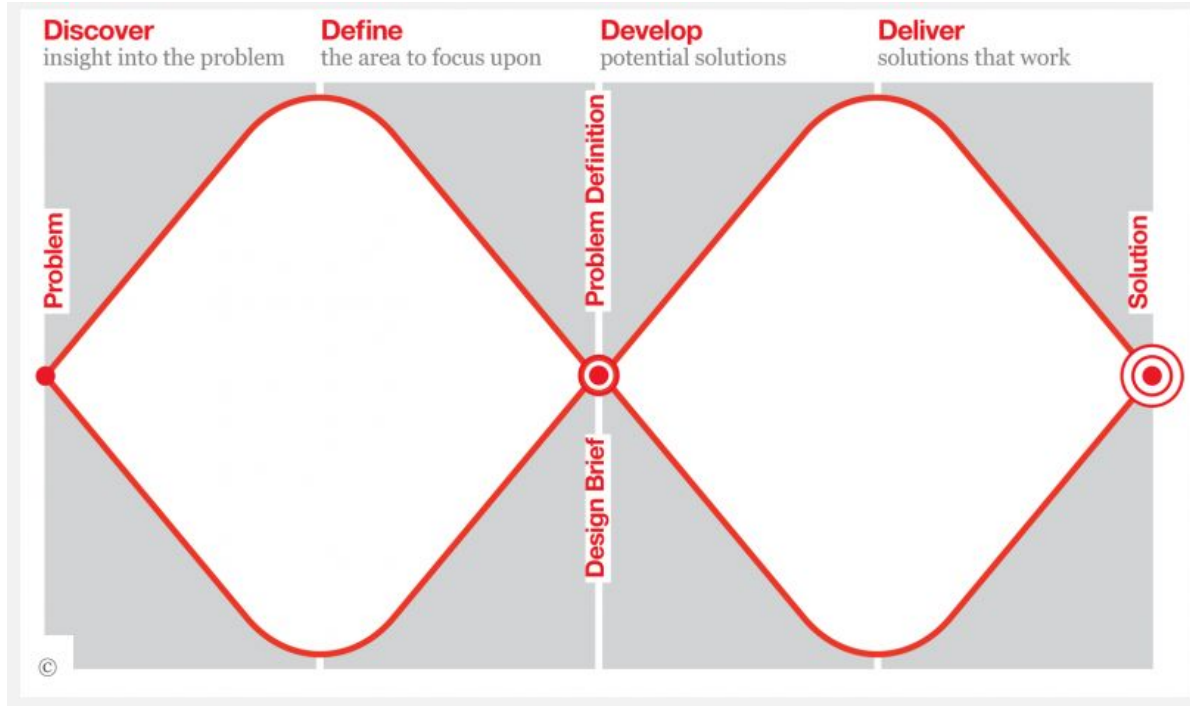
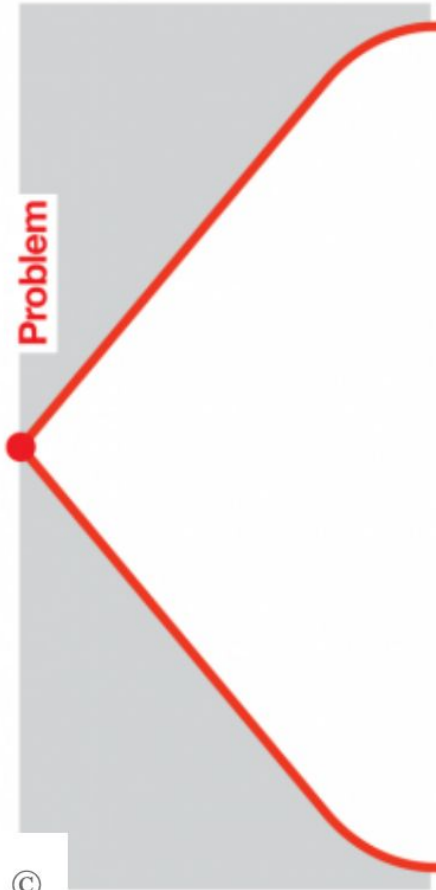


Intro to Double Diamond



[Design Council Double Diamond](#)

Discover
insight into the problem



Engel, N., Hickey, J. and Singer, M. "Double Diamond for Conservation," Unpublished notes (2019).

Start of the project: Discover Stage

Look at the world in a fresh way, notice new things and gather insights.

Double Diamond for Conservation: Discover

Where we start

WHERE WE START: Artwork Itself--Examine artwork/understand condition

- Defining the Object (what is it? What should it look like? Sound like? Feel like? etc.)
- Previous Object Documentation
- Condition History
- Previous Conservation Reports
- Provenance
- Time in which art was constructed (inventions are time dependent)
- Understanding collector and context
- Understand iterations/how interpretations being passed down (true or repeated "story")

Next Steps

RESEARCH

- Materials
- Colleagues (in conservation and related fields)
- Literature (formal & Informal)
- Research about materials
- Sample analysis
- Specialty group chats
- Practical research: Working methods and Mock ups
- Scientific tools like xray, xrf, UV, microscope
- Understanding Artistic Process
Interview Artist
assistants/studio
manager/fabricators/foundations and estates
- Understanding Artist Intent
Interview artist, Artist
assistants/studio
manager/fabricators/foundations and estates
- Understanding client (or curator's) definition of problem

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The Definition Stage (DEFINE/SYNTHESIS)

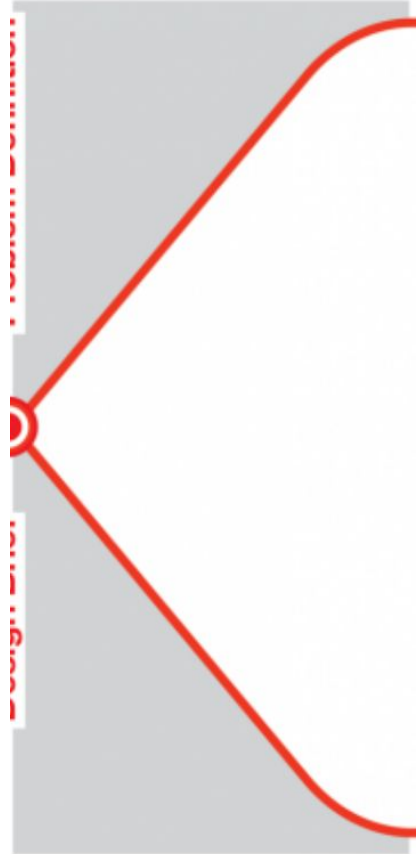
Define: The area to focus on

Where we try to make sense of all the possibilities identified in the Discover phase. Which matters most? Which should we act on first? What is feasible? For designers the goal here is to develop a clear creative brief that frames the fundamental design challenge.

Define: Conservators prioritize/synthesize issues

- Focus on the salient aspects
- Values of other stakeholders (owners/curators/artist?) and the delicate balance
- Purpose of art (ex: Is it contemporary? Outside Art? Is it considered Design Object?)
- Balancing different values
- Different standards
- Material hierarchy (Paintings vs. paper)
- Monetary worth of object (Investment? when working with dealers/collectors/auction houses/insurers)
- Glazing in exhibition (or stations, etc.)
Protecting art from people
- Alois Reigel: Wall paintings Why we value things that we value
- (Where do we document our present-day values vs. past and what we think will be future value). What value are we attributing to the object?
- Brandy, Ruskin, Le Duc (theory about conservation)
- From Ethical point of view: Value shouldn't matter
- Distinguish process from damage
- What is acceptable wear and tear? Patina?
- What is intended by artist (at different parts of his/her life)
- Is it going on travel/loan
- Change
- Money/Preciousness of object
- Defining a concept/conceptual aspects

Develop
potential solutions



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Develop Stage

Solutions or concepts are created, prototyped, tested, iterated. Trial and error helps designers improve and refine their ideas.

DEVELOP/IDEATION: Potential Solutions

What are the options?

Make financial budget

Make timeline of actions (budgeting time)

Develop work flow

Identify potential contractors

Identify potential experts

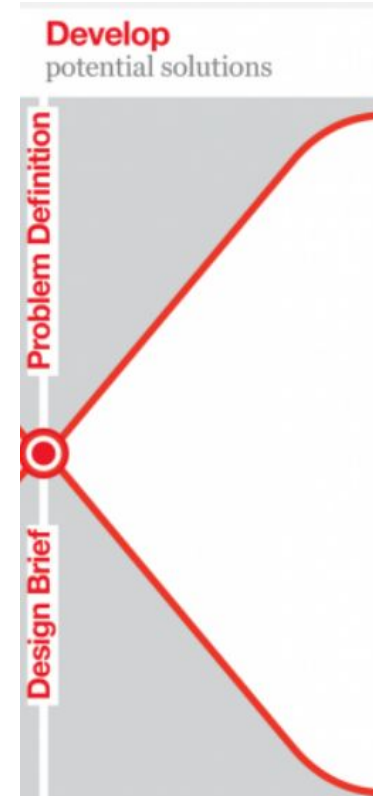
Educating owners/curators/stakeholders

Materials

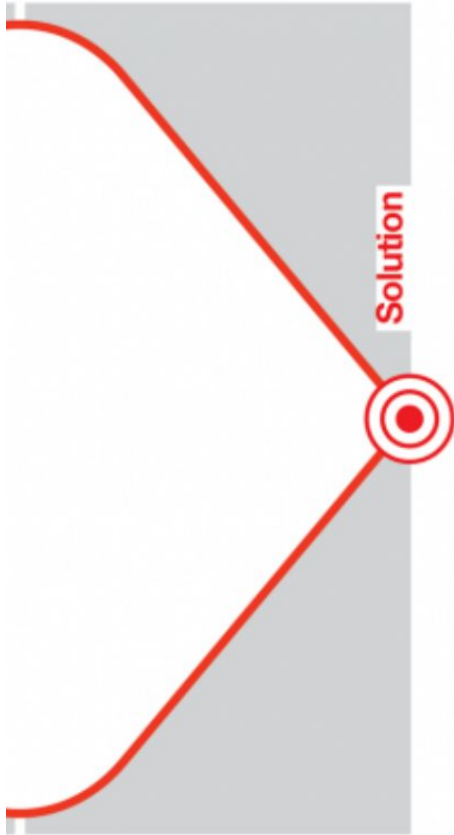
- Discuss with artist (Artist interview) or artist estate (Artist/foundation, etc interview);
- Make tests/mock-ups
- Having it refabricated or painted by artist or fabricator or other
- Speak with colleagues
- Articles about materials/previous treatments or testing
- Test areas (such as Solvent tests on object)

Strategy: In order

Getting approval from owner or estate or authority



Deliver
solutions that work



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Delivery

Resulting project (a product, a service or environment) is finalized, produced or launched.

Solutions: DELIVER/IMPLEMENTATION (Project-specific)

- Exhibition: Where will it hang/be exhibited? How many visitors? For how long? Can offer \$ for conservation projects
- Loan: Is it traveling? Financial support for conservation projects
- Environment: Private home or Storage (Controlled, onsite or offsite)
- Project: How will treatment look/exist in future? How much reversible?
- Budget and/or Timeline
- Stakeholders (Giving owners/curators what they want)
- Financial support
- Practicality: Which chemicals work
- Having the right materials and tools
- Start down path—if not work, adapt/change
- Stops working—have to switch paths
- Manual to go with object

