

Navigating Metaphorical Expressions through Design Problem Solving: A Perspective of Design Critic in a Creative Economy

A conference organized by Society of Nigerian artists at June 12 Cultural Centre, Kuto, Abeokuta, Ogun State on Monday 24th –Wednesday 26th November, 2008.

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Abstract

In the school of creativity, Metaphors are tools and weapons that designers employ during intellectual navigation to understand unfamiliar design problems and are as useful as criticism to an art-teacher in portfolio grading, assessment and examination. A connecting thread is found by juxtaposing metaphor and criticism in which a creative end is reached for both the Art-teachers and students in academe and practice. Thus in a developing economy where design endeavor gains nobility, a creative product emerges and retrieving concepts from metaphors necessitates creative thinking. While the importance of these creative tools has been acknowledged in design, more research work is needed to appreciate its contribution to design practice. This investigation is aimed at building a connecting thread resilient enough to create a synergy between the uses of metaphor in design criticism and meaningful design problem solving with a particular focus on design creativity. Overt meaning of metaphorical expressions, factors of creativity and constructive criticism were interpolated into a holistic value. Critical evaluation showed that the connection of metaphor and criticism is the most significant factor characterizing design evolution and creativity. On the other hand, the synthesis of design solutions is the stronger factor of the use of metaphors. Evaluation in this paper demonstrates that correct use of metaphorical expressions play an important role in design creativity. Theoretical discourse analysis of metaphorical expressions in design problems was the screen that showed unique contributions of criticism to individual potential discoveries and general creativity by design problem solving in a dynamic economy.

Keywords - Metaphors, Criticism, Creativity, Design-Problem-Solving.

1.0 Introduction

The employment of metaphors by designers who are either artists or architects is well documented in literature through a vast number of examples. In a recent study, Casakin (2004) found that metaphors help to identify and capture design concepts, as well as define goals and

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requirements. In another research, the aid provided by metaphors to develop unconventional solutions was seen to be more fruitful in the initial stages of the design process, known as conceptual design. Metaphor use in the final stages of the design process is more complex and therefore demands more expertise (Casakin, 2006). In Greek language, metaphor means carrying something across or transfer: Aristotle the great philosopher described metaphor as ‘the act of giving a thing a name that belongs to something else’, ‘metaphor, moreover gives style, clearness, charm and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another’. This simply means that intuition and individual discretion are needed to foster creativeness and engage a deep philosophical prowess in juxtaposing the literals of metaphorical equation, such combination involves cognitive transfer of learning irrespective of any field of endeavor (multidisciplinary). This implies knowledge transfer from other relevant disciplines to equip a target domain of knowledge.

The cognitive transfer involved between concepts related by analogy: “Metaphor consists in giving a thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy.....that from analogy is possible whenever there are four terms so related that the second(B) is to the first(A) as the fourth (D) is to the third (C), for one may then metaphorically put D in lieu of B and B in lieu of D,(Abel, 2000).

Creative juxtaposition is imperative in the permutations of A, B, C and D. Metaphors help designers to understand unfamiliar design problems by placing them side by side with known situations. This requires a metacognitive (thinking about one’s own meaningful ways of thinking) thinking that yields creative product at the end. Creative thinking in its own sense also

associated with the capacity to look critically at reality, explore unconventional alternatives, and perceive situations from innovative perspectives (Csikszentmihalyi, 1997). Metaphors are powerful creative tools that allow comparison and categorization of materially unlike entities. They involve mapping across conceptual domains, from a source domain to a target domain (Glucksberg, Manfredi & McGlone, 1997; Lakoff, 1993). Intuitively, a source domain can be used as fulcrum point to navigate into a target domain of creative solutions.

This is an educational paradigm in a psychological way of imparting knowledge and skills having full awareness that learning sail smoothly in the hand of a knowledge captain (a teacher) to the learners starting from simple way of analogy to complex edification of body, spirit and soul. An example of metaphorical thinking would be the characterization of the Internet as an “information highway.” By facilitating description of new situations through reference to familiar ones, metaphors allow conceptual leaps (e.g., Glucksberg & Keysar, 1990) to groundbreaking discoveries.

Metaphors bring into play the right side of the brain, which, different from the logically oriented left side, is holistically oriented, supportive more of the strategic than the tactical, and can facilitate dealing with ambiguity, this is simply intelligence. They function at the executive level, subsuming analogies, and relying on the principle of association to facilitate connections among unlike entities (e.g., Genter and Jeziorski, 1993; Sanders & Sanders, 1984). Contemporary theories have defined *metaphors* as a structuring of our cognitive system (Lakoff, 1987; Layoff & Johnson, 1980). Metaphors affect the way we perceive the world, categorize experiences, and organize our thoughts. These devices have a fundamental role, as they not only guide reasoning but also enhance innovative thinking. Another device in which metaphor is maximized fully is

criticism. It is a major tool of creativity used in evaluation and assessment the works of art and architecture. In the course of Portfolio assessment, how do we judge the works of Art and Architecture or in a simple manner what is art criticism? During Jury examination of designers' works, what kind of statement of expression do we make in the course of enquiry? Does our question demoralizes or fathom philosophical outcome? Another thing worthy of note taking is: Was there any standard assessment criteria or any professionalism in critiquing a work of art. The practice of criticism involves making finer and finer distinctions among like things, but it is also a way to ask fundamental questions about art and life. To pursue both of these functions requires grounding in art history and aesthetics, as well as a wide-ranging knowledge and curiosity about contemporary culture.

In a conflicted time, when the need for criticism and critical thinking is greater than ever, but the practice of these arts is more and more constrained. To avoid a post-critical future, when public matters are decided by fiat and force rather than by deliberation and debate, the critical faculty and ethos must be vigorously pursued.

(artcrit@sva.edu© 2007), affirmed that we also live in an age when images have an inordinate power over us—the power to influence public opinion, to create and direct desire, to comfort and inflame. The critics of tomorrow must study the image in all its manifestations in order to better understand how we are subject to them. An underlying principle of this program from its inception has been that the image should begin to occupy a place in the understanding of life comparable in importance to that occupied by the humanities and sciences. The simple dissemination informs faculty in different calibers to embark on a multidisciplinary search that a ruler on the horse of art, architecture and any form of design discipline will not untimely walk

bare footed on a quadratic terrain. True criticism is it, a philosophical artillery desire not only to win as in a law court but to proffer creative solutions by scintillating, unbiased but firm criticism.

2. Art and Design Criticism

(Wikitionary), For anyone to effectively critique an artwork, he must be able to *identify, describe, interpret and analyze* what is actually in the work in terms of its expressive properties, and to *assess*, or make *judgments* about, the work's personal and social values. These parameters are of course, within the realm of art criticism. In identifying and describing the content of an art piece for criticism, it is essential that effort be invested in carefully examining every aspect of the work. Specific shapes, colors, values and textures, and where these visual qualities are located need to be identified. Illusions of form, space and gesture must be observed. One should look for what is obvious as well as nuances and subtleties. Are their large sinuous curves or staccato-like gradations or transitions? Are contrasts among and between visual qualities very obvious and conflicting, or subtle and harmonious? The key point is the necessity to explicate what has been observed for clarity, such as describing the range of colors, variations in dark and light qualities, the width of lines, and tactile and visual textures, as well as the extent to which organic and/or geometric shapes and illusions of deep and shallow space exist. If qualities within the art work are not observed, then one's assessment is not qualitative and appreciation will be limited. If qualities are ascribed to a work that does not actually exist within it, then one's response will be invalid. This is the state of art criticism which reverberates in to other areas of lives and even civic engagement. How do we criticize the art of governance in the political arts, economy arts, organization arts, and education arts?

The use of *sinuous* and *staccato* in describing or analyzing an art work above is metaphoric, especially in painting. Collins Co build's Advanced Learner's English Dictionary describes *sinuous* as 'the silent moves with smooth twists and turns of snake through the long grass': This immediately enhances a psychic perception of the scenario being expressed. It also consequently acquaints the artist, audience or group of students with the thought flow of the critic or assessor. In like manner, *staccato* is a short sharp and separate musical note or sound. Here, the use of metaphorical expression helps to catch a vivid picture of the art piece analyzed by lexis. But acquaintance with metaphorical expression is a prerequisite for any critic regardless of his endeavor but either *staccato* or *sinuous*, our navigation aims at the core of a meander where within the therapeutic field, creativity can be shot at any corner, building a web synergy that avoids ambiguity and molestation, but craves for wisdom, transforming the traditional criticism beliefs to entertainments, turning the supposed mistake to sports-style, digging deep the scripture of the noetics (of mind), these are main motives of establishing a philosophical base for creativity and incorporating the problem solving techniques during purposeful criticism.

3. Aesthetic Rules of Criticism

In purposeful criticism, art Critics usually criticize art in the context of aesthetics or the theory of beauty. One of criticism's goals is the pursuit of a rational basis for art appreciation. These are guided by some aesthetic rules. (Moore and Parker, 2004), cited Aristotle the great philosopher, it stated that, "The aim of art is to represent not the outward appearance of things, but their inward significance". Like moral and legal thinking, aesthetic thinking relies on a conceptual framework that integrates fact and value. Judgments about beauty and art-even judgments about whether something is a work of art or just an everyday object- appeal to principles that identify

sources of aesthetic or artistic value. So when you make such a judgment, you are invoking aesthetic concepts, even if you have not made them explicit to yourself or to others.

To be more elaborate on this aesthetic issue as regards its implication on design studio, the fundamentals or the guiding principles must be highlighted, thus according to Moore and Parker, about eight aesthetic principles were highlighted that commonly support or influence artistic creation and critical judgment just about art. Since art's function is to achieve such objective outcomes as conveying information, knowledge, preservation and changing culture of a society. The first identity value in art with an object's ability to fulfill certain cultural or social functions, viz: Objects are aesthetically valuable if they are meaningful or teach us truths; Objects are aesthetically valuable if they have the capacity to convey values or beliefs that are central to the cultures or traditions in which they originate or that are important to the ARTIST who made them; Objects are aesthetically valuable if they have the capacity to help bring about social or political changing. Objects are aesthetically valuable if they have:

1. Capacity to be Meaningful or Teaches us Truth

For instance, Aristotle says that tragic plays teach us general truths about the human condition in a dramatic way that cannot be matched by real-life experience. Many people believe art shows us truths that are usually hidden from us by the practical concerns of daily life. (Creel, 2001), asserted that, though philosophy is not an art, but it makes use of the liberal arts, especially the art of dialectics. It is not theology, for while theology takes off from articles of religious faith, philosophy starts from commonsense and attempts to refine and deeper the understanding of the world which is latent in common sense. In treating philosophy of art or aesthetics, its worthy of mentioning the icon (Aristotle) who's thought is in conformity with the subject in question, but

the true philosopher is rare to come by, because whole-hearted and consistent dedication to the pursuit of wisdom is rare to come by amid the distractions of the world yet everyone can be a philosopher, for the only thing a person needs to be a philosopher are the MIND that God has given him, and a desire to know the ULTIMATE TRUTH. The fundamentals of meaningfulness and truth of ART or AESTHETICS is therefore a function of the amount of valuable teaching, indoctrination, instruction and correction, hence these defines the epistemology (knowledge), as a branch of philosophy definition which echoes validity (logic), meaning and truth.

2. Capacity to Convey Values or Beliefs that are Central to the Cultures or Traditions.

Objects are aesthetically valuable if they have the capacity to convey values or beliefs that are central to the cultures or traditions in which they originate or that are important to the artists who made them. For example, John Milton's poem 'paradise lost' expresses the 17th- century puritan view of the relationship between human beings and God. In other words, true and purposeful art of criticism must base its judgment on criterion central to cultural traditions regardless of race, color, country, discipline and origin of designer in context.

3. Capacity to Help Bring about Social or Political Change.

Abraham Lincoln commented that Harriet Beecher Stowe's uncle (Tom's Cabin) contributed to the anti-slavery movement, which resulted in the civil war.objects are aesthetically valuable if they can influence a political change defining the value theory of philosophy that addresses the aspect of justice in terms of socio-political and legal matters. It's a kind of revolutionary strategy that holds instrumental values, able to influence and with its intrinsic skills plays major roles on the political screen.

Another group of principles identifies aesthetic value with object's capacities to produce certain subjective, that is, psychological- states in persons who experiences or appreciates them.

4. Capacity to Produce Pleasure in those who Experience them

For instance, the 19th century German philosopher Friedrich Nietzsche identifies one kind of aesthetic value with the capacity to create a feeling of ecstatic bonding in audiences. (Lawson,1997,pp180), Also Wittgenstein, the great Austrian philosopher who became something of a student of architecture through his friendship with Adolf Loos went so far as to insist that this was an essential distinguishing feature of architecture as opposed to mere building. He wrote in a private notebook that:

“Architecture immortalizes and glorifies something. Hence there can be no architecture where there is nothing to glorify..... Architecture is a gesture. Not every purposive movement of the human body is a gesture (pleasure). And no more is every building designed for purpose architecture”. In other words, valuable objects in this manner must be able to signal gesture to the bones and marrows even down the spine of a beholder or whoever experiences it.

5. Capacity to Produce certain Emotions

Emotions are erupted from minds based on sensations received from to external stimulus, objects (architecture/any artistic objects-sculptural, painting, ceramics e. t. c). Posses this tendency to elicit stimulus response from a beholder, they produced emotions we value, at least when the emotion is brought about by art rather than life. In the poetics, the great philosopher, Aristotle observes that we welcome the feelings of fear created in us by frightening dramas, whereas in everyday life fear is an experience we would rather avoid. The psychoanalyst Sigmund Freud

offers another version of this principle. While we enjoy art, we permit ourselves to have feelings so subversive that we have to repress them to function in everyday life.

6. Capacity to Produce Special Non-emotional Experiences

Object's ability to produce special non-emotional experiences, such as feeling of autonomy (questioning character or thought) or the willing suspension of disbelief. This principle is the proposal of the nineteenth-century English poet Samuel Taylor Coleridge. One of arts value, he believes, is its ability to stimulate our power to exercise our own imaginations and consequently to free ourselves from thinking that is too narrowly practical.

7. Capacity to Possess a Special Aesthetic Property or Exhibit a Special Aesthetic Form

Sometimes this aesthetic property is called 'beauty' or Aesthetic i.e. the early 20th-century art critic Clive Bell insists that good art is valuable for its own sake, not because it fulfils any function. To know whether a work is good aesthetically, he urges, one need only look at it or listen to it to see or hear whether it has significant form. "SIGNIFICANT FORM" is valuable for itself, not for any function it performs.

8. Inconclusive Capacity (or open-endedness capacity): that No Reasoned Argument can conclude.

One familiar principle insists that no reason can be given to support judgments about ART. Those who adhere to this principle think that 'To approve or disapprove of art is to express an unreasoned preference rather than to render judgment. Therefore no reasoned argument can conclude that objects are aesthetically valuable or valueless. In Latin "De gustibus non est disputandum" or "Tastes can't be disputed".

4. Effective Criticism and Assessment of Design Creativity

Cogently observed in the creativity literature, a fulcrum of idea centers on how creativity in individuals can be evaluated without jeopardizing the morals of creative abilities in them. In a revolutionary study, Guildford (1981) operationally defined creativity through four major factors, which were put into practice to assess individual creativity. These four factors are elaboration (amount of detail in the responses), innovation (statistical uncommonness of the responses), fluency (quantity of appropriate responses), and flexibility (variety of categories of appropriate responses).

Guildford's four factors are remarkably important and quite often regarded when conducting assessments on individual creativity in different domains related to problem-solving. Therefore, they are seen to have high relevance to the design field. In this research, the four factors were included together with a group of variables used by Casakin and Kreitler (2005b) for design evaluation. These involve the following: (i) consideration of problem constraints; (ii) usefulness of the design product; (iii) aesthetics of the design product; (iv) practicality of the design product; (v) relation of the design to the physical context; and (vi) value of the design product.

5. Creativity and Multidisciplinary Problem Solving Techniques

(Amanda, 2003), in a workshop organized on 'Advanced creative thinking techniques' emphasized on the topic 'beyond brainstorming' asserted that many people would have experienced brainstorming as a way of generating new ideas. One of the limitations most people

would have experienced in such a brainstorming session is linear thinking. Even the distinguished scientist *Albert Einstein* said;

“Problems cannot be solved by thinking within the framework within which the problem was created”,

Going by this definition, the problem is a problem but a move must be energized to leap across the bounds of limitations. The design feedback is a cyclic process opined that ‘you explore problems to solve problems within the same sphere of design domain’, and it will certainly require that extra effort must be made to break out of shell and embrace other areas of epistemology to attaining a metacognitive domain of skills and knowledge(multidisciplinary approach).

Amanda’s workshop explored advanced creative thinking by the way of lateral and creative thinking techniques such as De Bono Hats, metaphors, Reverse brainstorming and many more. A predominantly experiential learning session that tried out as many different creative thinking techniques as time permitted. This is because experiencing the techniques will not only reveal their power but will allow participants to gain confidence in their use within a safe environment in which to practice. This is a multidisciplinary technique of creative problem solving, in a way of magnetizing other relevant ideas specific to creativity.

Highlighted below is what the Amanda’s workshop meant to achieve: At the end of the workshop, the objectives had it that the participants must; Be able to describe the theory behind advanced creative thinking; Have experienced participating in and facilitating a number of creativity techniques; have experienced some of the constraints and limitations of creativity techniques; have had fun and gained confidence in their use; be ready to use what has been learned back in the workplace (Advanced creative thinking techniques workshop.htm.2003)

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Hisrich and Peter, (2002) described Creative problem solving as a method for obtaining new ideas focusing on the parameters. But the word “creativity” is an important attribute that is common to successful design entrepreneurship. Unfortunately, creativity tends to decline with age, education, and lack of use.

Creativity declines in stages, beginning when a person starts school. It continues to deteriorate through the teens and continues to progressively lessen through ages 30, 40, and 50. On the contrary, evidences among scholars showed that the discovery of abilities is not limited by age, at the Gifted Development Center; it was found that the optimal time to test gifted children is between the ages of four and nine. This does not mean that testing is useless after age nine or beyond. While the score generated may be an underestimate, we find that children and adults profit from even minimal estimates of their abilities, (Gottfried, Gottfried, Bathurst & Guerin, 1994, p. 61).

The challenge is simply that, the latent creative potential of an individual can be stifled (Inhibited) by perceptual, cultural, emotional, and organizational barriers. Better still, this paper opined that whatever age range in question, creativity can be unlocked by creative ideas and using any of the creative problem solving techniques in wealth and job creation operandi, that could generate innovations, wealth of ideas and radical breakthrough in our own creative economy they are:

Brainstorming, Reverse brainstorming, Synetics, Gordon method, checklist method, Free association Forced relationships, collective notebook method, Heuristics, scientific method, Kepner- Tregoe method Value analysis, Attribute listing method, morphological analysis, Matrix charting, Sequence- attribute /modification matrix, Inspired (big-dream) approach and parameter

analysis. Only critique- related creative problem solving methods shall be discussed here, they are:

5.1 Brainstorming

This is probably the well – known and widely used for both creative problem solving and idea generation. It is an unstructured process for generating all possible ideas about a problem within a limited time frame through the spontaneous contribution of participants. A good brainstorming session starts with a problem statement that is neither too broad (which would diversify ideas too greatly so that nothing specific would emerge) nor too narrow (which would tend to confine responses). Once the problem statement is prepared, 6 to 12 individuals are selected to participate to ensure the representation of a wide range of knowledge. To avoid inhibiting responses, no group member should be a recognized expert in the field of the problem. All ideas, no matter how illogical, must be recorded, with participants and observers prohibited from criticizing or evaluating during the brainstorming session. This is to give room for harvester of ideas to garner and synthesize crops of ideas for edified capacity building.

5.2 Reverse Brainstorming

Reverse brainstorming is a group method for obtaining new ideas focusing on the negative; it is similar to brainstorming, except that criticism is allowed. The technique is based on finding fault by asking the question, “In how many ways can this idea fail?” Since the focus is on the negative, care must be taken to maintain the group’s morale. Reverse brainstorming can be effectively used before other creative techniques to stimulate innovative thinking. The process most often involves the identification of everything wrong with an idea, followed by a discussion of ways to overcome these problems.

5.3 Gordon Method

The search to make individual being aware of their worth and values emanates from the Gordon method for developing new ideas when the individuals are unaware of the latent potentials they carry within, its purpose, and even embattled with the problem of identity. The Gordon method, unlike many other creative problem- solving techniques, begins with group members not knowing the exact nature of the problem.

This ensures that it is not clouded by preconceived ideas and behavioral patterns. The designer, policy maker, entrepreneur starts by mentioning general concepts associated with the problem. The group responds by expressing a number of ideas. Then a concept is developed, followed by related concepts, through guidance by the entrepreneur .The actual problem is then revealed, enabling the group to make suggestions for implementation or refinement of the final solution.

5.4 Free Association

One of the simplest yet most effective methods that critics and designers alike can use to generate new ideas is free association. The technique is helpful in developing an entirely new slant to a problem. First a word or phrase related to the problem is written down, then another, with each new word attempting to add something new to the on- going thought processes, thereby creating a chain of ideas ending with a new product of idea emerging. In other words its simply the developing of a new idea through a chain of word associations. This is simply useful to a purposeful criticism of piecework of art and design, extrapolating freely analogical word-values as of a graphical plotting to produce a creative curve in which its interpretation readily yields concept understanding, aesthetics, functionality, ideas development, and creative synthesis of design works before and after criticism.

5.5 Forced Relationships.

As the name implies, is the process of forcing relationships among some product combinations. It is techniques that ask questions about objects or ideas in an effort to develop a new idea. The new combination and eventual concept is developed through a five- step process (1) Isolate the elements of the problem, (2) Find the relationships between these elements (3) Record the relationship in an orderly form(4) Analyze the resulting relationships to find ideas or patterns (5) develop new ideas from these patterns.

These processes in a short applicable form connotes in purposeful criticism intelligent characteristic of discerning relevant ideas from irrelevant ones, sorting specific relevance from ambiguity. Also creative connectivity of the relevant ones gives meaningful expression by systematic ordering of these forms. A professional critic in any field of endeavor combines these orderly forms in a creative pattern and a creative product emerges from these developed ideas.

5.6 Heuristics

This is developing a new idea through a thought process progression; it relies on the designer's ability to discover through a progression of thoughts, insights, and learning. The technique is probably used more than imagined, because entrepreneurs frequently must settle for an estimated outcome of a decision rather than a certainty. One specific heuristic approach is called heuristic ideation technique (HIT). The technique involves locating all relevant concepts that could be associated with a given product area and generating a set of all possible combination of ideas.

5.7 Scientific Method

The scientific method, widely used in various field of enquiry, consists of principles and processes, conducting observation and experiments, and validating the hypothesis. The approach

involves the entrepreneur defining the problem, analyzing the problem, gathering and analyzing data developing and testing potential solutions, and choosing the best solution. In other words, it's simply the developing of a new idea through inquiry and testing.

5.8 Big dream Approach

The big – dream approach means coming up with a new idea, this requires that the designer's dream about the problem and its solution in an open-ended style, in other words, thinking big is dreaming big and this is breakthrough in a grand style . Every possibility should be recorded and investigated without regard to all negatives involved or the resources required. Ideas should be conceptualized without any constraints until an idea is developed into a workable form.

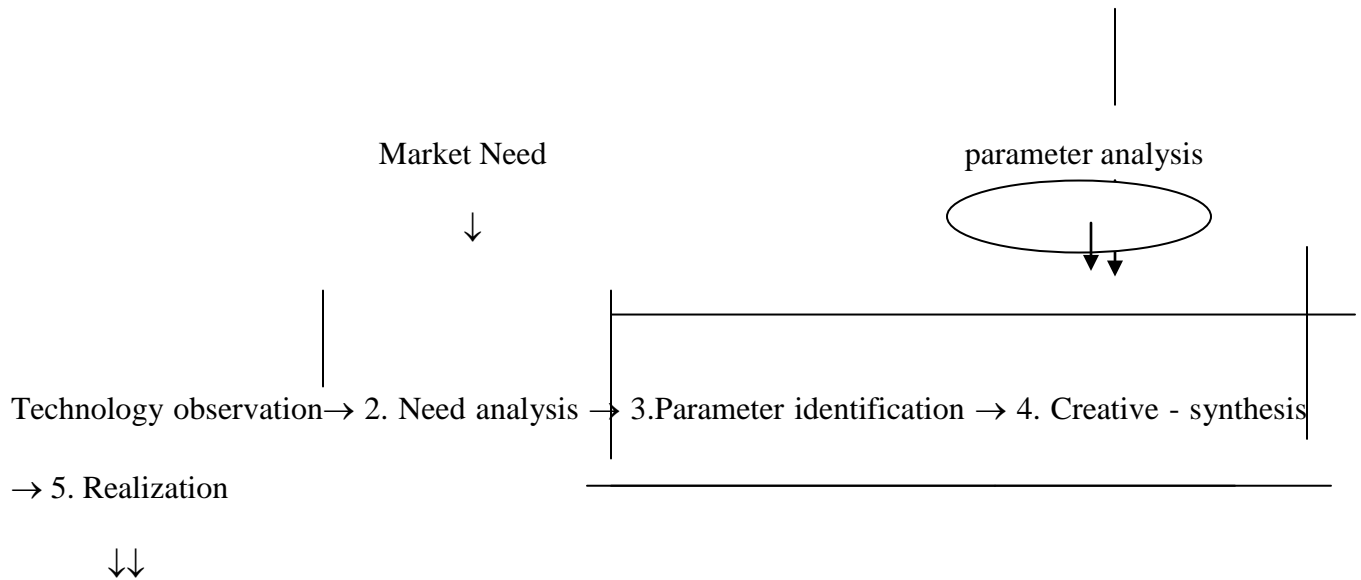
5.9 Parameter Analysis

It is developing a new idea by thinking about constraints, a final method for developing a new idea – parameter analysis- involves two aspects: parameter identification and creative synthesis. This method involves analyzing variables in the situation to determine their relative importance. These variables become the focus of the investigation, with other variables being set aside. After the primary issues have been identified, the relationships between parameters that describe the underlying issues are examined. Through an evaluation of the parameters and relationships, a solution(s) is developed; this solution development is called *creative synthesis*. An instance of this is an analogy of criticizing or assessing a work of art or an architectural masterpiece, parameters must be determined beforehand. This is accurately achieved by looking critically at the uniqueness of the project and peculiarities of the art objects. What of the creative values embedded the aims, objectives and target goals specified in the design studio brief? The criticism renders and assessment record expected for a sculptural piece of panel artworks is expected to be different from criteria used in assessing a piece of thorn carving, a color painting on canvass

background from a batik tie and dye textile make up. In the same manner the parameter assessment analysis and record of a traditional royal palace whose cultural identity is highly imperative must be different from a western royal palace. The submission here is that accurate and effective criticism and record taking must carry out a higher level of parameter analysis that can hardly be refuted but defensible in the eyes of philosophical gun shot that vision without fear or favour.

ILLUSTRATION OF PARAMETER ANALYSIS

-----The invention process.



Invention which meet the needs

6. Criticisms as Activator of latent Potentials

In an effort to bring out potentials for ultimate optimization in different individuals, Criticism is revitalized, crusaded and recommended as an activity that activate talents, appreciate gifts, and placing values on individual potentials of designers. Too often when criticism starts, excuses begin, and so defensiveness gets in the way of good, responsive work. This paper would like to signify its advocacy with regards to the students, artists, architects, prospective entrepreneur,

planner, and policy maker understand a new direction of criticism so that instead of threatening and intimidating, criticism can be used as tool for generating better work and giving them sense of fulfillment in the course of their destiny. The Key to achieving this understanding of criticism as tool, not threat, is to see criticism as creative behavior, not as judgment.

Wayne Attoe, (1978), described the word 'Criticism' derived from the Greek Krinein, meaning to separate, to sift, to make distinctions: The verb 'to criticize' is commonly used mostly in the sense of 'to find fault with' 'to pass judgment on'. Yet, that judgment passed is adverse is not an implication of the etymology of the verb, since the Greek (Krinein) means simply to discern or to judge. More closely in accordance with the derivation of the verb, therefore, is the also current and somewhat more technical use of in the sense of "to pass judgment, whether favorable or unfavorable, to pass judgment, whether favorable or unfavorable, to judge of the merits or demerits of something, to evaluate". And in purposeful evaluation, merits are weighed over demerits in order to navigate and negotiate a new turn that can give a better livelihood. Such endeavors are even stimulated by problems finding and responds by way of problem solving. When problems are found in this manner, it holds a potent content of evolution of design 'creativity' rather than design '*cannibalization*', teritorizing with the 'law of matter and energy', that matter(energy) cannot be created nor destroyed but can only be transferred from one form to another. In design matter and manner, ideas, talents or gifts comes out in a discrete energy form by illumination when pondering on design issues. Issues potentate contains either problems or solutions presenting proposals in which solutions are budded out of problems. Talents, gifts, or skills possessed by individuals in a comfort zone enjoys dormancy since it is not triggered nor affected by any natural force or disturbance but otherwise constant stirring or triggering will surely elicits and showcase them (talents, gifts, ideas...Potentials e.t.c) in a discrete tempo, thus

right application of them ensures fulfillment. Therefore a therapy field is recommendable where art or design critics have magnetic control of field with remote control in their hands not as a tyranny but a general overseer that think and act like a chief-shepherd by keeping the sheep in his/her care without sentiment or bias, an eminent of domain that abides by the rules of a kingdom gaining mastery daily not for selfish reasons but to search out desperately to restore back even the least and hopeless falling away potentials among the sheep. By this approach, Confidence and combatant attitude is an in-built solenoid that can cause a great transformation in the therapy field of criticism.

7. Metaphors as Problem-Solving Aids

Metaphors facilitate the understanding of an unfamiliar situation in terms of a known situation (Ortony, 1991). By means of metaphors, it is possible to make reference to what is clearly understood in order to elucidate the unknown. Basically, metaphors constitute an uncommon juxtaposition of the familiar and the unusual. They induce the discovery of innovative associations that broaden the human capacity for interpretation (Layoff, 1987, 1993). For that reason, metaphors are seen as valuable aids in problem-solving tasks.

The relevance of metaphors to problem-solving is pertinent to three fundamental steps (Gentner, Bowdle, Wolff, & Boronat, 2001). The first step consists of extracting a variety of unfamiliar concepts from remote domains, where possible relationships with the problem at hand are not always evident. The second step involves establishing a mapping of deep or high-level relationships between the metaphorical concept and the problem. Correspondences are identified by means of abstractions and generalizations. Relationships of secondary importance are discarded, and only structural correspondences between the metaphorical source and the problem

are set up. The last step deals with transferring and applying structural correspondences associated with the metaphorical source to the problem at hand, which at the end generally leads to a novel solution.

8. Metaphorical Expression of Criticism

It is a creative thinking tool and activator of potentials, gifts, talents and skills. **In art , architecture and other allied professions in the built environment**, the mode of operation is learning – by – doing, studio atmosphere to be specific, uses master metaphor or series of metaphor in terms of which he sees the critical function, and this metaphor then shapes, informs, and discovers certain talents, gifts, creative ideas, reasoning and formerly hidden treasures. The discovery is not the end but a means to a new creative beginning. Charles Marowitz (1973), as cited by Wayne Attoe, 1978, gave the following metaphorical observations about critic(s) few of which shall be reviewed viz:

- The critic is a kind of magical surgeon, who operates without ever cutting living tissue, - R.p Blackmur.
- He is a winebibber – George Saintsbury.
- He is a manure – Spreader, fertilizing the ground for a good crop – Constance Rourke.
- He is an obstetrician, bringing new life to birth – Waldo Frank.
- After a number of other images, he has emerged as a wealthy impresario, staging dramatic performances of any work that catches his fancy.
- He is a patient man showing a friend through his library, and so forth – Ezra Pound. (Hyman, 1948).

- Charles Marowitz (1973), a reformed drama critic, identifies another set of ‘master metaphors’ in analyzing the roles assumed by critics of the theatre.
- The critic as diarist – committing to print his innermost thoughts
- Would be intellectual
- The tourist, who trains his Brownie – reflex on the unfamiliar subjects of hopes the development process will deliver more than he ever spied in his lens.
- Weather vane
- Now – or- never – thanks to an unforeseen set of circumstances he has an opportunity to review a play, and into the review he squeezes every but of critical acumen he can muster.
- Frustrated novelist (He enjoys developing ‘mood’ and building atmosphere).
- Sit down comic – the play exists for him only as a kind of elaborate feed which enables him to deliver the tag – line.
- Literacy gentleman – he manages to construct panoply of words, which goes so far towards disguising his enmity that he virtually disappears up his own backside.
- Fastest gun in the west end – he shoots first and asks questions later.
- Director Manqué – prides himself on his practical knowledge of the theatre and sees every production as a heinous challenge.
- Diehard – after thirty years of writing he knows his world is long gone and takes everything presented to him as a calculated affront to his generation.

9. Metaphorical Expression of Critics and Criticism

In this regard, certain metaphorical statements shall be discussed related to criticism on the works of art, architecture, other related disciplines and governance in a built environment. Its contribution and relevance shall also be explored viz:

The Critic as a Kind of Magical Surgeon

(Wayne, 1978) cited R.P Blackmur, ‘the critic is likened to a kind of magical surgeon’. The word ‘magical’ signifies wonderful, very enjoyable, a truly magical feeling. But the word magic means the secret power of appearing to make impossible things happen by saying special words or doing special things. Surgeon is a doctor who is trained to perform medical operations in a hospital, while surgery is the medical treatment of injuries or diseases that involves cutting open the body and often removal or replacing some parts; the branch of medicine connected with this treatment. To do justice to Blackmur metaphorical expression, in a studio Jury hall (room), a critic is seen as a magical surgeon because he examines by asking questions on the job done by designer in question and the analytic-critic work of the jurist makes the defender to develop a kind of defense mechanism to make his works and statement expressions be established and acceptable. In the process, a juror/jurist operates like a magical surgeons asking questions which at times demoralize or destabilize the defender or the designer of a work who at times feels himself & his works are rejected, unwanted, dishonored but not so. The Juror’s questions or examination does the following:

- Brings out the errors and blunders committed by the defender or designer
- Tasking his imagination

- Place a pressure on his intelligent ability to think creatively, logically and strategically in order to bring out values, ideas, potentials, talents, skills that has not been thought about or discovered but bringing them all to lime light like the desperacy of an addicted miner in the mine pit of creative Gold.
- Enlightens the designer on how to do it best.
- At times stirring up a stormy wind in the jury atmosphere that can bring to birth inventions, innovations and skills that could later be a weapon of authority in the shells of both the juror and the defender- A new discovery.
- Cause a shaking that brings simultaneous balance in co- ordinations - reactions of the cerebrum, cerebellum and medullar oblongata.
- As a surgeon, cuts open the body and often removing and replacing some parts restoring not only by stitching and dressing but by re-designing and re-submission or at times going through the jury hall again.

Going by this highlight, a critic often does the design (Architectural) surgery or treatment of injuries or diseases that involves opening the body and removing or replacing. Some of the design errors are exposed and subjected to criticisms to bring out values, ideas leading to reformation, correction and validation. The peculiar and notable differences between medical surgery and architectural design surgery is that a doctor after cutting and opening of the tissues in the body, he does the removing and replacing of some parts in which has to be stitched back and then the designer wait for healing of the wound for some days. While the architectural studio surgery involves that after the juror has done his surgical operation the real treatment is performed by both the juror and the designer. The juror offers consultation services during this

period while the designer will have to go back to the drawing board to correct all the errors on his works. And if he has any question this is done by proper consultation with the juror who has done the cutting and opening of the body, the wounds get the healing after proper rectification of design errors and healing takes its effect accordingly when the conscience both the designer and jurors) are satisfied with the update. The medical is one-sided while the art and architectural surgery is both ways.

Design surgery (philosophical criticism) must not condemn the entire design and morale of the designer; it must not form a concept of winning selfishly for any sentimental logic but must steer wisely to a haven of solutions. This paper envision a closer future where criticism in this regard works as a surgical tool to cut opens the body of the entire design work in order to bring perfection and breath life to the soul of the design works, designers and illuminative understanding of critics themselves.

The Critic as a Wine Bibber

Infusing on George Saintsbury perception, A Critic does the work of a wine bibber. In the law court of studio design jury hall or any form of design work presentation, he psycho-socially draw or presses out juices of fruits and vines embedded in the intents of the design or the mind(s) of designer(s) by questioning the designer and the character of his design. This tool bibs out wines of undiluted ideas, inspirations, aspirations, design values and creative- mental delivery that could enhance inventiveness and innovations thereby liable to intoxicating the recipients of the ideas and values which can be translated into any logical forms.

The Critic as a Manure Spreader

Also sharing from the repertoire of Constance Rourke, a Psycho-philosopher, painted the picture of a critic as dangerously committed agriculturalist or a devoted gardener who had a deeper understanding of the prospects which the manure has on the mind of the designer, he therefore nourish the mind of the designers in a grand style. Naturally as manure spread round the base of a good seed and catalyses its growth, so is a metaphor in the hand of a skilful design critic, with his metaphorical skill, appetites are wet by rains of critics' experience, and drums are sounded into designers' hearing in a manner that elicits response by the stimuli of the critic unspeakably dancing with melody endlessly. In this Scenario, sudden illumination readily generates crops of ideas, which when well tended and dressed by the critic, eventually it bears good crops of ideas in multiple folds.

The Critic as an Obstetrician

An Obstetrician in medical terms sees to the nurturing of a new life to birth. Waldo Frank gave this analogy, and navigating in the bearing of psychology, a juror must be very sensitive to designers' original idea(s) and thinking pattern so as not to deviate from originality potentials that may showcase the novelty and nobility of the works of art. A critic at every stage of his/her therapy (which may be in consultation manner or instruction during the desk-crit) must be very sensitive, in instructional and teaching style be categorical and professional, because every stage of therapy is crucial, for an iota of misinformation connotes abuse of drug which has criminal tendencies and consequences. So a design critic must observe the code of conduct of academe and practice as prevails in Clinical Sciences. In a way like this, as Obstetrician brings new life to birth so also a Critic must create rooms for new ideas to germinate, grow and bear new fruits devoid of re-inventing the wheel. In this way, a cream of creative and productive critics would

emerge raising the hands of every Moses by their Aaron's capacity, allowing every iota of latent potentials to yield creatively in every individual that passes across their tables.

10. Conclusions: criticism is not destructive

Yes, criticism is not destructive but constructive it consists of those activities of the mind that are indispensable to making decisions we can benefit, dwell on, live with celebrities. The process involved in critical thinking in which a juror and designer both include becoming aware of our emotions and reflecting on them, identifying our values, assessing information and the authorities who provide it, analyzing and clarifying language, imagining solutions to problems, evaluating alternative solutions and assessing and producing arguments.

These arguments are not to demoralize but demystifying the ambiguities interwoven in the works of arts, making negotiations to a philosophical consensus. Also the use of metaphors has important implications for criticism in design practice. As expertise develops, along with stronger abilities in analysis, synthesis, and conceptual thinking, the use of metaphors can help to stimulate creativity in design activities as well as assisting individual designers to manifest the deposited latent potentials in them. Instead of re-using known design schemas and familiar solutions, the implementation of metaphors in critique practice can contribute to unconventional thinking and thereby generate more innovative design products.

This summit is intended to be a product of intellectual synergy emanated from both the creator of art and critics in question. Emerging criticism must be devoid of mental cramps and a submission of a well crystallized truth in which the real art and architecture are strategically based. These summarize the motives of philosophy: Noetic (of mind involvement), cathartic (removing cramps), mystic (by demystifying every myth), wisdom (craving for overt meaning) and sport motives (of pleasure and entertainment).

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