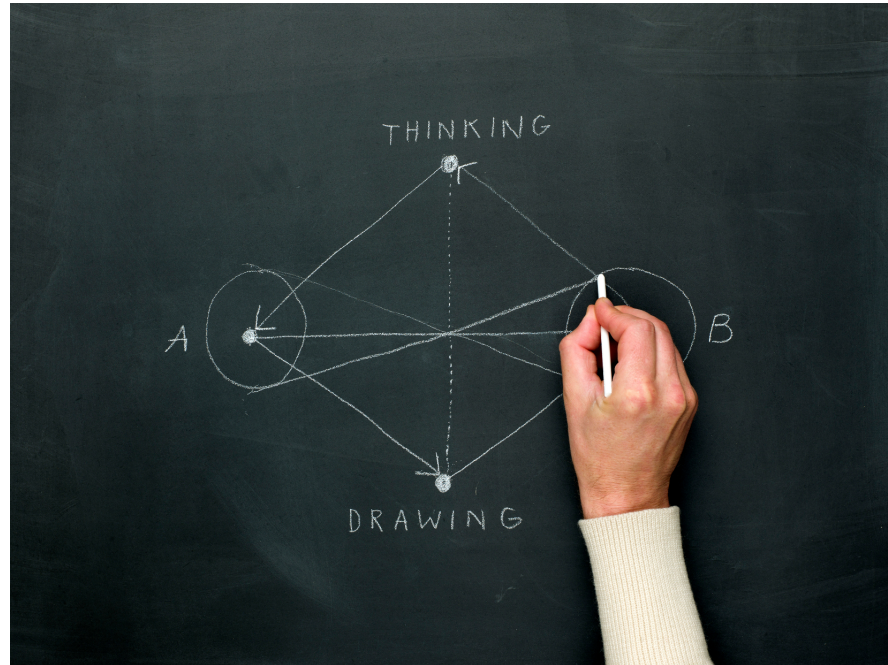


object | **experience**

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General Introduction

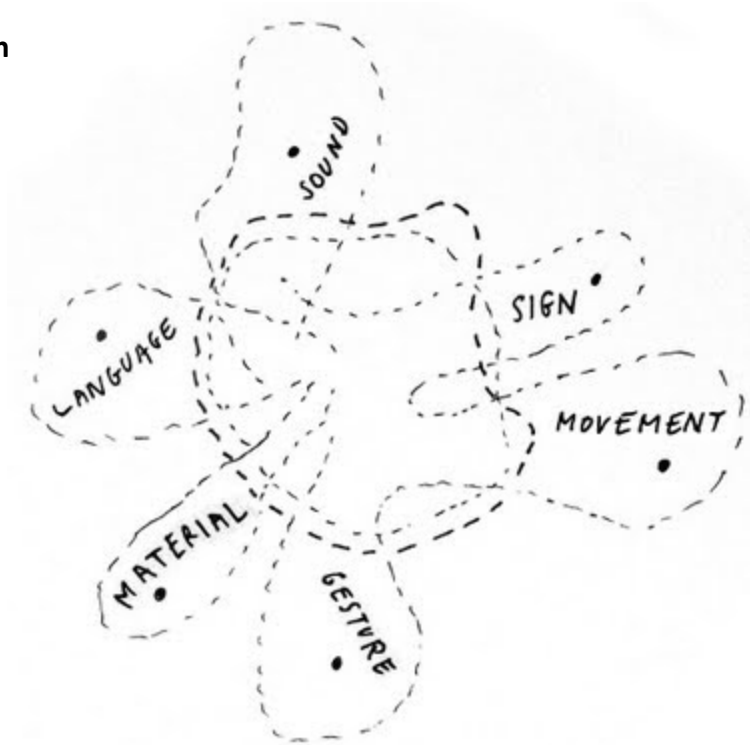


Nikolaus Gansterer »Drawing a Hypothesis, Table of content«, 2012

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General Introduction



Nikolaus Gansterer »Drawing a Hypothesis«, (Preface)

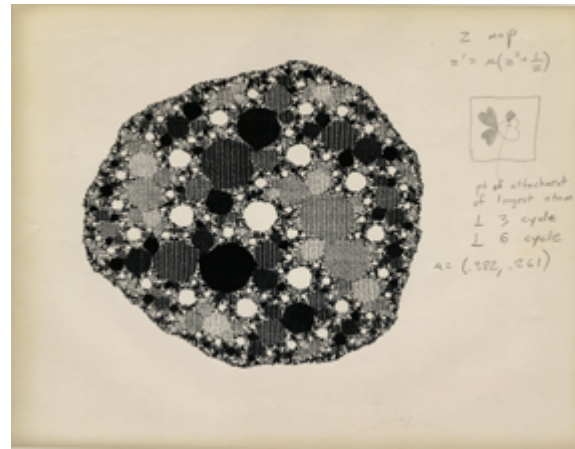
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General Introduction



Carolee Schneemann's sketch for
Meat Joy, 1964



Mathematician Benoît Mandelbrot
(1924 – 2010)



Morgan O'Hara, movement of people browsing
through New York Public Library, 2012

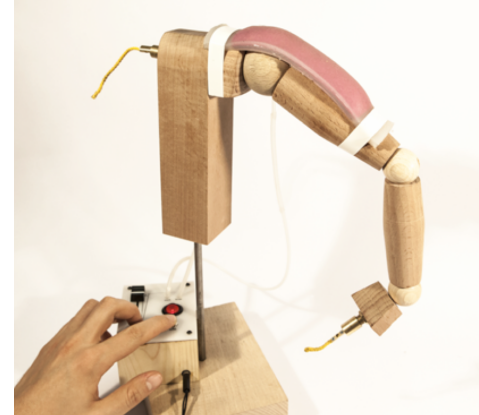
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General Introduction



Prosthetics project, in collaboration with ZHAW,
and ZHdK, C. Winkler, L. Franzke, V. Ziegler



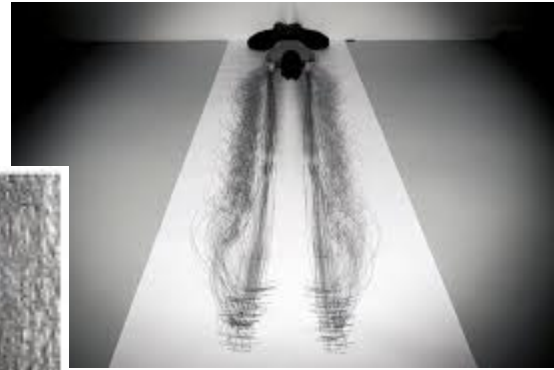
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General Introduction

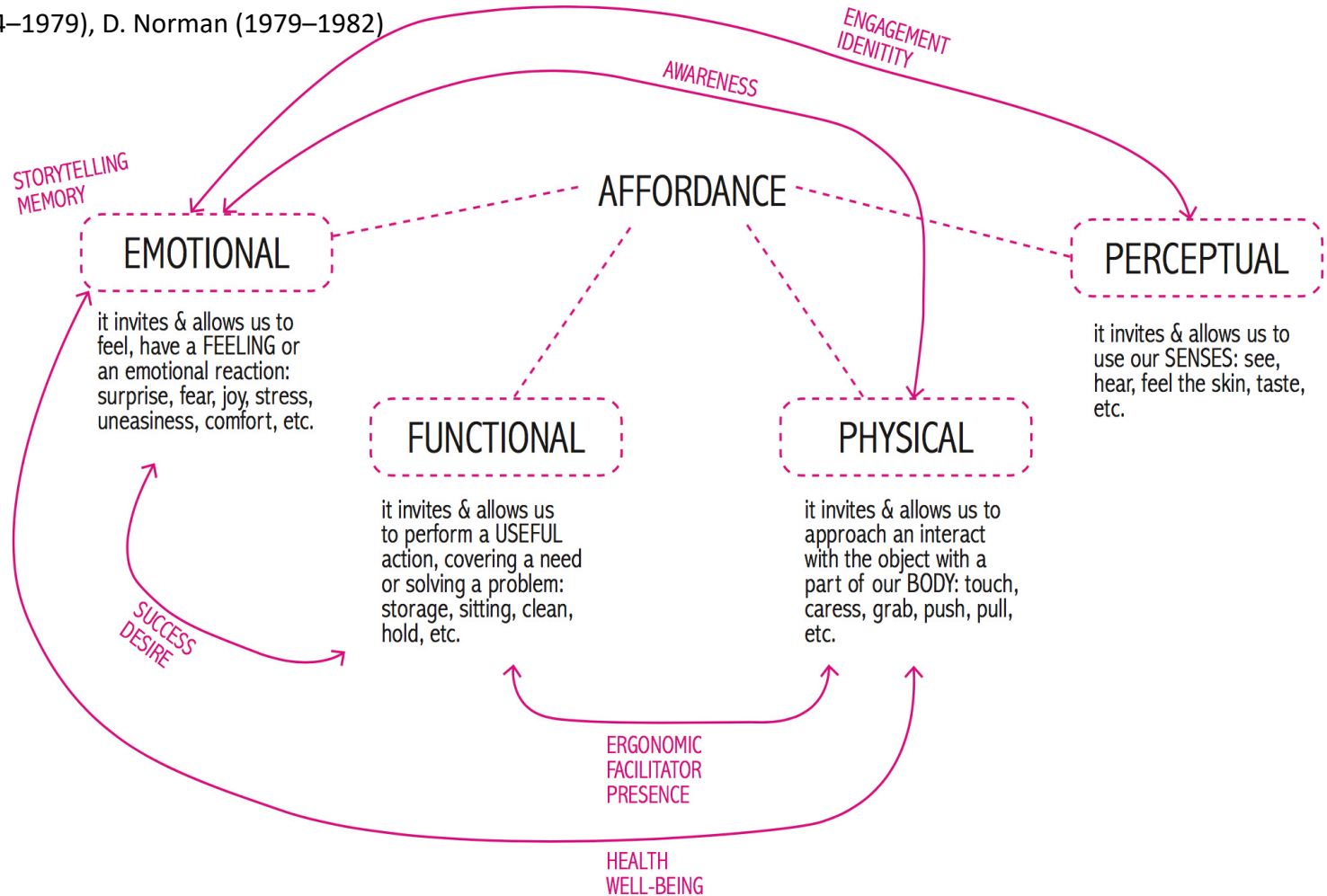


Tony Orrico visual artist, performer, and choreographer



Theory of Affordance

J. Gibson (1904–1979), D. Norman (1979–1982)



Definition

An affordance is any possible action of an object that is communicated through an object's design characteristics.

(Gibson, 1977)



The Ecological Approach to Visual Perception:

The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill. The verb to afford is found in the dictionary, the noun affordance is not. I have made it up.

Gibson (1979, p. 127)[3]

Examples of Affordances



Types of Affordances

- Perceived affordance
- Hidden affordance
- False affordance

Perceived Affordance

Perceived affordance is the quality of an object that suggests how it might be used.



Pencil Sharpener

Hidden affordance

Hidden affordance is when an object has affordances that are not so obvious.



Tesla Door Handle



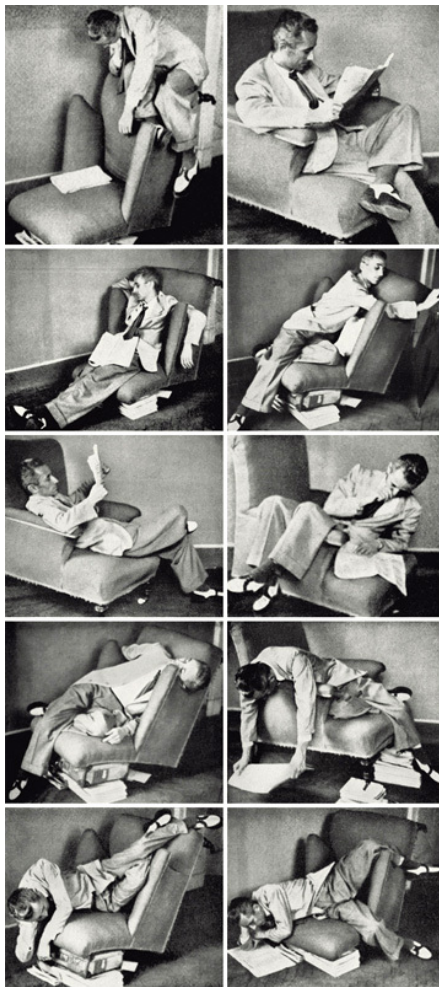
False affordance

False affordance is when there is a perceived affordance; but no results happen from the possible action.





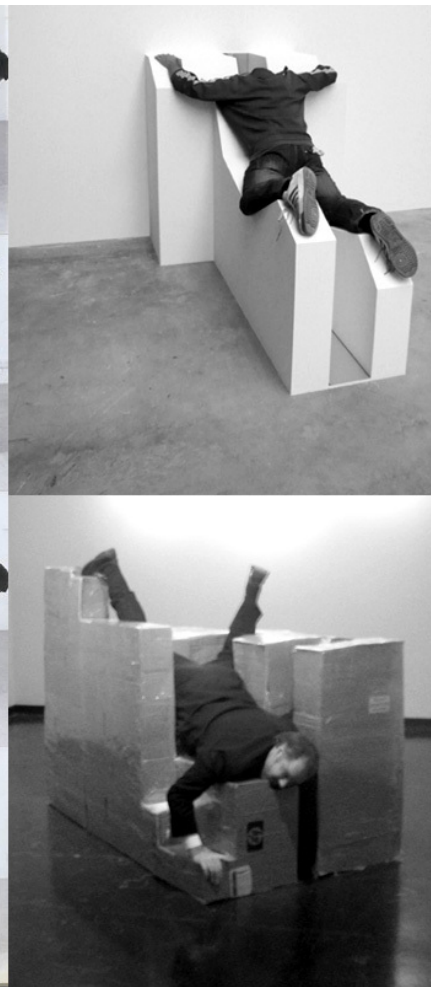
Thinking “with my knee” (Joseph Beuys, 1969)



Bruno Munari (1944)



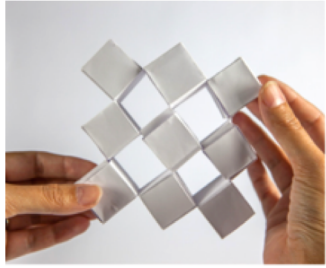
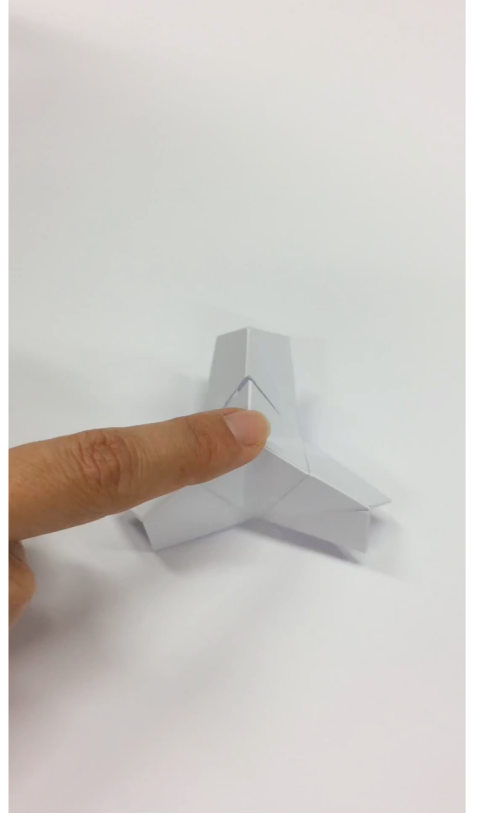
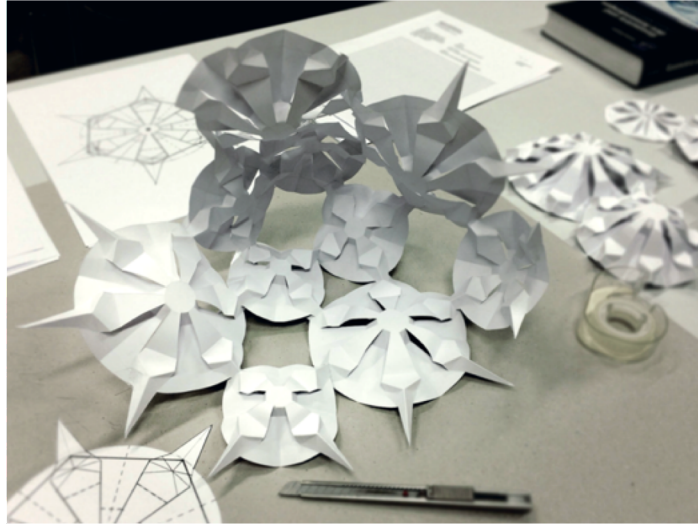
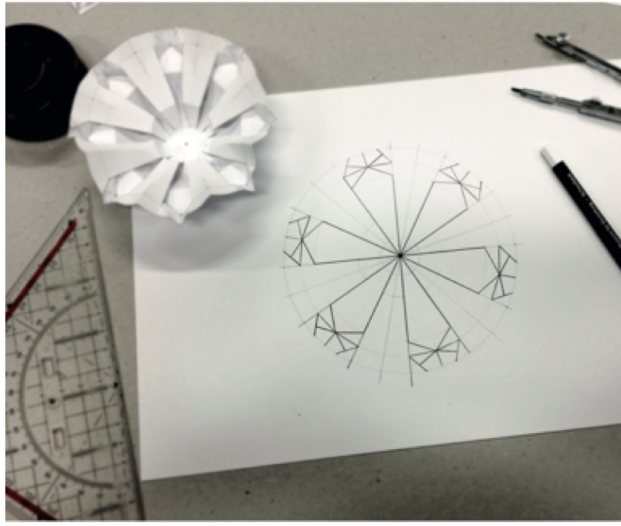
Bruce McLean (1971)

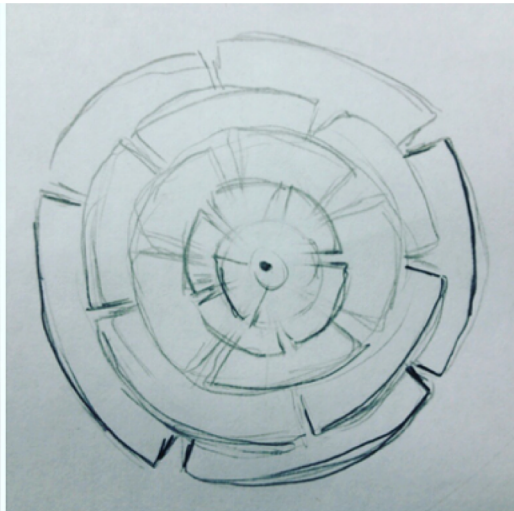


Didier Faustino (2009)



A. Velazquez, 2012, "50 WAYS OF RESTING WITH A CHAIR" <http://www.aliciavelazquez.com/restingwithchair>



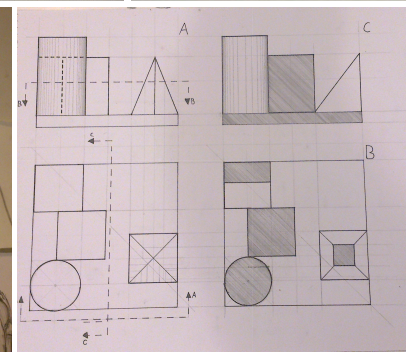
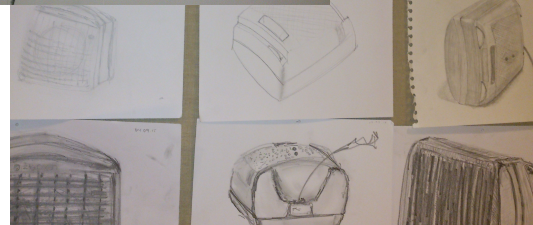
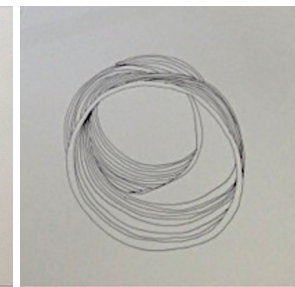
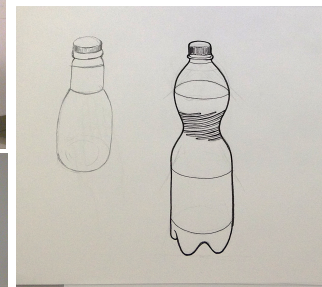
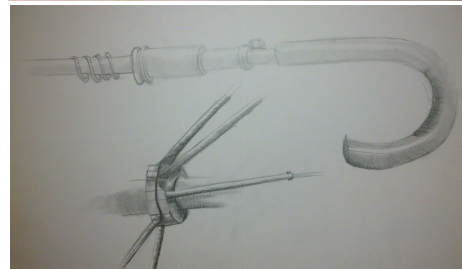
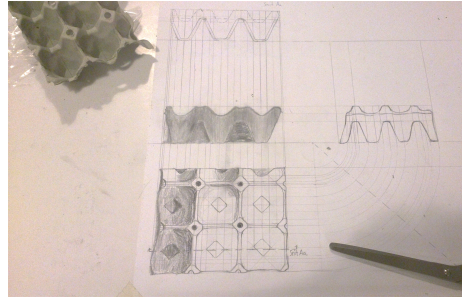
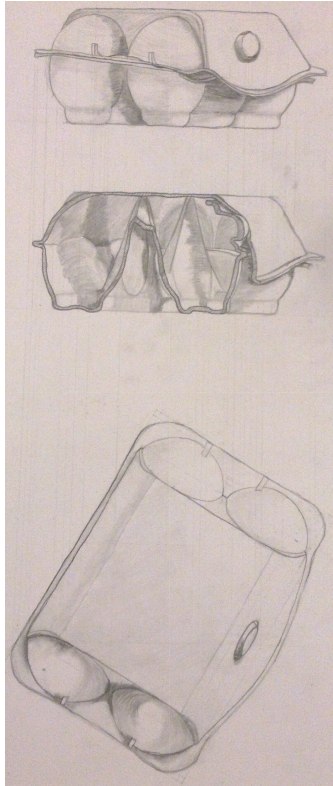
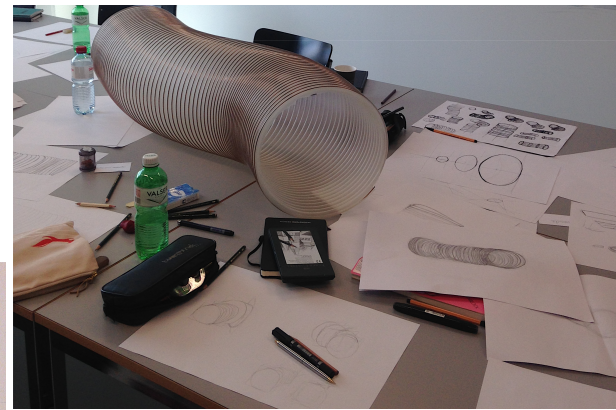


object | experience

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Exercise 3. Sketching form

Using front and side views, sections, axonometric projection and/or perspective, the students technically represent an object. (bottles, tubings, perspective)

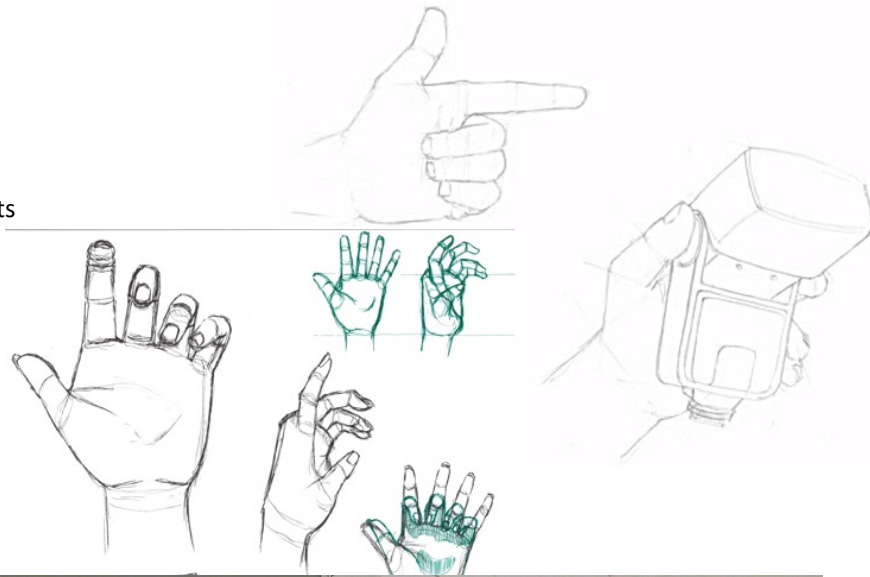


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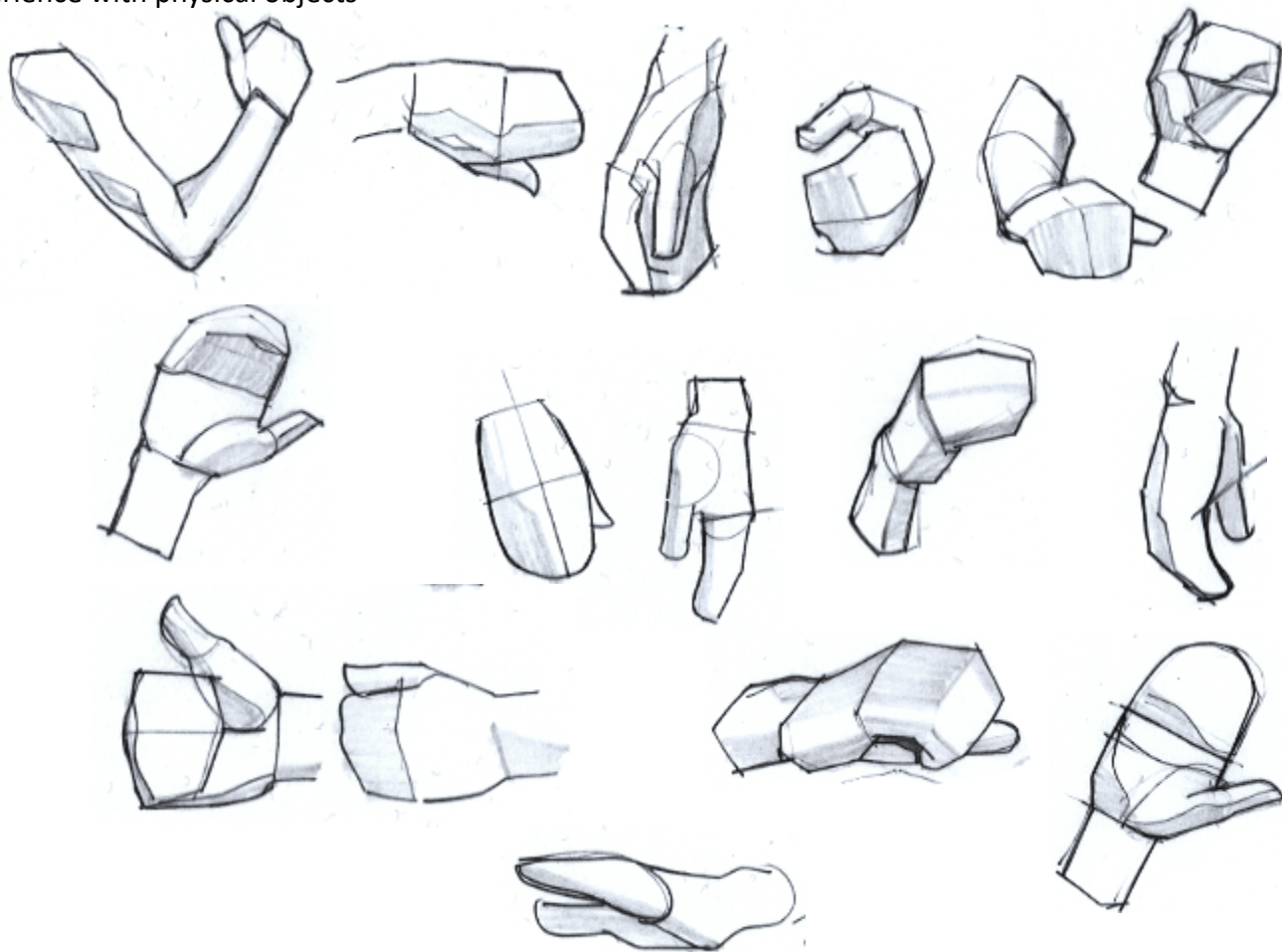
Exercise 5. Sketching Use

Students sketch the use of the object in a functional way. The human body or its parts (hand or foot) have to be represented. The result should be a drawn user manual.



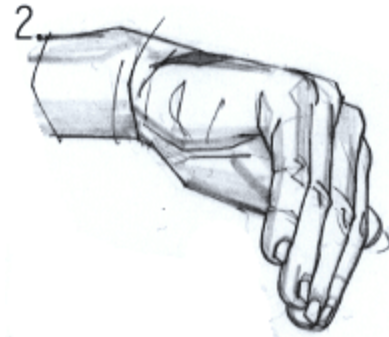
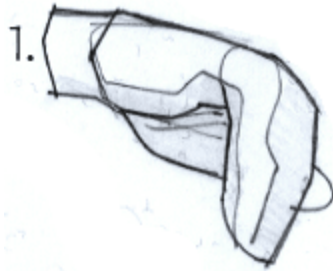
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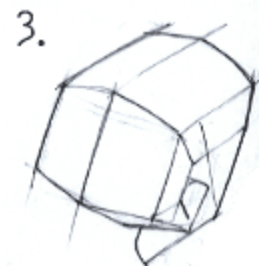
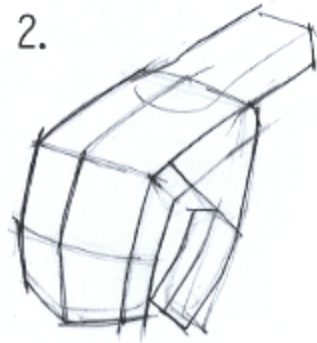
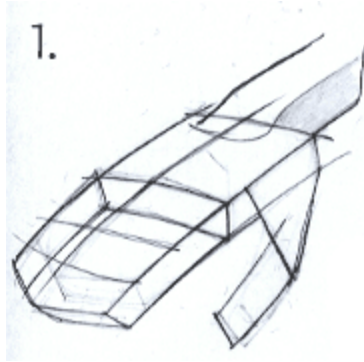
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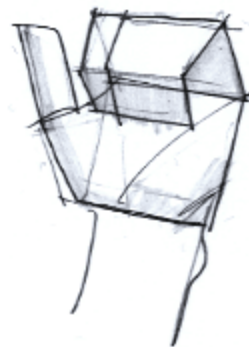
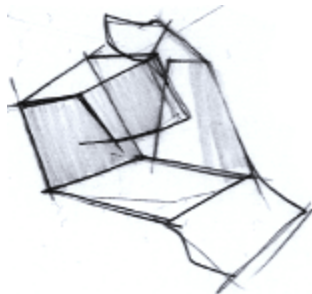
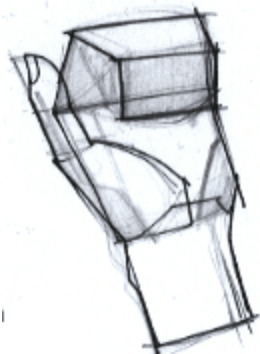
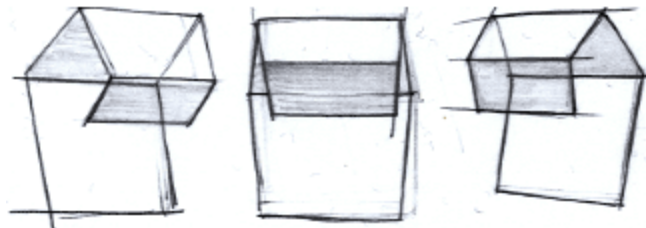
object | experience

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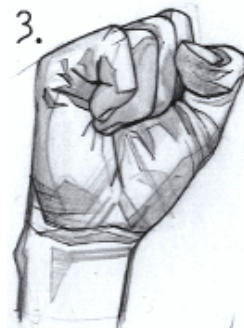
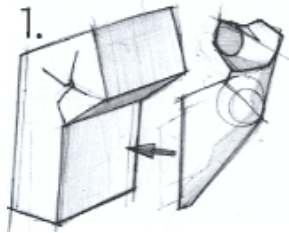
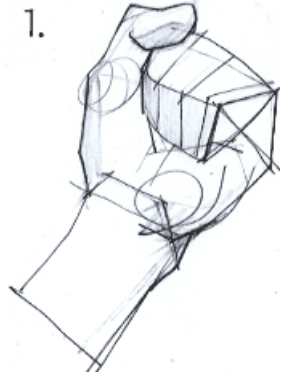
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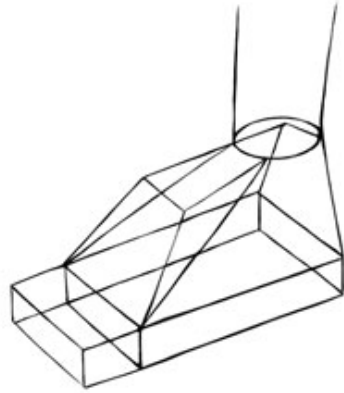
object | experience

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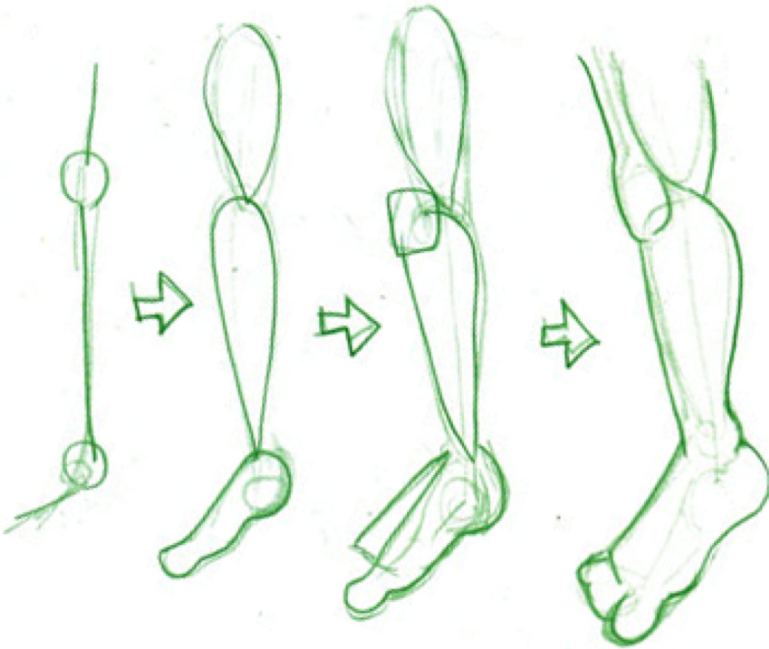
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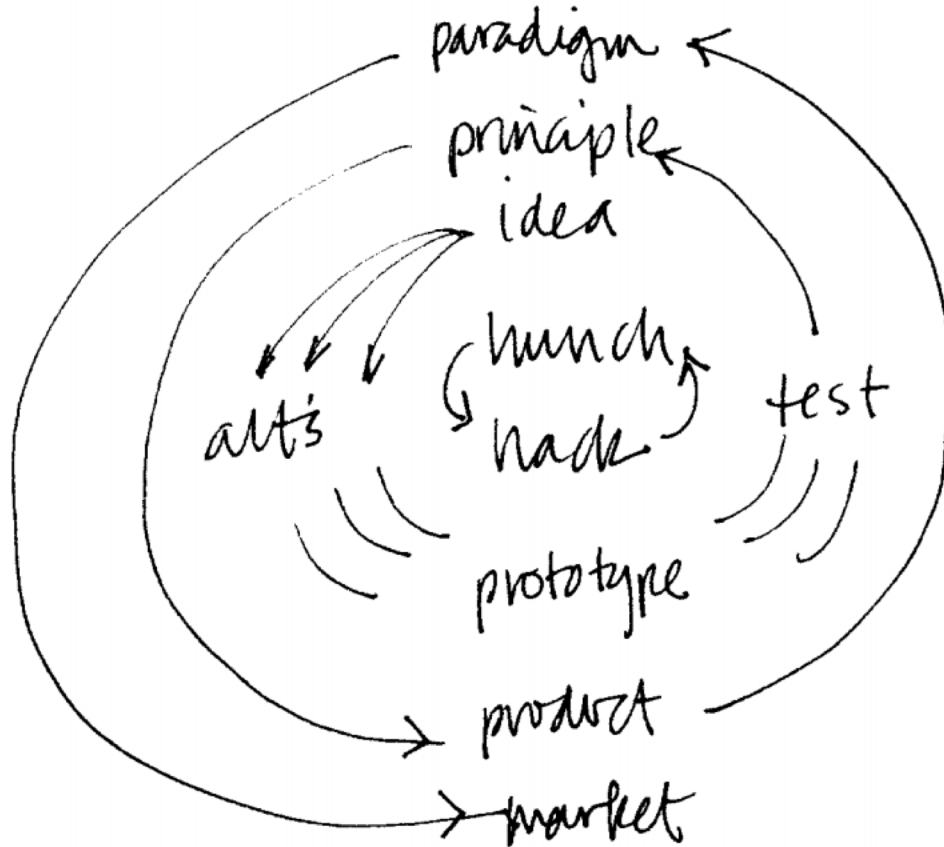
object | experience

designing experience with physical objects



object | **experience**

designing experience with physical objects



object | experience

designing experience with physical objects

Exercise 7: Sketching Storyboards / User manuals



object | **experience**

designing experience with physical objects

Exercise 8: **Sketching stories**

Stop motion animation drawing

