

As soon as I was introduced to the SIBI project, I could identify the edges of a potential challenge between its descriptions, we were asked to follow a series of directions to develop an artistic project, which meant to incur an output completely opposite as the ones I used to face as a designer and it would test the creative nature that the designers are associated with. We will see the importance of the methodology, and how it could be affected or influenced by choices and decisions.

**“Genius is 1% inspiration  
and 99% transpiration.”  
Albert Einstein.**

Since the very beginning of the molding process as designers, schools are responsible for raising a clear difference between what might be called art and design based in functionality, its social connotation and its aims, in this manner every design project has been moved away from the merely egocentric proposals but respond more to the relevance in the industry.

However the guild design is well known for its creative processes more so in the last years. But regardless the specific or depth of knowledge designers would have about art, the rigorous monitoring of a methodology and the project constraints, place SIBI as a tool that gives the hints to become, from a no art connoisseur into a potential artist.

## THE PROJECT

SIBI is the artwork made to make potential artworks (Fassone, 2011). It gives a set of 3 instructions that the players have to follow in order to produce their work. (M) A medium, aboutness (A), and a title (T).

**[M] You have to shoot a photo in black and white. It has to be shot in an open space and measure 20\*25cm**

**[A] Your work has to be about names and about strength**

**[T] The title of the work has to feature simple present**

The possible result will depend in large degree of the person who faces the project, how methodic it would be, how well trained or flexible is its way of thinking and definitely its ability to embrace and take advantage of the directions given.

Despite the kind of the aim, and according their experiences, everybody has its own way to work, an anthropologist will always be aware of behaviors, a dentist will always check your teeth, a designer will always try to give solutions, because more than a background, or a previous knowledge that also play a important role in every project, as a designer and design thinker I was trained to develop some intellectual

## UNDERSTAND

The first part of the design thinking process is to understand, read and learn, the main goal is to make clear the background, and to build up the enough knowledge to understand the situation and address the challenges.

The first challenging process was to understand what **art** means and what makes a work a piece of art, so, aware about the philosophical conversations around this topic I decided to start with basics to get a general idea of what I had to do and not pretend to overwhelm myself with may be un useful information, so, I looked for the opinion of some artists in different times.

**“An artist is somebody who produces things that people don't need to have.”**

**Andy Warhol**

**“A guilty conscience needs to confess. A work of art is a confession.”**

**Albert Camus**

**“The artist in me cries out for design.”**

**Robert Frost**

**“The purpose of art is washing the dust of daily life off our souls.”**

**“Nothing can be done except little by little.”**

**Pablo Picasso**

**Charles Baudelaire**

**“An intellectual says a simple thing in a hard way. An artist says a hard thing in a simple way.”**

**“Every production of an artist should be the expression of an adventure of his soul.”**

**Charles Bukowski**

**W. Somerset Maugham**

So this would make art a matter of perception, much like beauty. However, if this were the case, then art would cease to be art if it were not perceived as such. But you see that is not the case. Art is always art, even if it is not recognized as such by everyone. So it goes beyond mere appreciation.

The second important background was to understand what an open space means, according to the definition of wordreference an open space is:

1. not closed or barred
2. affording free passage, access, view, etc; not blocked or obstructed
3. not sealed, fastened, or wrapped
4. having the interior part accessible: an open drawer
5. able to be obtained; available: the position advertised last week is no longer open
6. free to all to join, enter, use, visit, etc: an open competition
7. unengaged or unoccupied: the doctor has an hour open for you to call
8. not decided or finalized: an open question

## OBSERVE

The observation part was based in some enclosure with different people, about their way of thinking and the perception about the two main topics, which were “strength” and “names”, I talked with people from diverse nationalities in order to get as much ideas as possible, some of them based on their perception and feelings and others to the proper meaning of each ones names.

## DEFINE

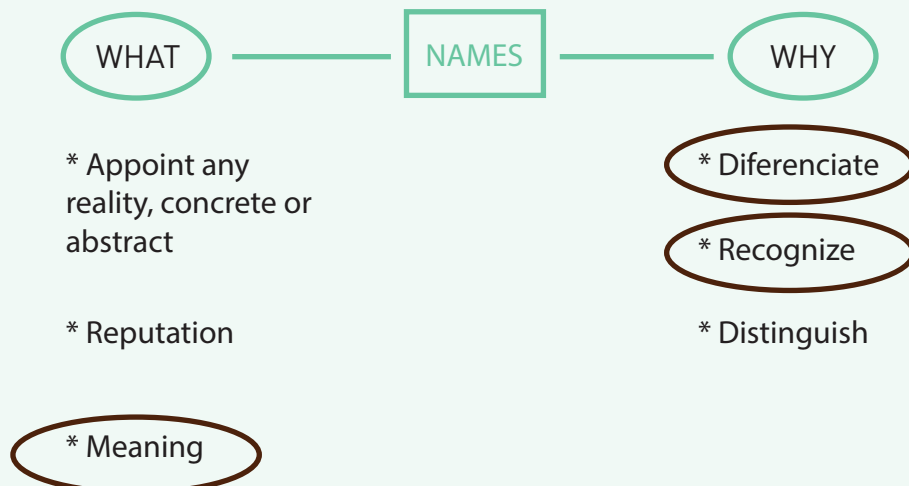
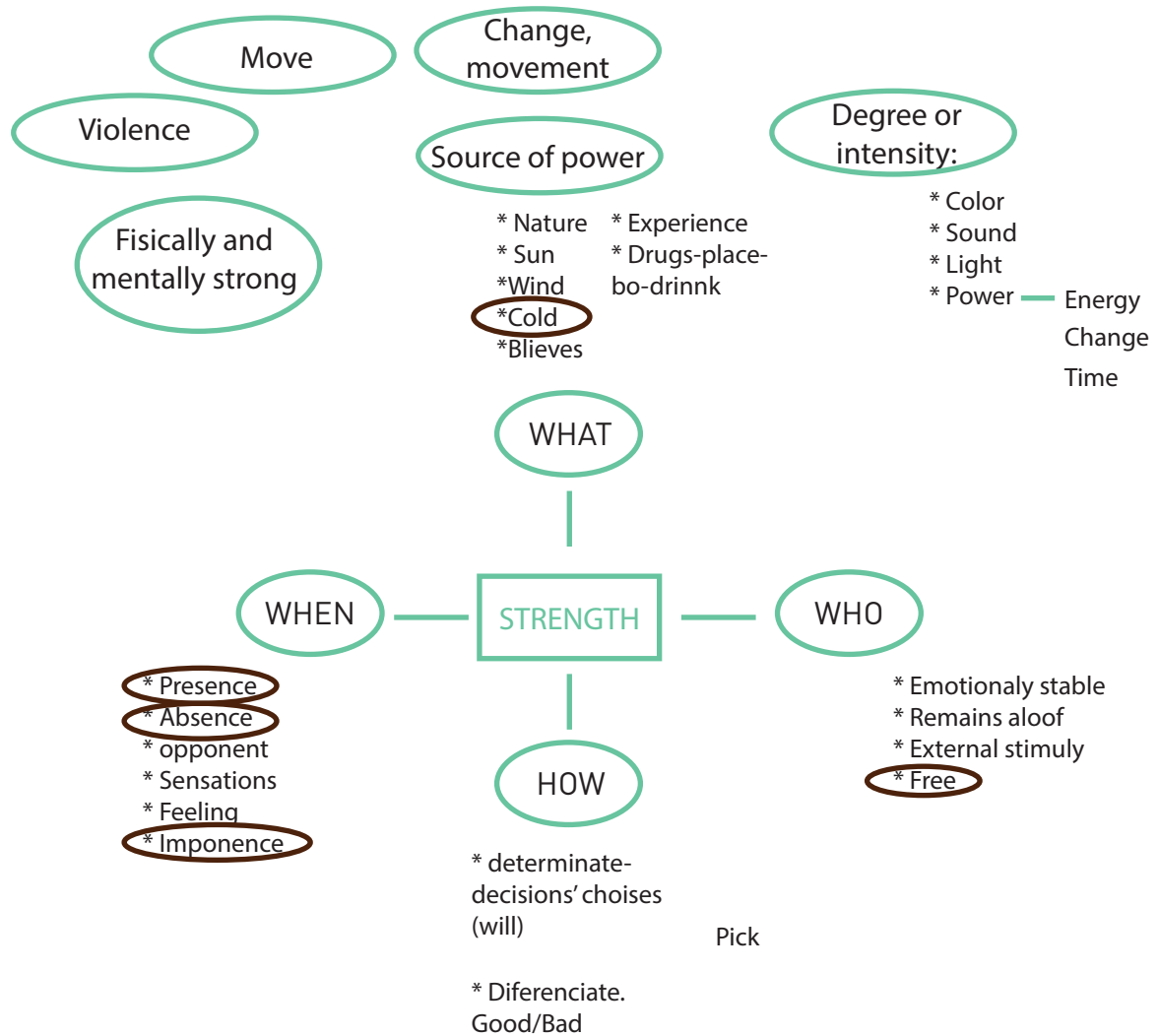
This phase is focus on the concepts, trying to clear up as much as possible, illustrated them and makes some connections.

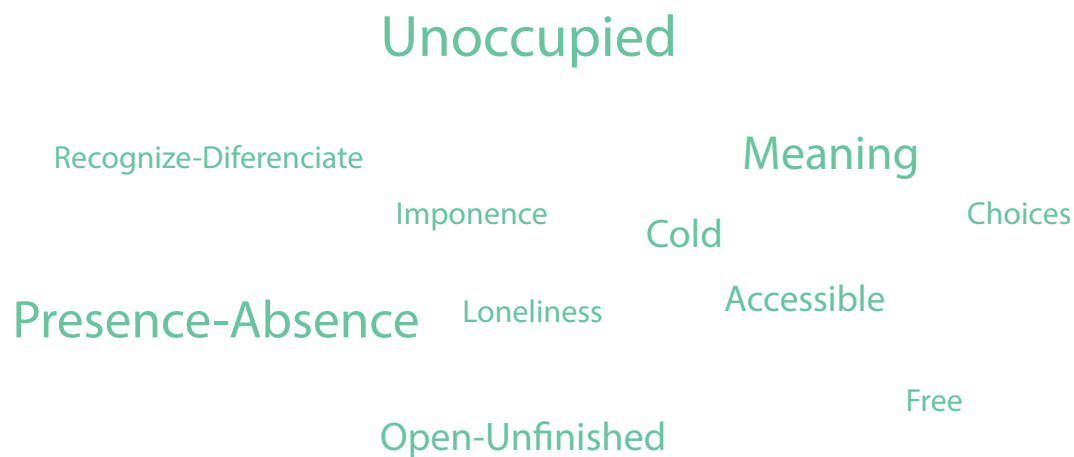
“Linear thinking is about sequences: mind maps are about connections.” (Brown, 2009)

The visual representations can help de creative person to see in a wider perspective the relationship between the topics and how they can be merged, furthermore it gives a more intuitive sense of a whole that clarifies the judgment and illustrate an idea.

Designers communicate in a visual or an object language. Symbols, signs, and metaphors are used through the medium of sketching, diagrams and technical drawings to translate abstract requirements into concrete objects. The way designers communicate, then, is through understanding this way of coding design requirements in order to produce built products. (Leborg, 2006)

Ideating is the most enjoyable part of the process, the whole phase is dedicated to the different tools of brainstorming and giving ideas, the pressure of the time played an incredible role, as well as the places and the objects around that can stimulate you. In this part any idea seems wrong or is rejected, for the contrary, we look for the quantity. In this part of the process, in which I already had understood the concepts I went for a walk very sensitive and open looking for an authentic feeling of strength. A planned the conditions to make the serendipity happen.





## EXECUTION

According to the insights named before and following the synthesis phases several times, I started to make connections to find the perfect name for the work art which embrace all the concepts I expose.

I was starting looking for a person, a presence or a name that projects or reflects a strong power but it has to stand in an open space, in which you can decide to feel it or not, because is free and available.

So, that was how Soledad comes from. Soledad is a very common name between the Spanish speaker countries that means loneliness, a name with the character and the connotations that I expected to have and was the perfect resume of all the concepts I wanted to express, its presence has to very evident, then I continued looking for city places that could fulfill this description, in which I could experience the feeling of cold, loneliness, freedom and in which this character could change the mood of its surrounding, I wanted to show somehow the transition or the change of a state. Then walking through the most silent, coldest, deepest places in Milan I realized that the real strength that can change your state of mind is not a presence, is the absence, the presence of an absent.

The name of the art work is, "Where is Soledad?"

I took the photo in an empty, open space, without of boundaries or doors, accessible to everybody and easy to go through and to escape, a place that shows that you have to desire to stay, because you are free to go, but you choose to stay, to wait. An unfinished and an unoccupied place with a chair for Soledad, which is not there, but there's the loneliness instead.

## CONCLUTIONS

Personally, I feel really satisfied with the result I reached, moreover to realized that being creative more than a matter of genius or spontaneous brilliantness, it respond to the conscious following of a methodology, in this cases more specific a design methodology.

With the description of every stage and its procedure, I could identify that de development of the intellectual skills, grow the knowledge, mind flexibility, being sensitive and taking risks are essential to consider yourself a creative person, in that way, a creative person would not be forever a creative person if its stop to grow and learn mentally, as much as you know the better connections and the more options you have to give alternatives and solutions.

SIBI would be consider a coherent and pertinent brief to hint a non connoisseur of art a potential artist, it's as simple as follow the instructions, not with this I'm trying to devalue the incredible work of the artist academy that formed every day real critic and art developers, just to demonstrate that works for me.

Last but not least I realized that starting playing SIBI while you are stuck developing another project could boost and help to move on with a fresher start point.

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skills considered crucial in the creative process to see a wide range of a problematic, the synthetic skill to see problems in new ways and to escape the bounds of conventional thinking and the analytic skill to recognize which of one's ideas are worth pursuing and which are not. (Sternberg, 1985), Those design thinker skills guarantee a completely different approach, because we are capable to shift our thinking from problems to projects.

In that way, the creative process could be developed by any person, who has the capability to follow an specific method, and to grow their thinking skills, it's not only necessary to have good and brilliant ideas as a genius, the ideas have to be built up and coherent in response of the background.

Following this idea the starting point of any project correspond to the brief, which is a set of constrains that provide a framework to begin, a well constructed brief will give son space for the imagination and unpredictability happen, and at the same time is specific enough to respond a certain project, would be like Tim Browns term "engineered serendipity." The notion that you could intentionally design your life to encounter surprises. (Brown, IDEO, 2014), open enough to sail but close enough to avoid sinking.

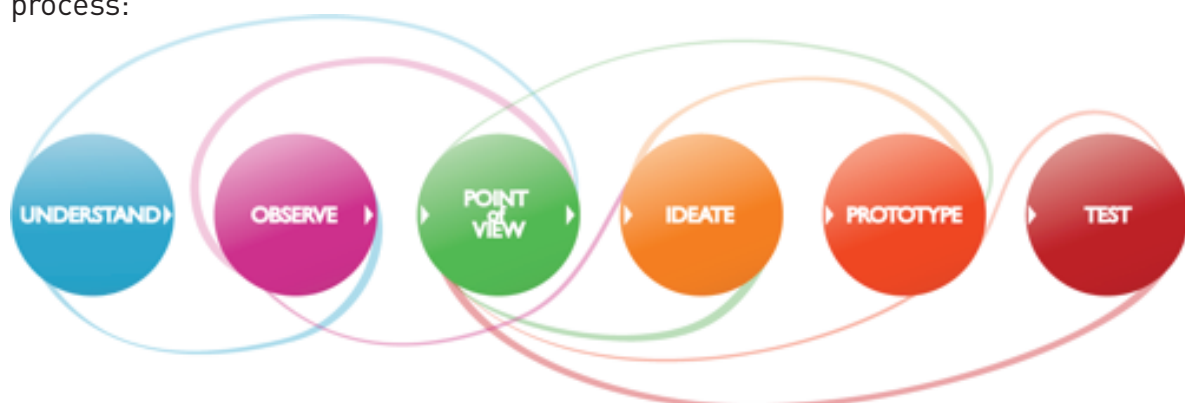
Those SIBI directions are beneficial to creativity because more than constraints could be considered as a trigger or a well done brief.

To an artist in pursuit of beauty or a scientist in search of truth, the bounds of a project may appear as unwelcome constraints. But the mark of a designer, as the legendary Charles Eames said often, is a willing embrace of constraints. (Brown, 2009)

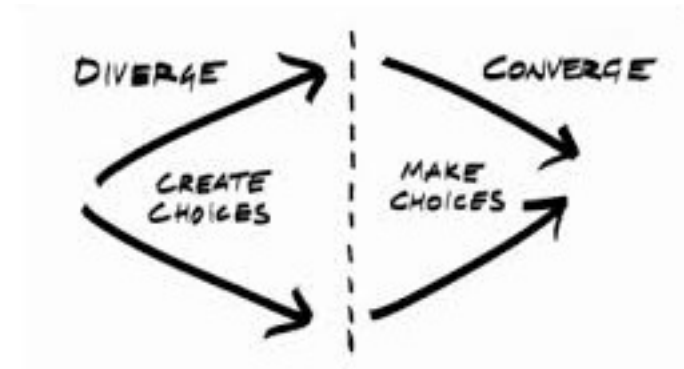
Without constraints the design process can not be possible at all, the specificity of a solution depend proportionally to its boundaries. The first that could be consider the first stage of the design process is the discovery, where those limits are fundamental to provide coherent concepts, which establish the importance to build an interesting framework of constrains, the more specific it would be the easier and assertive the design will be.

"Design thinking relies on our ability to be intuitive, to recognize patterns, to construct ideas that have emotional meaning as well functionality, to express ourselves in media other than words or symbols." (Brown, 2009)

The methodology I used to follow is based on the first 4 stages of the design thinking process:



Once the ideas and concepts were illustrated, another design thinking skill had to appear, the convergent and divergent way of thinking. In that part of the process doesn't exist a guide or lineal method to follow, there are useful starting points and helpful ideas along the road, but not a "the best way to do it", then the process became an intuitive path and we based our decisions on our feelings, or better said on our design sensibility.



While creating the minds maps I was multiplying the options to create choices, the convergent phase respond to the opposite, it drives us toward solutions, as Linus Paulings said, "To have a good idea, you must have lots of ideas", and definitely he was right, that helped him to win two Nobel prizes.

As design thinkers, we surf between convergent and divergent thinking without actually noticed it, but always being a more specific and more detailed each time. Be brave was part of the process, leave good promising ideas meant a kind of risky, but it's the point to eliminate options and make choices.

At this point of my progression I was stuck like in many others design projects, in which you have an incredible wide range of possibilities, you felt in love with all of them and become painful to make a decision, the best advice can someone give you, as William Faulkner once said "killing off your little darlings". Worth noting that beyond of being a designer with maybe the same knowledge and background as many others the characteristic, abilities and weaknesses of every person could make the different developing a project, as well as the previous stages the process flowed rapidly, the lack of other skills will make you stuck or going slower at some points, but this, more than a problem it became a possibility to have the point of view of a third person. I asked two different people, both of them Colombian, a boy and a girl, they helped me to continue to the next stage.

The diplomatic skills that I asked for, could be explained as analysis and synthesis, as soon as the whole information was displayed and analysis, (which is as important as synthesize) it seems like a feature creep, the way to move forward is to extract the meaningful patterns from all of those raw information, creating a coherent and an inspiring narrative, which can resume the main conflict or goals, like insights.