Explanation: A-B-C procedure

In an „A-B-C procedure“, the attempt is made to set the process of discovery of a guideline image in motion by ‘Association’. Suitable concepts are selected from the Project Task or the defined object characteristics. These are to serve as emotive stimuli for the formation of chains of thought leading in various directions (word association), see Example: Free association chart. The „messages“ in the word sequences which thus evolve are then discussed. Each student has the opportunity to decide on a promising concept or combination of concepts from these word sequences to explain his or her own guideline image for the object design in a manner adequate to the Project Task. Where necessary, new word sequences are formed by students on their own.

The students then individually work on an intensive ‘Breakdown’ of the selected guideline images in relation to their intellectual and sensory perception effects on the user. This is initially carried out by linguistic means, see: Example: Breakdown list for the guideline image, e.g. „Bright Red Playcar“, and in conclusion visually represented with the aid of the medium of a ‘Collage’¹, see: Example: Collage.

The purpose of this process is to educate the students in thinking and make them aware of how we use our sensory receptors, or at least to make them more sensitive in this respect, as the time required for active experiencing of the senses would go far beyond the bounds of solving a Project Task. Nevertheless, the procedure described promotes creative abilities and trains the capacity for association, combination and variation.

In this manner, depending on the level of talent he or she possesses, the student creates an object which - either as a „tangible“ interior, an „individual“ building or a „memorable“ location - is identifiable in its intellectual effect as the bearer of a message and will have a greater or lesser effect on the sensual perception of human beings.

As Figure Sensuous effect of ‘building’ clearly shows Sensuous effect of ‘building’ the senses are addressed: the form and material of an object can be felt. They can, of course, also be seen, and the gestalt perceived visually. But the senses of smell and hearing, too, are not left out in the cold, if we think for example of the cosy smell of wooden materials or the acoustics of a hall.

When this occurs, the user can identify himself with „his“ building - and, in reverse, it is also identifiable from the inside and outside as „his“ building.

¹ „Collage, a picture made entirely or in part of photographs, tickets, fabric, newspaper clippings, and other ‘found’ objects and materials, which are pasted or glued to the picture surface." (Shores, L. (Ed.) Collier’s Encyclopaedia, Vol. 6 Crowell-Collier’s Educational Corporation, New York 1969)