

Caleb Vasser 2/21/18

Csikszentmihalyi, Mihaly. "Design and Order in Everyday Life." In *the Idea of Design: A Design Issue Reader*, ed. Victor Margolin and Richard Buchanan, 118-126. Cambridge, MA: MIT Press, 1995.

Observation

Location

Interpretation

| | | |
|--|--|---|
| <p>I agree with this section I like this as a universal goal of art and artistic practice.</p> | <p>Laszlo Moholy-Nagy claimed (not so many years ago) that the goal of art is to form a "unified manifestation ... a balance of the social, intellectual, and emotional experience; a synthesis of attitudes and opinions, fears and hopes." pg.26</p> | <p>For me this serves as a good explanation of art's goals because while it does have other goals of art in it, this section talks about portraying emotion as one of the goals of art which is one of my personal art goals.</p> |
| <p>I think this section is important because it shows exactly why and how people get so connected to objects</p> | <p>For example, a teenage boy said that the kitchen table and chairs were among the most special objects in his home because they were very comfortable. He could also tilt the chairs and balance on them, hide under the table, or build a fortress with the entire set. pg.29</p> | <p>Mine would probably be one of my crystals or my teddy but, this section, like the teenage boy shows how people "magically" get attached to these objects.</p> |
| <p>I agree with this statement and want to talk about it more</p> | <p>The social construction of visual values This does not mean, however, that how a thing looks has no bearing on how it affects the viewer. Visual qualities obviously have a lot to do with how we react to an object or an environment. But our reactions are not direct "natural" responses to color and form. They are responses to meanings attached to configurations of color and form. The extent to which a visual stimulus helps create order in consciousness does not depend on inherent objective characteristics of the object to trigger a programmed response from the brain. What happens instead is that some people in a given culture agree that straight lines (or curved lines) are the best way to represent universal</p> | <p>As someone with synesthesia I find it important to examine the ways in which associations I make are affected by the culture I grew up in and around and the ways that that affect how I make associations with objects, colors, sounds, tastes, etc</p> |

| | | |
|--|---|--|
| | order. If they are convincing enough, everybody will feel a greater sense of harmony when they see straight lines. pg.33 | |
| | | |

4. Write-up:

I think the writing for meo helped me look at the ways that I make associations. Not only with objects but with people, place, etc. As an individual with synesthesia, I think, too often I take things for face value because of the ways that different objects, colors, sounds and other sensory information associate in my brain, but like Moholy-Nagy claimed art is an emotional experience and I think as an artist, I can separate that face value aspect and the emotional aspect of something but I can also mix them for what I feel is often the best artistic result. At least to me, because of the different cultural influences that I grew up with and i think one of the most interesting parts about art is how people from different cultural backgrounds can look at the same thing and feel and experience completely different phenomena from it.