerbalMemory) — reconocimiento de patrones (DaliPattern)
utilizacion de simbolos (DaliSymbol) — relacionar cosas con el presente

Notas de lectura:

Las personas creativas (CreativePerson) han reconocido las diferencias entre el proceso de reunir información y el de transformarla creativamente. Los últimos descubrimientos sobre el funcionamiento del cerebro comienzan a arrojar luz sobre este proceso dual. Conocer ambos lados del cerebro es un paso importante para liberar nuestro potencial creativo'

we got around to talking about whole-brain Thinking, which is the capacity to use both kinds of thought (see Left/Right)

Edward **de Bono** ha sostenido que el cerebro no tiende naturalmente a la CreativeAct. La misión fundamental del cerebro no consiste en ser Creative, sino en reducir la Complex, simplificar el mundo que nos rodea y permitir una Adapt más expedita. El cerebro crea pautas (Guidelines) estables, regularidades, senderos seguros y fáciles de transitar (1990, 1994)

58.25. LeftHemisphereAct

Inherit from MindActivity
"Person-Behaviour"

left cerebral hemisphere act

procesar informacion de forma lineal (LinearToy)
operar en forma secuencial
escribir
analizar (Analyze)
conexion de las ideas (Connection)
abstraccion (Abstract)
clasificar por categorias (Category)
logicas
razonamiento (Rational)
enjuiciamiento (Judge)
matematicas
memoria verbal (VerbalMemory)
utilizacion de simbolos (DaliSymbol)

58.26. Preoccupation

Inherit from SentimentAbout
"Person-Behaviour"

the state or condition of being preoccupied or engrossed with something

Referencias:
Ricestorming, el lider cita un area general de preocupacion
Feedback-MurderBoard, Desarrollar su idea por escrito: con ilustraciones si es necesario, manifieste sus objetivos, asunciones, preocupaciones...
tecnica mental de Relax, soltar: dejar ir las creencias, opiniones, preocupaciones y ansiedades si esta atrapado por ellas
Metodos para obtener feedback, OPUS: En cada ficha escriba una manifestacion de preocupacion

Relacionados: Obstacle

58.27. Flow

Inherit from Feeling
"Person-Behaviour"

is the mental state of operation in which the person is fully immersed in what he or she is doing, characterized by a feeling of energized focus, full involvement, and success in the process of the Activity. Components of an experience of flow can be specifically enumerated; he presents the following:

1. Clear Goals (expectations and Rules are discernible).
2. Concentrating and focusing, a high degree of concentration on a limited field of Attention (a person engaged in the activity will have the Opportunity to focus and to delve deeply into it).
3. A loss of the Feeling of self-consciousness, the merging of action and awareness.
4. Distorted sense of time - one's subjective experience of time is altered. (DaliTime)
5. Direct and immediate Feedback (successes and failures in the course of the activity are apparent, so that behavior can be adjusted as needed).
6. Balance between ability level and Challenge (the activity is neither too easy nor too difficult).
7. A sense of personal control over the Situation or activity.
8. The activity is intrinsically rewarding, so there is an effortlessness of action.
9. When in the flow state, People become absorbed in their activity, and focus of awareness is narrowed down to the activity itself, action awareness merging (**Csikszentmihalyi**, 1975. p.72).

Not all are needed for flow to be experienced.

Csikszentmihalyi suggests several ways in which a group could work together so that each individual member could achieve flow. The characteristics of such a group include:

- Creative spatial arrangements: Chairs, pin walls, Charts, however no tables, therefore primarily work in standing and moving.
- Playground design : Charts for information inputs, flow graphs, project summary, craziness (here also craziness has a place), safe place (here all may say what is otherwise only thought), result wall, open topics
- Parallel, organized working
- Target group Focus
- Advancement of existing one (Prototyping) (PrototypeModel)
- Increase in efficiency through Visualization
- Existence of differences among Participants represents an Opportunity, rather than an Obstacle

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Notas de lectura:

The difference between a problem solving user and a creative problem solving user is the presence of flow. Flow is an automatic, effortless, yet highly focused State of Consciousness. It is the one aspect in which all CreativePersons are unanimous. What solvers seek to do is Focus their Attention onto the Task at hand, which is an ability seen in those regarded as particularly Creative. When the solver is allowed to move comfortably and smoothly among the information the chances for creativity are at their highest. Support for flow is achieved by supporting each of the conversion and modifier processes involved. This happens when distractions are kept to a minimum and the user is in control and guiding the system, not the system guiding the user. By *filtering to the most important tasks for the user*, and *allowing the user to create their own abstractions*, the environment becomes an extension of their mind. Characteristics of a Flow Experience:

1. Balance of Challenges and skills

2. Immediate Feedback to one's DaliActions
3. Clarity of Goals
4. Merging of action and awareness
5. Distractions excluded from Consciousness
6. No worry of failure
7. The activity becomes autotelic (an end in itself)
8. User's sense of DaliTime becomes distorted
9. Self-consciousness disappears

The first three characteristics are structural requirements for flow to occur. The fourth and fifth characteristics are the actual flow state itself, while the sixth through ninth characteristics are the consequences of the flow experience and are mentioned as measurable indicators of the flow state

Flow: 'Intense absorption in a task, a state associated with peak performance, often of a Creative kind.' (Creativity Encyclopedia, 1999) 'An optimal Experience. A Feeling when things were going well as an almost automatic, effortless, yet highly Focused state of Consciousness.' (**Csikszentmihalyi**, 1996)

Esta Experience se produce con mayor probabilidad en aquellas Situation en que las Person encuentran un equilibrio entre los Challenge y las Tasks, de modo que el trabajo se transforma en un agrado, la persona se deja llevar y cae en un estado de plenitud. Si el desafío supera las habilidades hay ansiedad. Si el desafío está por debajo de ellas hay aburrimiento. Si desafío y habilidades se equiparan puede darse la experiencia de flujo

El Universo Holografico - pueden reflejar realmente estados de conciencia en resonancia con el aspecto de «onda» holística de la Reality. La ansiedad, la cólera y el «CreativeBlock» representarían estados fragmentados.

Csikszentmihalyi identifies the following nine characteristics of flow:
1. There are clear Goals every step of the way. Knowing what you are trying to achieve gives your actions a sense of purpose and Meaning.
2. There is immediate Feedback to your actions. Not only do you know what you are trying to achieve, you are also clear about how well you are doing it. This makes it easier to adjust for optimum performance. It also means that by definition flow only occurs when you are performing well.
3. There is a balance between Challenges and skills. If the challenge is too difficult we get frustrated; if it is too easy, we get bored. Flow occurs when we reach an optimum balance between our abilities and the task in hand, keeping us alert, focused and effective.
4. Action and awareness are merged. We have all had experiences of being in one place physically, but with our minds elsewhere ' often out of boredom or frustration. In flow, we are completely Focused on what we are doing in the moment.
5. Distractions are excluded from Consciousness. When we are not distracted by worries or conflicting priorities, we are free to become fully absorbed in the task.
6. There is no worry of failure. A single-minded focus of attention means that we are not simultaneously judging our performance or worrying about things going wrong.
7. Self-consciousness disappears. When we are fully absorbed in the activity itself, we are not concerned with our SelfImage, or how we look to others. While flow lasts, we can even identify with something outside or larger than our sense of self ' such as the painting or writing we are engaged in, or the team we are playing in.
8. The sense of DaliTime becomes distorted. Several hours can 'fly by' in what feels like a few minutes, or a few moments can seem to last for ages.
9. The activity becomes 'autotelic' - meaning it is an end in itself. Whenever most of the elements of flow are occurring, the activity becomes enjoyable and rewarding for its own sake. This is why so many artists and creators report that their greatest satisfaction comes through their work. As Noel Coward put it, 'Work is more fun than fun'.

Maybe you have a special place you go to for focused creative work ' a secluded office, a particular chair, a seat in your favourite café. Or you may have a favourite notebook, pen, software application or make of computer ' using other tools doesn't feel quite right (CreativeEnvironment). Once you get into the habit of using these triggers, they form a kind of ritual, to help you reach that state of focused absorption

58.28. InformalKnowledge

Inherit from Knowledge
"Person-Behaviour"

conocimiento informal o general, que el sujeto adquiere a través de sus vivencias (Experience). Hace posible que funcione el DivergentThinking y CreativeThinking

Ejemplo, el modo de conseguir un trabajo, el de presentar una idea (Presentation), o el de reunir recursos y organizarlos (Planning). J.M.Dru en relación con el conocimiento informal de que se sirve el publicitario, define a la vida cotidiana como 'un pozo de inspiración inagotable'

58.29. CreativeImagination

Inherit from Imagination
"Person-Behaviour"

Creative imagination, in a *CreativeCycle*, is viewed as a Simulation of the possibilities and Impossibles of the Worlds (Variations).

As such, imagination and simulation involves all aspects of the *CreativeCycle*; directive and anticipatory; sampling (*Sample*) and modifying (Modify). Original variations are sampled from objective reality through a generative process (ver tambien Geneplore)

CreativeThinking should be viewed as simulation of Objective Reality (including possibilities and impossibilities), rather than as detached from it. Such a view enables a theoretical distinction between simulation and actualization, where both processes *Connect* a subject with the world through DaliAction. Simulating variations of the actual world becomes central to understanding creativity

58.30. PointOfView

Inherit from Attitude
"Person-Behaviour"

a particular attitude toward or way of regarding something (perspectiva). Is the choice of a Context or a reference (or the Result of this choise) from which to sense, categorize, measure or codify Experience, cohesively forming a coherent belief, typically for comparing with another. One may further recognize a number of subtly distinctive meanings, close to those of Paradigm, RealityTunnel, Umwelt, or weltanschauung. To Choose a perspective is to choose a value system and (Values), unavoidably, an associated belief system. When we look at a business perspective, we are looking at a monetary base values system and beliefs. When we look at a human perspective, it is a more social value system and its associated Beliefs.

Referencias:
ContentAnalysis, para tener una variedad de perspectivas
Context
ProblemAnalyzer, Centrar los problemas, para mirarlos desde diferentes perspectivas aumentando las posibilidades de tener una idea mejor
Splitter, Intente volver a unir los atributos: las nuevas combinaciones pueden inducir nuevas perspectivas y nuevas ideas
HallOfFame, Las citas proporcionan una perspectiva nueva

DiversityToy, cuanto mas lejana la relacion mas probable es que proporcione una perspectiva unica
Ricestorming, Sintetizar diferentes perspectivas y experiencias individuales en una definicion y solucion de problemas que es aceptable para el grupo
Reorder/Reverse, Invertir la perspectiva en cuanto a ideas para abrir la forma de pensar, mirar a lo opuesto para tener mas ideas.
IdeaIncubator, al regresar al problema es probable que haya desarrollado una perspectiva diferente
Analogy, identificacion con alguna parte del problema e intentar ver el mismo desde esa perspectiva
MindMap, Una vez que las ideas esten agrupadas, intentar adoptar el punto de vista de un critico que las ve por primera vez, y poner a prueba sus asociaciones
Sketcher, Ha cambiado su punto de vista?

Notas de lectura:

Desde la atalaya de la visión personal se puede tener una cierta PointOfView de las cosas, incluso de uno mismo. Pero cada vez es más visible la existencia de otra forma de enfrentarse a la realidad, a las realidades, en una dimensión que ha sido elocuentemente llamada "transpersonal" (cercano al concepto de CollectiveUnconscious). Algunos Values incluso se sitúan más allá de los condicionantes (Factors), no ya sólo personales, sino también Culture o de Context social, en los terrenos de la "filosofía perenne". Podría establecerse un paralelo de similitudes entre los procesos mentales personales y los que podrían darse más allá de las fronteras de la persona. Al menos desde el punto de vista de que se trata de una compleja trama de Relationships, agrupamientos y DaliAssociations de ideas, DaliSymbols, abstracciones, Emotions, percepciones, interpretaciones, Images, Texts,... Y entre todas esas relaciones se crean determinadas pautas (Guidelines)...la mente debe asumir el reto de soltar amarras para que no se impongan solamente los modelos repetitivos del pensamiento mecánico en su lectura-escritura del mundo, y, como en un viaje astral, situar su PointOfView en una perspectiva Global que lo integre todo (Whole), incluso a sí misma, rompiendo las barreras entre el que mira y lo mirado quedando sólo la mirada

When someone else's idea triggers an advantageous PointOfViewShift in you, you are being Creative.

Mirar con ojos de ayer los Problems de hoy es un atentado a la posibilidad de Create/InnovationAction

A viewpoint is a perspective on a given CreativeOutcome as seen by an external observer including the CreativePerson. For example consider three specific viewpoints of interest: DaliTime, Knowledge and Artifact. These are independent of any Discipline. Time denote the elapse time of the creation, Knowledge represents the fact that the creator has gained knowledge (either by *hopping* from zone to another, contemplating, etc.) and Artifact represents the process of creating or the production of the particular artifact. See CreativityMap

Mis Notas

Artists and scientists work in an existing Field, whether physics or painting or music. They use the available Tools, and have colleagues, friends, teachers and others with whom they exchange ideas, have arguments, and so on....The more complex Dialogical alternative (DialogicalProcess) replaces the mutually exclusive positions and oppositions created by technological Knowing with a more generous understanding, one which recognizes that the dialogical dynamic that holds the two terms allows them to be not simply antagonistic, but also concurrent and complementary. For instance, the social forces of economics, politics, trends, etc., can be antagonistic to, complementary with, and also concurrent with, an artist's production....Another step involves the recognition of a plurality of epistemologies or positions...What appears fundamental is not a single point of observation, but the Narrative composed of various Relationships. This narrative is continually defined and redefined between an irreducible multiplicity of observation and explanation points...Such a pluralistic, dialogical, Complex Knowledge can express itself in Dialogue rather than merely in *debate:* in open, creative inquiry rather than in restrictive attempt at finding one right and true position to impose on the world.

Scrapbook

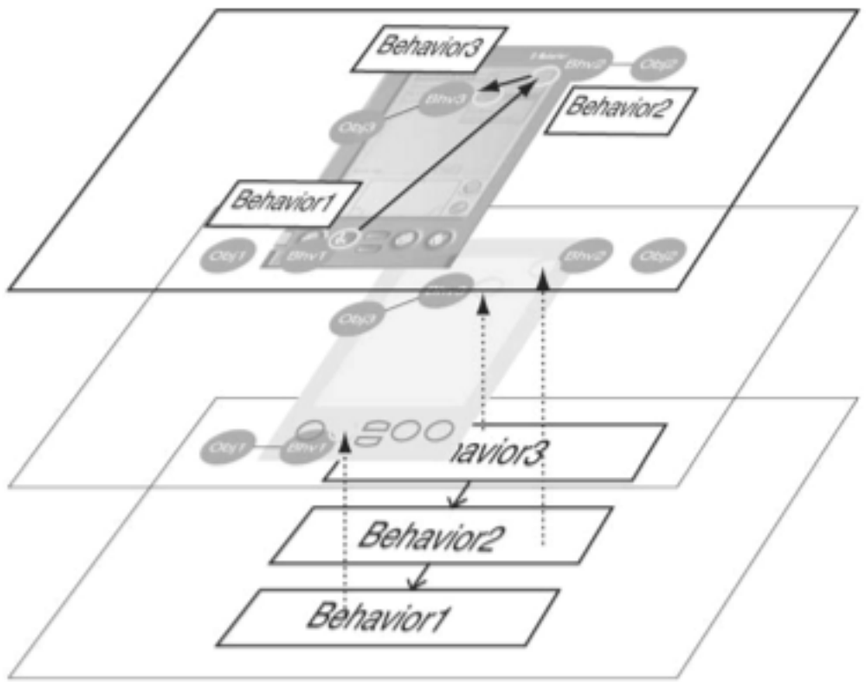

Figure 5 The location-behavior combined view
Fig. 41-PointOfView1

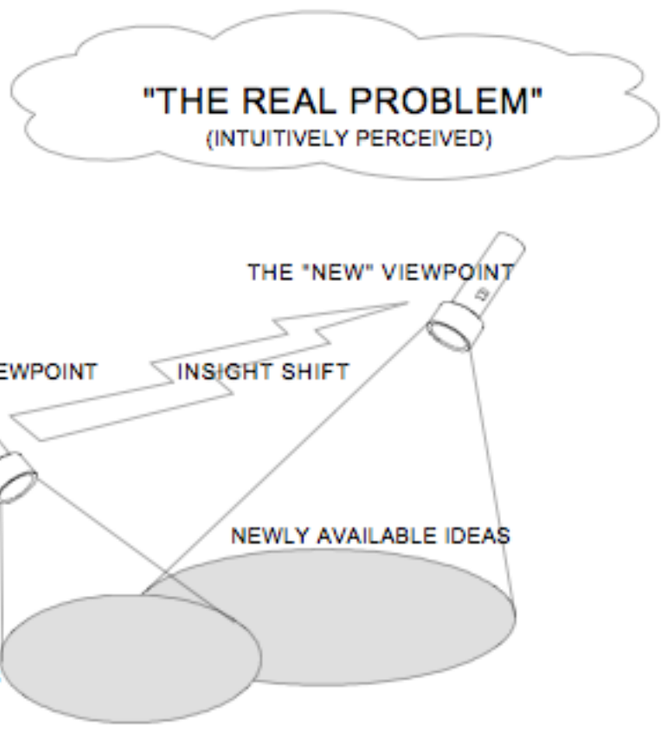

Fig. 42-PointOfView2

58.31. OrganizationalKnowledge

Inherit from Knowledge
"Person-Behaviour"

is the operational Framework that enables an Organization to connect different sources or types of information and create a Meaningful and useful Understanding of a given Reality in order to make DecisionActions. In organizations, knowledge often becomes embedded not only in Documents or Repository but also in organizational Routines, DaliProcesses, Practices, Rules and Criteria. Consequently, different types of organizational knowledge produce different routines, processes, practices, and norms.

58.32. ConductPattern

Inherit from DaliPattern
"Person-Behaviour"

Referencias:
IntuitionExerciser, comportarse rapidamente segun patrones de Conduct bien aprendidos

58.33. Experience

Inherit from Feeling
"Person-Behaviour"

an Event or occurrence that leaves an impression on someone (example: a learning Experience). Experience refers to what we have done and what has happened to us in the Past

Referencias:
Juxtapose, recordar la experiencia de la imagen
IdeaMatrix, nos dejamos llevar por nuestras experiencias
IntuitionExerciser, sintetizar retazos aislados de datos y experiencia en una imagen integrada
AnalogyMixer, proporciona imagenes y experiencias
PersonalMentor, impedira que la experiencia siga siendo una fantasia pasiva
Ricestorming, Sintetizar diferentes perspectivas y experiencias individuales en una definicion y solucion de problemas que es aceptable para el grupo

58.34. HumanSense

Inherit from Sense
"Person-Behaviour"

the ability to distinguish both qualitative identity and numerical identity of individuals (Instance), humans are able to distinguish not only Concrete objects, but also concrete Connections between objects, concrete connections between individuals and their societal Meaning, beyond the directly perceivable Attributes, through concrete connections with objects, Subjects and meanings in DaliTime and Space

Nota
Mammen - The object can now in thought be loosened relatively from all of its general, conceptual Conditions and viewed under different conditions without thereby loosing its identity (IdentityQuality). By understanding objects as concrete, the object can also in thought be loosened from any of its connections, released from its societal meaning, only to finally be reinstated in its connections

58.35. Belief

Inherit from SentimentAbout
"Person-Behaviour"

trust, faith, or confidence in someone or something : a belief in democratic politics

58.36. Wit

Inherit from Humor
"Person-Behaviour"

a natural aptitude for using words and ideas in a quick and inventive way to create humor. If you're good at perceiving analogies between dissimilar things and expressing them in quick, sharp, spontaneous observations or remarks, you have wit

Ver Quip

58.37. Humor

Inherit from Sentiment
"Person-Behaviour"

the ability to perceive or express humor or to appreciate a joke. Is a branch of Rhetoric, there are about 200 Tropes that can be used to make jokes. Is the ability to perceive what is comical, ridiculous, or ludicrous in a situation or character, and to express it in a way that makes others see or feel the same thing. It suggests more sympathy, tolerance, and kindliness than Wit

Referencias:
IntuitionExerciser, preveer
Tareas del lider de Brainstorming, Utilizar el humor y ejemplos raros para que la gente se suelte

Temario de Taller: Cómo llegar a la creatividad por el camino del humor:

- Estimular a Think más Flexible e imaginativamente.
- ¿Por qué hacerlo desde el humor?
- Para llegar al humor es necesario romper las estructuras (Structure) formales e internarse en lo que se ha dado en llamar el LateralThinking.
- Es allí, precisamente, donde la creatividad asoma con Answers inesperadas.
- El humor aporta novedad y frescura.
- Sorprende, rompe con lo convencional, tiene Synthesis y provoca placer.
- Y porqué buscar un camino creativo a través del humor? Por qué buscar ideas innovadoras a través del humor?
- Porque hay una relación estrecha entre la construcción del humor y la creatividad.
- El humor se puede construir, y es en ese camino de construcción donde pueden surgir las Ideas, se llegue ó no al resultado humorístico.

Scrapbook

Fig. 43-Humor1

58.38. Memory

Inherit from Conduct
"Person-Behaviour"

a person's power to remember things

Referencias:
hemisferios cerebrales, memoria visual (hemisferio derecho), y memoria verbal (hemisferio izquierdo)
ThoughtRegistry, MindFeed
MindMap

58.39. Paradigm

Inherit from PointOfView
"Person-Behaviour"
labels: Author: **Lakatos** Author: **Bohm** Domain Specific: **CTS)** Author: **Laudan** Domain Specific: **Paradigm** Author: **Peat**

a set of Experiences, beliefs and Values that affect the way an individual Perceives Reality and responds to that Perception

Ver paradigm

Paradigm: A set of Rules, Guidelines, or Beliefs adhered to consistently to guide or direct one's behavior (Conduct) or Thinking; a stable DaliPattern of operating or thinking. (Isakson et al., 1994, Index)

Bohm and Peat (1987) suggest that every Field of research should experiment with Alternative paradigms, simultaneously using different Ways of looking at the phenomena to generate research and theory. Ver BohmDialogue

Por lo general, hay que ser externo al System para no quedar atrapado por los paradigmas del mismo. Aprovechar ser externo a la Discipline para sobrevolar sus paradigmas

Paradigm (CTS):

Lakatos y **Laudan**, que el desarrollo histórico de la Science puede caracterizarse mejor que por las afirmaciones kuhnianas de hegemonía paradigmática por la tesis de la competencia entre programas o tradiciones de investigación opuestas

El desarrollo de un paradigma se debe básicamente al éxito en la resolución de algún problema importante y a la labor de resolución de los enigmas

58.40. Pressure

Inherit from Stress
"Person-Behaviour"

the feeling of stressful urgency caused by the necessity of doing or achieving something, esp. with limited DaliTime

58.41. Innovation

Inherit from Influence
"Person-Behaviour"

A convenient definition of innovation from an **organizational** perspective is: the introduction of a new thing or Method . . . Innovation is the embodiment, Combination, or Synthesis of knowledge in Original, relevant, valued new Products (NewProductPerformanceFactor), DaliProcess, or Services". Innovation typically involves Creativity, but is not identical to it: innovation involves acting on the Creative Ideas to make some specific and tangible difference in the Domain in which the innovation occurs

Produce Changes in something established, esp. by introducing new Methods, Ideas, or Products

Influencia impulsada por un individuo o una minoría cuyo resultado consiste en crear nuevas Ideas, modos de Thinking o Conduct, o bien modificar ideas recibidas, Attitude tradicionales (Folklore), antiguos modos de pensar y actuar. La influencia se produce por obra de una minoría desprovista de poder y apoyada sólo en su Style de Conduct, que se designa como minoría activa. Esta minoría introduce Changes en un System aceptado por una mayoría sin disponer de recursos especiales.

La innovación, a diferencia de las otras Influences, en la medida en que se constituye frente al Change de una norma o al replanteamiento de una tradición (Folklore), obliga a una negociación inesperada que exige Complex ajustes personales y grupales. Esta negociación entre una mayoría defensora de la tradición y una minoría activa, se establece a partir de un Conflict que resulta precisamente de la existencia de posiciones rupturistas (Rupture). En este sentido, queda claro que el individuo o grupo Innovative es creador de conflictos, y que la negociación planteada entre la mayoría y la minoría está centrada en un conflicto que previamente no existía. **Moscovici** concluye: Aquí encontramos la propiedad característica de este modo de influencia. Gravita alrededor de la creación de conflictos, como la *Normalization* gravita alrededor de la evitación del conflicto y el *Conform* alrededor del control o de la resolución de los conflictos. El conflicto es una consecuencia propia y obligada de la innovación, aunque la intensidad en que se presenta depende del tipo de grupo y de Situation Factors. Cuando la influencia se ejerce en el sentido del cambio, y el consenso grupal queda cuestionado, el desacuerdo surge en forma inevitable aparejado con percepciones de Threats y sentimientos de incertidumbre. Una manifestación típica de estas situaciones, es el rechazo de las posiciones minoritarias bajo la creencia de que sólo es un producto de particularidades personales. Se produce así un determinismo psicológico según el cual la posición planteada no tiene valor, carece de realidad, es impropia, y se explica por unas características individuales. Esto es lo que se llama *psicologización*. Adicionalmente, tiende a negarse toda verosimilitud al discurso minoritario, se rechaza que tenga fundamentos sólidos, coherencia, razón. A esto se llama *denegación*. Un cambio ejecutado por una *minoría* con poder y estatus, no presenta severos problemas a la interpretación, pero cuando éste sólo depende de la influencia interpersonal es razonable suponer que intervienen otras variables. En primer lugar, una minoría se transforma en una fuente efectiva de influencia en la medida en que presenta una posición precisa, un PointOfView coherente, una norma propia. Esto implica que junto con impugnar el consenso social se ofrece simultáneamente una Alternative. La minoría deja de ser anómica y marginal y se vuelve una *minoría activa*. Esta es una proposición clave, porque establece que las minorías no son necesariamente selectas y poderosas, o marginales y conformistas, dado que también pueden provocar cambios sin disponer de recursos y sin estar ubicadas en una posición de poder

En síntesis, la innovación es un proceso de Influence asociado a la incorporación de nuevas ideas y prácticas.

Innovation is the process of both generating *and applying* creative ideas produced by a CreativeProcess in some specific Context. In the context of an organization, therefore, the term *innovation* is often used to refer to the entire process by which an organization generates creative new ideas and converts them into novel, useful and viable commercial Products, Services, and Business Practices, while the term *creativity* is reserved to apply specifically to the generation of novel ideas by individuals or groups, as a necessary Step within the innovation process.

Relacionado: Persuasion

Nota de lecturas:

Throughout history Intuition has proven a major source of inspiration leading to innovation

CreativeAct es la Attitude o a la capacidad de las personas y los grupos para formar Combinations, para *Relate* o reestructurar elementos de su Reality, logrando Products, Ideas o Results a la vez Originals y relevantes. Innovation, por su parte, es una realización efectiva que produce un Change en un System, con el propósito de mejorar y perfeccionar algún Aspect de su Structure, Contents o funcionamiento. Se trata de un cambio definido como Positive y ejecutado en forma consciente. La Innovation es ante todo un Change Positive, un cambio deliberado y un cambio efectivo. Ver InnovationAction. No habría innovaciones, proyectos acabados, bien pensados y ejecutables, sin el empuje inicial de algunas Creative Fantasy. En este sentido, la innovación tiene el carácter de una creatividad aplicada, que en algunos casos se especifica por ejemplo como innovación educacional o tecnológica. La creatividad es el verdadero motor de la innovación, y en conjunto son una Force de enorme potencialidad. Es coherente hablar de capacidades creativo innovativas

User and manufacturer innovations differ in kind: Users tend to develop Functionally Novel innovations (The first scientific instrument of a new type). Manufacturers tend to develop Dimension of Merit Improvements (Improvements to an existing type of scientific instrument).

Innovation and improvement are two separate dimensions and while the ideal is that both are achieved this is not always the case. (Ver NewProductPerformanceFactor)

The focus on originality differentiating innovation and creativity is important because Creative Ideas are rarely seen as Valuable at early CreativeProcessStages of the CreativeProcess

CreativeAct is not always connected to innovation. There are two issues 1) individual creativity may not be adopted as organizational-level innovation, and 2) innovation can be based on lesser forms of creativity. **Brenda Lynch** argue that innovation is not always based on "true inventive creativity" but rather is a result of the lesser processes of trial-and-error (*TrialAndErrorFactor*) or reCombination. Recombination of existing Practices or Ideas is very common in organizations and was a common basis for "creativity" in the Ad *Agency*. While such recombination does show the kind of mental Flexibility associated with creativity it does not show the "radical-ness" which, I argue, is a hallmark of true "inventive creativity". The Success of creative ideas is also dependent upon the political and Communication skills of those who support the creative idea. The "elites" of a system will have more power to Influence Change including the development and implementation of new Ideas

NOTA de CREATE
Christer Gustavson. La creación no es lo mismo que la innovación, esta última es hacer nuevas cosas. Debe ser algo: nuevo, implementado, que de valor, aceptado por la Society.

Hugo Kohan: es necesario escuchar a los Consumer, pero además hay que innovar (esto está en desacuerdo con el marketing clásico que sólo trabaja con lo que piden los consumidores, pero en realidad, los consumidores no saben lo que necesitan (Need), solo mencionan lo que conocen (Known) y lo que podrian tener)

58.42. Custom

Inherit from Conduct
"Person-Behaviour"

a traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time

58.43. Inspirationalist

Inherit from CreativePerson
"Person-Behaviour"

emphasize the remarkable "Aha!" moments, recognize that creative work starts with Problem formulation and ends with evaluation (Evaluate) plus refinement. They acknowledge the balance of one- percent inspiration and ninety-nine percent perspiration. Promote techniques for Brainstorming, free DaliAssociation, LateralThinking, and DivergentThinking. The playful nature of creativity means that **software support** for inspirationalists emphasizes free association using textual or graphical prompts to elicit novel ideas. Are often oriented to Visual techniques for presenting Relationships and for perceiving Solutions. The casual Style and freedom from Judgment that is

implicit in Sketching is encouraged. Inspirationalists would also appreciate Templates as StartingPoints for an inspirational leap as long as they are coupled with Tool palettes to Explore fresh Combinations

Inspirationalists seek to liberate the mind by making free DaliAssociations (FreeAssociationThinking) to related Concepts. This Gestalt psychology Approach has led to innovative software that is meant to facilitate association of ideas by presenting related concepts **(IdeaFisher**). Computerized thesauri may also be helpful textual exploration tools since varied associations such as Synonyms, antonyms, homonyms, rhymes, or even anagrams can be retrieved rapidly. Alternatively, RandomWord presentations are also proposed as a method for stimulating *fresh* Thoughts and breaking through CreativeBlocks. Other products enable users to create Visual representations of Relationships among words or concepts, including **MindManager** (MindMap). that such textual lists and diagrams should be easily shared with others, *annotatable, linkable, and searchable*. It should be possible to import and export from these programs so that related tools can be employed, for example, to translate terminology in a diagram into a foreign language or to link diagram nodes to web sites. What if tools: spreadsheets were quickly described as "WhatIfTools" that allowed Business planners and analysts to quickly try out a Variety of Scenarios. Simulation models are also becoming more richly featured to support explanatory text, collaborative usage, history keeping, and more. Having run a simulation, can users save the whole session and replay it later to study their performance or discuss it with a peer or mentor? Can they send the session to someone by email, Annotate Steps, or Search for key Events or DaliActions?

Scrapbook

Inspirationalists would also appreciate Templates as StartingPoints for an inspirational leap as long as they are coupled with Tool palettes to Explore fresh Combinations
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58.44. Conduct

Inherit from DaliObject
"Person-Behaviour"

the manner in which a Person (y PersonGroup) behaves, esp. on a particular occasion or in a particular Context

context: a particular Context
people: People that behaves that way

Referencias:
IntuitionExerciser, Ejercicios de intuicion, comportarse rapidamente segun patrones de conducta bien aprendidos

Relacionados: DaliPattern

Notas de lectura:

Behavioral Approaches to Creativity: 'Focuses on the Relationship between an individual behavior and Events in and properties of the individual environment (Surroundings). This Approach employs techniques such as reinforcement, prompting, modeling, and environmental manipulations to creativity.' (Creativity Encyclopedia, 1999)

Five factor model: 'There are 5 fundamental bipolar dimensions to personality: openness, neuroticism, extraversion, agreeableness, and conscientiousness.' (Creativity Encyclopedia, 1999)

Los comportamientos en sí mismos, como los sonidos de la lengua, tomados aisladamente no poseen Meaning. Sólo combinados según las intenciones de quien los emite, según las interpretaciones y atribuciones de aquellos a los que van dirigidos, o de acuerdo al Context, adquieren significado y provocan una reacción. Ver ConductStyle

58.45. ConductStyle

Inherit from Style
"Person-Behaviour"

En la búsqueda de un consenso o de superar un conflicto, las personas hacen argumentos e intercambian información, pero también intercambian Influence. En este contexto se explica el concepto de estilo de Conduct, que está relacionado con la organización del comportamiento y las opiniones, y con el desarrollo y la intensidad de su expresión. En una palabra, con su Rhetoric. Se define como una composición intencional de señales Verbal y no verbales, que en conjunto expresan un Meaning relativo al estado de la Person. El concepto remite a la forma del comportamiento y no a su contenido

El estilo de comportamiento presenta dos aspectos durante el proceso de la Interaction: Un aspecto instrumental en tanto otorga información sobre el contenido de la interacción, y un aspecto simbólico que informa sobre las personas.

58.46. Perception

Inherit from Intuition
"Person-Behaviour"

intuitive understanding and *Insight*

Referencias:
ProblemAnalyzer, Lo que cambia no es la imagen sino su percepcion de la misma
AttributeListing, Cuando se subdivide un problema en muchas partes, su naturaleza no cambia. Sin embargo, su percepcion del mismo si lo hace: esta expansion de la conciencia puede conducir a nuevas ideas
ToothacheTree, los obstaculos esbozan el camino para la consecucion de su objetivo
VisualThinking, Ayuda a desarrollar una percepcion mas profunda de cualquier situacion.
Sketcher, Pensar en la manera en que lo que ha escrito se relaciona con su problema... Nuevas percepciones ?
hemisferios cerebrales, percepcion o pensamiento holistico (hemisferio derecho) vs procesar informacion de forma lineal (hemisferio izquierdo)

Relacionado: PerceptualCycle

Notas de lectura:

se considera todo el proceso de la percepción sensorial, la percepción mental (Perception), la imaginación (Imagination), las Ideas, los lenguajes (DaliLanguage), las

emociones (Feeling), etcétera, como integrantes de un mismo sistema en el que se pueden contemplar diferentes niveles o planos de realidad (Reality)

un yo no censor amplía las posibilidades de nuestra percepción

The basic problem with present day cognitive psychology according to **Barsalou** (1999), is that it assumes that perception and Thinking (conception) are two rather different processes

la percepción no busca tanto conocer (Understand) como reconocer

58.47. Excursion

Inherit from Flow
"Person-Behaviour"

Excursion is the term used to describe the SynecticsMethod Flow because one takes an artificial vacation from the Problem. The Principles that allow this excursion to happen are:
1. Making the familiar strange
2. Making the strange familiar
The above two principles are also known as Connection-making and connection-breaking

Excursion: A technique designed to help an individual or group attain 'distance' from a Problem Context, or look at a problem in a new way or from a different perspective (PointOfView), in order to Stimulate freshness or originality in their Thinking. (Isakson et al, 1994, Index)

Convertir lo familiar en extraño equivale a contemplarlo desde otro PointOfView. Para lo cual el CreativePerson se sirve de las Analogy

58.48. CollectiveUnconscious

Inherit from Unconscious
"Person-Behaviour"

refers to that part of a person's unconscious which is common to all human beings. It contains Archetypes, which are forms or symbols that are manifested by all PeopleGroup in all cultures. They are said to exist prior to Experience, and are in this sense instinctual. The collective unconscious can be adequately explained as arising in each individual from shared instinct, common experience, and shared culture. The natural process of generalization in the human mind combines these common traits and experiences into a mostly identical substratum of the unconscious. For example, the archetype of "the great mother" would be expected to be very nearly the same in all people, since all infants share inherent expectation of having an attentive caretaker (human instinct); every surviving infant must either have had a mother, or a surrogate (common experience); and nearly every child is indoctrinated with society's idea of what a mother should be (shared culture). The amalgam of all these Effects could be the source of the shared figure, or archetype, which reportedly appears very nearly the same in most peoples' dreams. Describes an important commonality that is observed to exist between different individuals' Dreams.

Lo inconsciente colectivo es un concepto básico de la teoría desarrollada por el psiquiatra suizo **Carl Gustav Jung**. La teoría de Jung establece que existe un DaliLanguage común a los seres humanos de todos los tiempos y lugares del mundo, constituido por DaliSymbol primitivos con los que se expresa un contenido de la psiquis que está más allá de la razón.

R. Sheldrake: El inconsciente colectivo sólo cobra sentido en el contexto de alguna noción de *CollectiveMemory*

58.49. VerbalMemory

Inherit from Memory
"Person-Behaviour"

memoria verbal (hemisferio izquierdo)

58.50. RightHemisphereAct

Inherit from MindActivity
"Person-Behaviour"

right cerebral hemisphere act

integrar muchos inputs a la vez
percepcion o pensamiento holistico (IntuitiveToy)
sede de los sueños (Dream)
consciencia sin definicion (Consciousness)
ver las soluciones completas de una vez (IntuitiveSolutionComponent)
ver similitudes (Similarity)
intuicion (Intuition)
perspicacia (*Insight*)
sintesis viscerales (Emotion)
sintesis (Synthesis)
visualizacion (VisualThinking)
memoria visual (VisualMemory)
reconocimiento de patrones (DaliPattern)
relacionar cosas con el presente

See things almost in a Whole System, so they're more Visual. MindMap is a very right-brain strategy

58.51. Dream

Inherit from Conduct
"Person-Behaviour"

the registry of series of thoughts, images, and sensations occurring in a person's mind during sleep - Dreamers may experience strong emotions while dreaming

images, thoughts, emotions: remembered dream registered as MentalImages, Thoughts, and Emotions

Referencias:
DreamDiary, Los sueños revelan cosas que no sabiamos que sabiamos
hemisferios cerebrales, sede de los sueños (hemisferio derecho)
DreamQuestion preguntas con respecto al sueño

Relacionados: Image, DaliAssociation

Notas de lectura:

I believe that the subconscious mind is a Visual Problem solver and that Dreams can be a tool in this process. Several creative methods utilize the subconscious mind, typically by tapping into it in a relaxed state (Relax)

A series of thoughts, images, or emotions occurring during sleep

58.52. Motivation

Inherit from Conduct
"Person-Behaviour"
labels: Author: **Thomas** Author: **Velthouse** Author: **Amabile**

the reason or reasons one has for acting or behaving in a particular way

action: the general desire or willingness of someone to do
intrinsic: people engage in an activity for its own sake, without some obvious external incentive present. A hobby is a typical example. Traditionally, extrinsic motivation has been used to motivate employees:

- Tangible rewards such as payments, promotions (or punishments).
- Intangible rewards such as praise or public commendation.

Referencias:
PersonalMentor, intensificar la motivacion

Notas de lectura:

Ego-Involved Motivation: "In which action is prompted by an ulterior desire for social approval or a Positive SelfImage." (Creativity Encyclopedia, 1999)

Motivation: Motivation for CreativeOutcomes consists of a need for Order, a need for achievement, and other motives. (Sternberg, 1999)

Intrinsic task motivation is thought by **Thomas** and **Velthouse** to be created through:
· Meaning (value of work Goal or purpose),
· competence (self-efficacy),
· self-determination (autonomy in initiation and continuation of work, plus self-determined goals),
· impact (influence on work outcomes),
· staff motivators being aligned with the initiative being undertaken,
· the inherent reward of an Act itself, and
· individual Consciousness.

Csikszentmihalyi describes intrinsic motivation state as "Flow", where the Challenges match a CreativePerson's level of skill.

People who are motivated by extrinsic things such as expectation of evaluation or reward, task constraint, surveillance and competition result in less CreativeOutcome (as judged by a panel of artists) than those who do not have these motivators. On the other hand, extrinsic factors such as non-contingent reward, recognition and Feedback that confirms competence improved creative output. **Amabile** suggests that extrinsic motives could divide people's Attention between their extrinsic Goals and the Task at hand

58.53. SelectiveCodingIntuition

Inherit from CreativeIntuition
"Person-Behaviour"

La intuición de la codificación selectiva tiene lugar cuando el sujeto que intenta solucionar un problema toma conciencia de la importancia de una información que tal vez no sea inmediatamente obvia y la separa de la información irrelevante.

Sternberg y Lubart lo ilustran con un ejemplo fácilmente estrapolable al mundo de la *Advertising*

'Los ejecutivos del mundo de los negocios utilizan la intuición de condición selectiva cuando, enfrentados a un abanico desconcertante de información, se dan cuenta de que determinados Facts son las claves que les permitirán tomar una decisión que puede que tenga enormes consecuencias financieras para su *Campaign*'.

F. Barron: mecanismo operante en el *Insight*

58.54. Emotion

Inherit from Feeling
"Person-Behaviour"

the series of changes which occur in the body and the brain, generally in reaction to particular mental contents. Instinctive or Intuitive Feeling as distinguished from reasoning or knowledge (joy, anger, love, hate, horror). An emotion is a very intense feeling, which often involves a physical as well as a mental response and implies outward expression or agitation (: to be overcome with emotion). As opposed to Motivation, emotion refers to temporal states that do not immediately link to behavior (e.g., anger, grief, happiness).

Referencias:
IdeaMatrix, sentir: atraen las necesidades y deseos emocionales (belleza, viajes).
colores basicos, emocional

Nota de lectura:
la *inteligencia emocional*, término creado en 1980 por los psicólogos Peter Salovey, de la Universidad de Yale, y John Mayer, de la Universidad de New Hampshire, resulta ser sólo una vulgarización y la conversión enbest-seller de la filosofía creadora del **Romanticismo** [arguing for an epistemology based on nature, which included human activity conditioned by nature in the form of language, custom and usage. Emphasized Intuition, Imagination, and Feeling, and Dreams] del siglo XIX. En la cronología de la teoría de la creatividad, la formulación de la capacidad Creative de las emociones deberíamos situarla en el siglo XIX, y no en el XX

58.55. Values

Inherit from Conduct
"Person-Behaviour"

a person's principles or standards of behavior; one's judgment of what is important in life

People with different values "see" different things in the same Situation and Organize their Knowledge through their different values. Values and Beliefs are integral to knowledge, determining in large part what the knower sees, absorbs, and concludes from his observations.

Referencias:
ContentAnalysis, cuales son los valores del area, que oportunidades existen?
Attitude, cambio

58.56. Intuition

Inherit from Experience
"Person-Behaviour"
labels: Author: **Simon** Author: **Eysenck** Author: **Goodwin** Author: **Jung** Author: **Goethe**

· the ability to Understand something immediately, without the need for conscious reasoning : we shall allow our intuition to guide us.
· a thing that one knows or considers likely from instinctive Feeling rather than conscious reasoning

Relacionados:

IdeaClassificator
IntuitionExerciser
Sketcher
PrioritizingGuide
IntuitiveWritting
IntuitiveSolutionComponent

Notas de lectura:

Es un método de «razonamiento por identificación»

Carl **Jung** described intuition as "one of the four ways human beings process the world," placing intuition as "the function by which one can see around corners.

H. **Simon** learned there was nothing magical or mystical about intuition, and came to understand it as a process of Subconscious DaliPattern recognition, based on Experiences and knowledge stored in Memory that are retrieved when needed. He wrote, "Intuition is not a process that operates independently from Analysis; rather the two processes are essentially complementary components of effective decision-making systems." He went so far as stating that intuition is AnalyticalThinking, yet it happens so fast, one is not aware that it is an integral part of human information processing

El Universo Holografico - Un psicoanalista neoyorkino ha propuesto que el holograma es un modelo válido para explicar el fenómeno de la intuición

Eysenck: el conocimiento intuitivo no es necesariamente correcto: puede ser verdadero o falso como el pensamiento lógico, y para poder afirmar su verdad debe ser sometido a una Interpretation. Dentro, por tanto, del conocimiento la intuición no es un EndingPoint, ni una conclusión: es un método de conocimiento como lo es el pensamiento lógico

Goodwin. what does this mean, Intuitive *Insight*? Well, it's a way of somehow organizing into a meaningful Whole the knowledge you get from looking carefully. That's the essence of **subjectivity** (or intuition): taking in relevant aspects of your environment and turning it into something that has Meaning for you in relation to your Experience and intuition. It's not something that's vaguely Subjective and artistic, it's a definite way of Knowing the world. In fact, it's absolutely essential to Creative science... Seeing a new Whole intuitively...What really interests me is the possibility of systematically cultivating this way of knowing. Now this is part of traditional Cultures. In our own culture, one of the first to develop it was Goethe, towards the end of the 18th century. **Goethe** had his own way of doing science, and people didn't understand it; it seemed to be completely opposed to the dominant scientific method which came from Galileo and Newton... he was developing a different way of understanding the world of phenomena, a way of studying wholes and their relation to parts that can be called a *holistic* science. It seems that Goethe's time for recognition as a scientist has come. Goethe as an artist knew that intuition was terribly important for organizing the data that we accumulate through sensory Perception. We need a balance between the analytical way of knowing (AnalyticalThinking) and the intuitive way of knowing, both of which can be cultivated systematically... Goethe developed ways of cultivating intuitive, holistic knowledge. I've tried this with students, and it works remarkably well . It requires going on a somewhat different journey than that pursued in present science and deliberately include all the qualities that Galileo left out of science, including the Feelings

58.57. Umwelt

Inherit from PointOfView
"Person-Behaviour"

subjective universe. Each functional component of an Umwelt has a meaning and so represents the organism's [human] model of the world. It is also the semiotic world of

the organism, including all the meaningful aspects of the world for any particular organism, i.e. it can be water, food, shelter, potential threats, or points of reference for navigation. An organism creates its own Umwelt when it interacts with the world, and at the same time the organism reshapes it

Ver Umwelt

58.58. Culture

Inherit from ConductPattern
"Person-Behaviour"
labels: Author: **Appadurai** Author: **Knorr Cetina**

shared meaning in which everybody participates. Refers to patterns of human activity (Conduct) and the symbolic structures that give such activity Meaning. It includes codes of Manners, Dress, *Language*, Religion, Rituals, ConductNorms such as law and morality, and Systems of Belief

Key Components are:
1. values
2. norms
3. institutions
4. artifacts

Values comprise ideas about what in life seems important. They guide the rest of the culture.

Norms consist of expectations of how people will behave in various situations. Each culture has methods, called sanctions, of enforcing its norms. Sanctions vary with the importance of the norm; norms that a society enforces formally have the status of laws.

Institutions are the structures of a society within which values and norms are transmitted.

Artifacts'things, or aspects of material culture'derive from a culture's values and norms.

Ver http://en.wikipedia.org/wiki/Culture

Nota de lectura:

a Culture is intellectual activity and the works produced by it

Arjun **Appadurai** writes 'culture is not usefully regarded as a substance but is better regarded as a Dimension of phenomena, a dimension that attends to situated and embodied difference. Stressing the dimensionality of culture rather than its substantiality permits our thinking of culture less as a property of individuals and groups and more as a heuristic device that we can use to talk about difference.': It enables us to unlink culture from countries (an increasingly important thing to be able to do in the context of transnational habitation and emergence of international *Community*)

Knorr Cetina: se refiere a patrones agregados y a dinámicas que se observan en la práctica experta y que varían en diferentes dispositivos de expertise. Se refiere a las prácticas de un modo determinado; la noción de cultura ofrece a la práctica una sensibilidad simbólica y de sentido.

58.59. Style

Inherit from Ways
"Person-Behaviour"

a manner of doing something (examples: a way of painting, writing, composing, building, etc., characteristic of a particular period, place, person, or movement)

Mis Notas

ADLATINA 2007. **Papón** Ricciarelli 'director general creativo y co-CEO de McCann-Erickson Argentina. Así como la Technology se replica, el Style no, y eso es lo que hace la diferencia'

ADLATINA. **Grau** (DDG de BBDO): Nuestra falta de identidad hace que no tengamos un estilo demasiado estricto en términos de forma. Justamente eso es lo que, a mi modo de ver, nos hace diferentes del resto. Somos más libres a la hora de pensar una idea, no defendemos ningún estilo'. Rodríguez **Cohen**, por su parte, considera que 'la *Fresh*' es la característica más distintiva de la creatividad de Argentina

58.60. Routine

Inherit from Custom
"Person-Behaviour"

a sequence of actions regularly followed; a fixed program

Referencias:
ToyVariety
CustomBreak

58.61. Knowing

Inherit from Experience
"Person-Behaviour"
labels: Author: **Habermas** Author: **Shotter** Author: **Park** Author: **Freire**

"knowing how" there is a "kind of knowledge one has only from within a social Situation, a PersonGroup, or an institution, and thus takes into account... the others in the social situation". It is significant that **Shotter** usually uses the verbal form "*knowing of the third kind*", to describe this, rather than the noun knowledge, emphasizing that such *knowing* is not a thing, to be discovered or created and stored up in journals, but rather arises in the process of living, in the voices of ordinary people in Conversation. Shotter draws on a social constructionist perspective, while **Park**, writing in the context of participatory research and drawing on the emancipatory traditions of **Freire**, **Habermas** and others, has identified representational, relational and reflective forms of knowledge

Knowing starts from a relationship between self and other, through participation and Intuition. They assert the importance of Sensitivity and attunement in the moment of relationship; they assert the importance of knowing not just as an academic pursuit but as the everyday of acting in Relationship and creating meaning in our lives

Thus in co-operative (Cooperate) inquiry, people collaborate to define the Questions they wish to Explore and the Methodology for that Exploration (propositional Knowing); together or separately they apply this methodology in the world of their Practice (practical knowing); which leads to new forms of encounter with their world (experiential knowing); and they find ways to represent this Experience in significant DaliPatterns (presentational knowing) which feeds into a revised propositional understanding of the originating questions. Thus co-researchers engage together in Cycling several times through the four forms of knowing in order to enrich their congruence and complementarity.

Experience & Reality

the point about experiential knowing is that the very process of perceiving is also a meeting, a transaction, with what there is. When I hold your hand, my tactual imaging both subjectively shapes you and objectively meets you. To encounter being or a being is both to image it in my way and to know that it is there. To experience anything is to participate in it, and to participate is both to mould and to encounter, hence experiential reality is always Subjective-Objective

Mi Notas

Knowledge as Contents comes in a variety of forms. When we aim at this kind of knowledge, we wind up with what **Paulo** Freire has called the "*banking*" metaphor of education. Knowledge in the form of useful facts and so forth, is "stored" in learners, who then make a "withdrawal" whenever they need to use this information to perform a particular task. As we can see, this is not unlike the "Tool" approach. But knowledge as content is also knowledge as Schemas, maps, and Theory. At this level, the content of knowledge "shapes" the choice and Use of knowledge. And it does so especially by insisting that knowledge is confined to content. Knowledge that knows knowledge in this way leads to a demand for knowledge that is pre-packaged and "ready-to-use." *Viewing knowledge as a Capability* allows us to recognize our own capacity for knowing and Research (*ComplexThought*) without immediately having to reach for a model, tool, or theory (Paradigm). Instead, we can Improvise.... Improvising knowledge leads naturally toward collaboration as well. We steadily create Possibility for and with our colleagues, which in turn leads to choices which generate further possibilities, and also new Constraints (DialogicalProcess)

58.62. Taste

Inherit from Sense
"*Person-Behaviour*"

the ability to discern what is of good quality or of a high aesthetic standard

58.63. ShortTermMemory

Inherit from Memory
"*Person-Behaviour*"

memoria de corto plazo

Referencias:
ThoughtRegistry, ir mas alla de la memoria de corto plazo
MindMap, informacion sea transferida de la memoria de corto plazo a la de largo plazo

58.64. LongTermMemory

Inherit from Memory
"*Person-Behaviour*"

memoria de largo plazo

Ver MindMap, ThoughtRegistry

58.65. Openness

Inherit from CreativeAttitude
"*Person-Behaviour*"

Por apertura entiende **Rogers** lo contrario a defensa o rechazo. Significa no pensar en Category 'como cuando se dice que «el arte moderno está loco»' sino ver el Stimulus para uno mismo 'ejemplo: «la escultura moderna no me dice nada»'. Y significa recoger toda la información posible sin imponerse de antemano ningun Limit sabiendo que las limitaciones llegarán por sí mismas. En cualquiera de los CreativeConductPlanes el CreativeProcess necesita de la *Openess*, porque también el modo en que se adquiere la habilidad depende de esa apertura a las distintas posibilidades. Es la misma apertura que mueve al individuo a buscar nuevos caminos (Approach) desde los que ver Aspects viejos. En el proceso creativo, como en cualquier otra Activity, la seguridad psicológica es un ímpetu hacia la liberación, hacia el Risk. La **espontaneidad** es un riesgo, porque la probabilidad de cometer errores es mucho mayor que la que existe en una actuación bien meditada. Se es más Flex cuando se está más seguro, aunque esa flexibilidad sólo sea una manifestación ajena a la espontaneidad y no un sustitutivo de la misma

se refiere a una disposición interna para ampliar los límites de la conciencia, que se traduce normalmente en curiosidad por el Surroundings y en iniciativas para Explore y conocer. Se pueden distinguir cinco tipos de apertura: **1.** la apertura a la Fantasy que hace referencia a la voluntad de entrar en el mundo interno y dejar que la mente deambule libremente. **2.** la apertura a la estética que hace referencia al despliegue de los sentidos y la voluntad para valorar la diversidad de tipos de expresión artística (AestheticValue). **3.** la apertura a los Feeling que se traduce en la comprensión y aceptación de las propias Emotions. **4.** la apertura a las DaliActions que se expresa en nuevas actividades. **5.** finalmente, la apertura a las Ideas que implica curiosidad intelectual y disposición para Review tanto cuestiones de carácter teórico, como ético (Ethics) y valórico (**S**ternb**erg** y **Lubart**, 1997)

Resulta claro que la condición de apertura que se asocia a la creatividad, no puede concebirse como una disposición capaz de desplegarse sin Conflict. La tensión entre estabilidad y Rupture, tradición y renovación, no puede ser comprendida con una mirada lineal

58.66. Flex

Inherit from Conduct
"*Person-Behaviour*"

To change one's Thinking.

resistance to Change.: to a Person with the old PointOfView, still only seeing by the old flashlight (*Insight*), the newly obvious ideas are outside their perspective, and make no sense, until they shift to a new perspective that fits the new Idea.

Es un Factor adicional de la creatividad (PrecursorFactor), la tendencia a la *redefinición* constituye un elemento clave. Esta tendencia consiste en la habilidad para flexibilizar el Approach del Problem, reformulándolo si el planteamiento inicial era insuficiente o susceptible de perfeccionamiento

Flexibilidad espontánea es el cambio de las clases de información. Y es espontánea porque sólo se emprende sobre la base de la propia iniciativa del CreativePerson y no como una reacción a un Stimulus determinado. El cambiar de una clase de información a otra, el distanciarse y considerar las cosas para Classify, es una renovación contenida y causada por la flexibilidad espontánea. El saber excesivo sobre el objeto, que condiciona un «endurecimiento de las Category» y la persistencia dentro de las clases informativas pueden ejercer una acción de CreativeBlock en este proceso. Flexibilidad para las transformaciones es la disposición a ver las cosas de modo diferente, a redefinirlas y reinterpretarlas en su función de DivergentThinking.

58.67. TacitKnowledge

Inherit from InformalKnowledge
"Person-Behaviour"
labels: Author: **Rullani** Author: **Peirce** Author: **Polanyi** Author: **Poma**

consists often of habits and Culture that we do not recognize in ourselves, refers to a knowledge which is only known by an individual and that is difficult to Communicate, it can only be transmitted via training or gained through personal experience. Alternatively, tacit knowledge can be understood to be knowledge that is embedded in a culture (for instance a regional culture, organizational culture or social culture) and is difficult to share with people not embedded in that culture. Has been found to be a crucial input to the InnovationProcess. There are many implications for organizational learning and knowledge management, including:

- The difficulty inherent in tacit knowledge transfer is that Subject matter experts and key knowledge holders may not be aware--hence, unable--to articulate, communicate and describe what they know. Thus, tacit knowledge can be a sustainable competitive advantage.
- Tacit knowledge is embedded in group and organizational relationships, core values, Assumptions and Beliefs. It is hard to identify, locate, quantify, map or value.
- Tacit knowledge is impossible to transmit through Central media but it can be transmitted by *LateralMedia* .
- Tacit knowledge is embedded in human capital. This makes it Valuable as a strategic advantage over competitors in terms of innovations, trade secrets, Ideas and new technologies.

Polanyi also provided evidence that "tacit Knowing" can usefully be viewed as a non-Verbal semiotic process, and even occasionally discussed it in Sign-process terms. Polanyi"s claim about "tacit knowing" appears to involve **Peirce**"s first (Quality) and third (Representation) kinds of interest (ver Category): we cannot simultaneously consciously hold to something as a Quality and as a Sign. It would seem that Polanyi"s discussion of "tacit knowing" was actually an attempt to account for such semiotic processes. In so far as they are unconscious it is not surprising that we cannot articulate or "tell" them, or that they are personal and Subjective

The existence and significance of non-verbal sign reading and Communication is well established fact of some branches of anthropology, psychology, and social science, not to mention semiotics. It seems however to have been overlooked by dominant trends in modern cognitive and information science from which knowledge management draws much of its theoretical inspiration

Unlike ExplicitKnowledge, tacit knowledge is personal, Context-specific, and therefore hard to formalize and Communicate. It is personal knowledge embedded in individual experience and involves intangible factors such as personal Beliefs, PointOfView, and Values systems. Tacit knowledge can be segmented into two Dimensions: (1) the technical dimension, which encompasses the kind of informal and hard-to-pin-down skill or craft captured in the term "know-how"; (2) the important cognitive dimension, which consists of schemata, mental models, beliefs, and perceptions so ingrained that we take them for granted. The cognitive dimension of tacit knowledge reflects our image of Reality (what is) and our vision for the Future (what ought to be). Though they cannot be articulated very easily, these Implicit models shape the way we Perceive the world around us

"la información en estado consciente procede de un repertorio no consciente, implícito"

CTS
Poma: el conocimiento tácito podría ser definido como la sedimentación del conjunto de memorias que incluyen las secuencias de operaciones que permiten alcanzar con éxito distintos objetivos, el uso de un lenguaje común (formal o informal) resulta necesario para que el conocimiento pueda circular y difundirse. En ese sentido, "*una parte del conocimiento tácito tiene que colocarse en el marco de algunos parámetros formales de pensamiento*". Por lo tanto, el lenguaje puede ser interpretado como una "institución" de carácter tanto formal como informal que puede facilitar o limitar el desarrollo del proceso de aprendizaje

Rullani: El conocimiento puede ser específico y por lo tanto se necesita un proceso de traducción para transferirlo de un contexto a otro, sea o no tácito. En este sentido, más apropiadamente, se puede hablar de un conocimiento contextual que se contrapone a un conocimiento codificado transferible de un contexto a otro a través de lenguajes formales.

58.68. Compromise

Inherit from Conduct
"Person-Behaviour"

an agreement or a settlement of a dispute that is reached by each side making concessions

parties: sides of the agreement (two Party)

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo

58.69. Feeling

Inherit from Conduct
"Person-Behaviour"

an emotional state or reaction

strong: or mild
pleasant: or unpleasant
positive: or negative
response: (the emotional) Response

A feeling can be almost any subjective reaction or state'pleasant or unpleasant, strong or mild, positive or negative'that is characterized by an emotional response (: a feeling of insecurity; | a feeling of pleasure).

An Emotion is a very intense feeling, which often involves a physical as well as a mental response and implies outward expression or agitation (: to be overcome with emotion).

Passion suggests a powerful or overwhelming emotion, with connotations of sexual love (: their passion remained undiminished after 30 years of marriage) or intense anger (| a passion for revenge).

There is more intellect and less feeling in Sentiment, which is often applied to an emotion inspired by an idea (: political sentiments; | antiwar sentiments). Sentiment also suggests a refined or slightly artificial feeling (| a speech marked by sentiment rather than passion).

Ver IntuitionExerciser

58.70. Passion

Inherit from Emotion
"Person-Behaviour"

Passion suggests a powerful or overwhelming emotion, with connotations of sexual love (: their passion remained undiminished after 30 years of marriage) or intense anger (| a passion for revenge).

connotation: the (sexual) Connotation

58.71. Imagination

Inherit from Experience
"Person-Behaviour"

process of producing MentalImages and Ideas (cumple principalmente el papel de Representation de Experiences)

Linked:
PreviousSummary
Splitter
IdeaBox
PhoenixQuestions
FantasyQuestions
Dreamscape
PersonalMentor
HieroglyphicBook
Adapt
Ideatoons
Analogy
Plan
Imagine

Notas de lecturas:

Es todo lo que ha experimentado. Permea la condicion humana, es el quid de todas las percepciones: el sentido del tiempo, del espacio, de la historia y del Planning son todos productos de su imaginacion. "que pasaria si...", "supongamos que..."

La capacidad imaginativa a la hora de plantearnos las cosas es la fuente del InspirationSpace. Otra capacidad crítica es de Focus en el Subject

58.72. Attitude

Inherit from Conduct
"Person-Behaviour"

a settled way of Thinking or Feeling about someone or something, typically one that is reflected in a person's behavior (example differences in attitude of ethnic groups)

some: about someone or something
thinkOrFeeling: a way of thinking or feeling about the some

Referencias:
ContentAnalysis, Hablar con gente del trabajo para encontrar pistas de cambios de actitudes, valores, y compromisos en el trabajo

58.73. Trust

Inherit from Belief
"Person-Behaviour"

firm belief in the reliability, truth, ability, or strength of someone or something

58.74. Consciousness

Inherit from Conduct

"Person-Behaviour"
labels: Author: **Freire**

the fact of awareness by the mind of itself and the world. Is a Quality of the Mind generally regarded to comprise qualities such as Subjectivity, self-awareness, sentience, sapience, and the ability to perceive the relationship between oneself and one's Surroundings

Notas de lectura:

también pueden plantearse diferentes niveles de conciencia: '1: Nivel sensorio-físico, 2: Nivel fantásmico-emocional, 3: Mente representativa, 4: Mente regla-rol, 5: Nivel reflexivo-formal, 6: Nivel visión-lógico, 7: Nivel psíquico, 8: Nivel sutil, 9: Nivel causal, 10: Nivel último'

Cognitive processing for a given task takes place at different hierarchical levels of Consciousness. The base level or object level represents conscious, task-driven processing of information. Higher order, or meta-level, processing monitors (*NoveltyMonitoring*) the output or processing of the object level. The meta-level processes also control the object- level processing through agenda selection (CreativeAgenda), processing selection, and termination Rules. Importantly, these two levels of cognition do not have "access" to the nature of the processing that is occurring at the other level. Each has access only to the flow of information from one level to the next (i.e., output)

D.Bohm: "Consciousness is much more of the ImplicateOrder than is matter. . . Yet at a deeper level [matter and consciousness] are actually inseparable and interwoven, just as in the computer game the player and the screen are united by participation in common loops. In this view, mind and matter are two aspects of one whole and no more separable than are DaliForm and Contents. ". **Grof** to the viewpoint that "each of us is everything." meaning that every human being has potential access to all forms of consciousness. His data provide a kind of phenomenological evidence for a **holographic** model of consciousness

P. Freire: critical consciousness (conscientização). CriticalThinking. Students immersed in a Culture of conscientização are not mere recipients and parrots on demand within an educational banking system, but rather are active agents engaged in an ongoing process of study (FreireDialogue), discovery, and DaliAction about the Circumstances of their present Surroundings

58.75. Knowledge

Inherit from Culture
"Person-Behaviour"

what is Known in a particular Field or in total; Facts and information. Any body of facts gathered by study, observation, or Experience, and to the Ideas inferred from these facts

Knowledge exists within People, part and parcel of human Complexity and unpredictability. Knowledge works through flexible Guidelines to DaliAction that are developed through trial and error over long periods of Experience and observation. These flexible guides are shortcuts to Solutions to new Problems that resemble problems previously solved by experienced people. Therefore, knowledge is information that a person possesses in a form which allows immediate Use. Knowledge is fluid as well as formally structured; it is Intuitive and therefore hard to capture in words or Understand completely in logical terms

TacitKnowledge and ExplicitKnowledge interact with each other in CreativeActivities. The interactions between these forms of knowledge result in the creation of new knowledge. This Transformation is possible through *comparing* information from different Situations, *analyzing* the consequences of information to decisions and actions, *creating* Connections between different bits of knowledge, and *promoting* Conversation with other people about their Thoughts in relation to the information assembled (KnowledgeAction)

verified information

Davenport, Prusak: "Knowledge is a fluid mix of framed Experiences, Values, Contextual information, and expert insight (Expertise) that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers. In organizations, it often becomes embedded not only in Documents or Repository but also in organizational Routines (Procedures), DaliProcesses, Practices, and Rules." (mainly instrumental or operational knowledge 'leaving aside the Hermeneutical dimension) - **Bonsiepe:** knowledge as accumulated experience needs to be communicated and shared between individuals. Without Design interventions knowledge presentation and Communication would simply not work, because knowledge needs to be mediated by an interface so that it can be perceived and assimilated. Otherwise knowledge would remain Abstract and could neither be accessed nor be experienced

"Los grandes creadores manejan siempre más información que los demás", observa J.A. **Marina**. Esta disponibilidad de Contents y habilidades es la que permite al sujeto, según **Sternberg** y **Lubart**, no sólo producir creativamente en un área concreta sino desarrollar incluso un trabajo mas Creative. **Boden**: "cuanto más impresionante es la creatividad, mayor es el Expertise típicamente involucrado". Es necesario reunir dos tipos de conocimientos para el logro del CreativeOutcome: Expertise e InformalKnowledge

Notas de lecturas

Goodwin. There are different ways of getting reliable knowledge about the world. But because they refer to the same world we can compare them and decide which is more appropriate for particular forms of action. This implies that knowledge and (Ethics) DaliAction are connected, unlike the usual assumption in current science that Facts and Values are quite separate

P.Kreimer (CTS): el conocimiento es, para la mayor parte de los autores de las nuevas corrientes, el resultado de una construcción social, motivo por el cual la nueva sociología del conocimiento ha sido frecuentemente denominada como "constructivismo"

Scrapbook

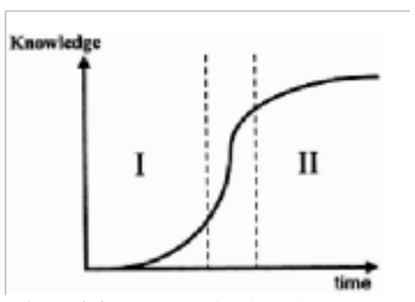

Fig. 44-Knowledge1

58.76. Doubt

Inherit from Uncertainty
"Person-Behaviour"

a feeling of uncertainty or lack of conviction. Implies both uncertainty and an inability to make a decision because the evidence is insufficient
(duda)

Ver TicToc

58.77. Ways

Inherit from Routine
"Person-Behaviour"

the customary modes of Conduct or Practices of a group of People
(japones)

58.78. Conflict

Inherit from Conduct
"Person-Behaviour"

a condition in which a person experiences a clash of opposing wishes or needs

SYNON variance, difference, divergence, contradiction, inconsistency. antonym Harmony

La evolución que sigue el conflicto pone en juego distintas posiciones, sustentadas en determinados Values, Principles y normas, que a su vez determinan las negociaciones y acuerdos (Compromise) que pueden lograrse. Al respecto, **Moscovici** establece tres normas sobre las que se
sustentan las posiciones y se hacen Judges:

1. Norma de objetividad: Expresa la necesidad de contrastar las diferentes posiciones (Alternative) según un Criteria de exactitud.
2. Norma de preferencia: Establece la existencia de posiciones deseables según los gustos personales.
3. Norma de originalidad: Selecciona las posiciones conforme al grado de Original y Surprise que representan.

58.79. VisualMemory

Inherit from Memory
"Person-Behaviour"

memoria visual (hemisferio derecho)

part of memory preserving some characteristics of our senses pertaining to visual experience. Contains information that resembles objects, places, animals or people in sort of a MentalImage

58.80. RealityTunnel

Inherit from PointOfView
"Person-Behaviour"

subconscious set of filters formed from their beliefs and experiences, everyone interprets this same world differently, hence "Truth is in the eye of the beholder". This is not necessarily meant to imply that there is no objective truth; just that our access to it is mediated through our senses, experience, conditioning, prior beliefs, and other non-objective factors. The individual world each person occupies is said to be their reality tunnel. The term can also apply to groups of people united by beliefs. It is believed that through various techniques one can break down old reality tunnels and impose new reality tunnels by removing old filters and replacing them with new ones, new perspectives on reality - at will. This is achieved through various processes of deprogramming using neuro-linguistic programming, cybernetics, hypnosis, bio-feedback devices, meditation, controlled use of hallucinogens, and forcibly acting out other Reality Tunnels