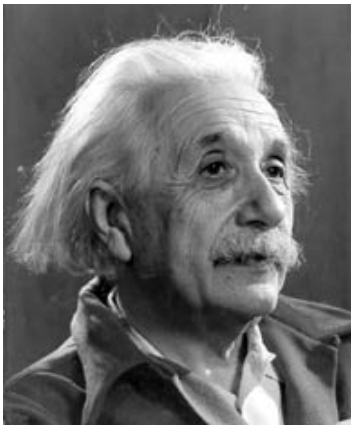


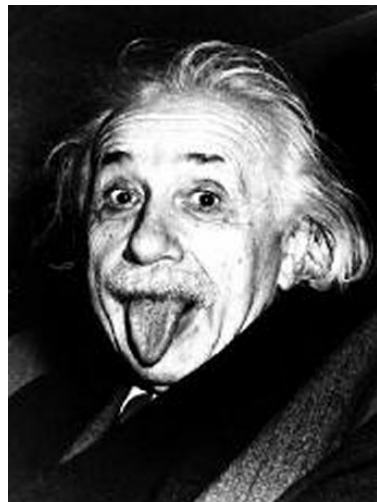
PROVOCATION & MOVEMENT

THE CREATIVE PROCESS



***"Imagination is more important
than knowledge"***

Albert Einstein



IDEAS

LEFT EMISPHERE

memory, logic, reasoning,
analysis, computation...



RIGHT EMISPHERE

synthesis, intuition, aesthetics,
sensation, image...



CATEGORIES OF THOUGHT

Convergent thought
(ex ante logic)



Vertical thought
(subsequent logical steps,
consequential events)



Divergent thought
(escape from well-established
mental models)



Lateral thought
(non linear, non sequential,
apparently illogic)



Vertical thought

- You take up a definite position and try to build starting from it
- The following step depends on the position you are at the moment and has to rise logically from it (**sequential logic**)

Vertical thought

→ You dig the same hole more deeply



Lateral thought

→ You dig towards new holes



Lateral thought

«... to try to solve problems with unorthodox or apparently illogic methods». *Oxford English dictionary*

- proposed in 1981 (?) by E. De Bono, psychologist from Malta
- non linear, non sequential and illogic thought
- it modifies concepts and perceptions to find new alternatives
- it adopts specific techniques and tools as means to go beyond conceptual models of human mind

RESULTS:

capacity to generate new ideas and concepts



CREATIVE THOUGHT

PHASES	Closing		VERTICAL THOUGHT or convergent	Low High	VARIETY OF POINTS OF VIEW
	Opening	LATERAL THOUGHT or divergent			
		Ex-post (=forced associations at the beginning illogic)	Ex-ante (=logic and sequential associations)		
LOGIC					

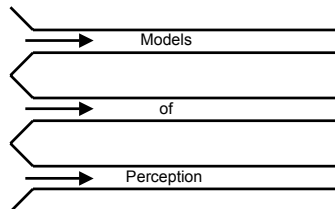
Vertical thought **AND** Lateral thought

Anatomy of the creative moment (I)

The human mind is an auto-organized system



It creates perceptive models and uses them to organize information



The brain sees just what it is prepared to see: models and preexistent shapes

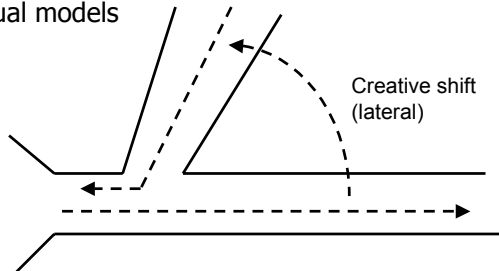
Anatomy of the creative moment (II)

provocaTion:

- introduces instability
- allows to reach a new state of stability

StepS:

- 1) Deviation from usual conceptual models
- 2) Return to the starting point
- 3) Creative intuition or new idea



The importance of provocation

«... if we manage to deviate from the traced route to the lateral one, it is possible to go back to the starting point and get a creative intuition».

E. De Bono, 1998

How is it possible to get the idea along the lateral route?



... by using... **PROVOCATION & MOVEMENT**

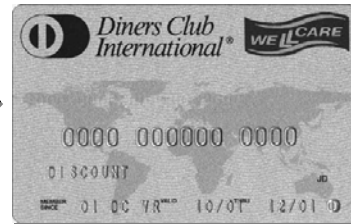
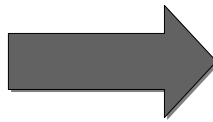
PROVOCATION & MOVEMENT

1. PROVOCATION: you leave reasoning by using an apparently illogic thought

Example: *restaurants allow you not to pay*

2. MOVEMENT: you get a new useful idea after having accepted the provocation

Example: *it is not necessary to pay immediately* (Diners Club)



PROVOCATION

It is a systematic method to produce a discontinuity into the mind



PO ... Provocative operation

- STEPS:**
- 1) Predisposition → *Po*: the factory is afterwards itself
 - 2) Utilization → You consider what goes in and out the factory
 - 3) Useful idea → The firm "samples" its pollution and therefore has to be worried about its reduction

Ex-post, this idea is perfectly logic and in some countries it became law

PO suggests ...

HyPOthesis

SupPOsition



POssibility

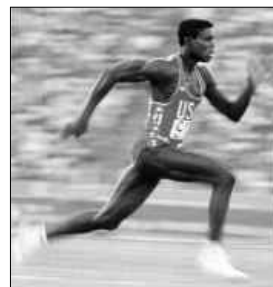


POetry

Techniques for provocation (I)

1. *Escape method*

- STEPS:
- 1) Detailed description of something taken for granted
(ex. *"restaurants have a menu"*)
 - 2) Escape from reality through its negation
(ex. *"restaurants don't have a menu because it is fixed"*)



- Particularly useful to examine methods, procedures or stable systems
- It shakes existing procedures, forcing to consider them deeply and in a new way

Techniques for provocation (II)

2. Stone method



Techniques for provocation (III)

MICRO-TECHNIQUES for the stone method:

a. *Reversal* b. *Distortion* c. *Exaggeration* d. *Pious illusion*

a. Reversal

You observe the usual way of doing something and then you turn about and you proceed in the opposite direction.



Ex.: *"People pay and take part to the Olympic Games"*

"Po: Olympic Games broadcast on TV"

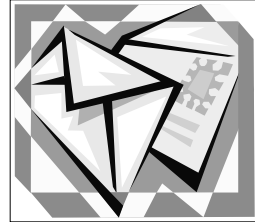
"Olympic Games as a business"

Techniques for provocation (IV)

b. Distortion

It is obtained by modifying usual order of events (relations, temporal sequence...)

Ex.: *"You seal a letter, and then you post it"*
 "Po: you post a letter, and then you seal it"



Useful idea: if you don't want to pay the stamp, you post your letter without sealing it. A post advertising agency puts a brochure in the letter, seals it and pays the stamp.

"You post your letter free and the advertising agency directly reaches a lot of potential customers"

Techniques for provocation (V)

c. Exaggeration

It requires measures and dimensions: number, frequency, volume, temperature, duration...

It means suggesting a measure which is outside from usual range.

Ex.: *"Policemen have two eyes"*
 "Po: policemen have six eyes"



1971, New York: inhabitants were suggested to open eyes and ears to help the police



It took to the concept of quarter surveillance



Techniques for provocation (VI)

d. Pious illusion

It is obtained by expressing a fanciful desire which is impossible to realize.

Ex.: *"The aeroplane leaves at a settled time"*

"Po: the aeroplane waits for you if you are blocked in the traffic"



"Flight departures indicated half an hour in advance"

Movement techniques (I)

They allow your mind to move freely after a provocatory statement in order to reach a useful idea.



1. *Extracting a principle*
2. *Focusing on differences*
3. *Instant by instant*
4. *Positive aspects*

Movement techniques (II)

1. *Extracting a principle:*

It consists into deriving a principle from the provocation.

Ex.:

Objective: *"finding new means of communication for an advertising agency"*

Provocation: *"Po, let's go back to the public town crier"*

Movement: *"What principles, concepts or characteristics does it suggest?"*

The town crier stays among people

The town crier can modify his message according to the audience

The town crier is regarded as an official figure

The town crier can't be "turned off"



*"You use public telephones free of charge
and the conversion is interrupted by advertising messages"*

Movement techniques (III)

2. *Focusing on differences:*

You compare the provocation with the old way of doing things, listing diverging points and exploring them.

Ex.:

Objective: *"finding a new idea about stamps"*

Provocation: *"Po, stamps should be long and thin".*

Movement: *"What are the differences with usual stamps?"*

You might print messages on stamps

You might use stamps for sealing letters

They could be sold as rolls of adhesive tape

The length of the tape could be proportional to the value of the stamp



*"Dividing the roll stamp into postal units
instead of printing on the stamp its value"*

Movement techniques (IV)

3. Instant by instant:

You observe what happens as if you were seeing a series of snapshots.

Ex.: **Objective:** *"finding a new idea about wheel suspensions"*

Provocation: *"Po, cars have square wheels"*

Movement: *"Let's imagine such a car starts moving"*

Every square wheel advances till
it lays on a corner and the car jerks along



*"Wheel suspensions might anticipate this and adapt themselves
by reducing their extension (intelligent suspensions)"*

Movement techniques (V)

4. Positive aspects:

It consists into choosing a positive aspect in the provocation and realizing it

Ex.: **Objective:** *"finding a new idea about automotive design"*

Provocation: *"Po, the engine should be placed on the top of the cars"*

Movement: *"Let's find some positive aspects"*

Direct access to the engine for maintenance

Engine weight would be equally divided on axes

More spacious cars and possibility to build compact vehicles



*"Building a more compact car with the engine positioned in the centre
and the seats on the engine platform"*