



Design For All
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Agency by design

DFA

Guest Editors Note



Designers usually try hard to make differences... in terms of function, shape and style. To “draw a distinction” is a fundamental intellectual statement. Thus “Design for all” shall not invite us to unify ideas and the conditions of life – but it could remind us to share our professional belief in a better future and our agency as humans. “Design for all” implies meanings like “Quality of Life” or “A World without Barriers” and many more idealistic truisms. But it could also be another word for “distributive justice”. The current issue gives you some ideas about the passion and the excellence from Swiss visioners and practitioners and exemplifies our strategies to learn from each other in multifaceted contexts, in colorful cooperations and intercultural settings. It is not the typical story about “Swissness”, it is more about “global assemblages of togetherness”. “Design for all” means neither uncritical egalitarianism nor a simple postmaterialism. Above all it means the unwavering facing up to and comprehension of the human condition.

Acknowledgment

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Design For All Institute Of India

1



the mass
consumption
of ideas

Gerhard M.
Buurman
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**the mass
consumption
of ideas**

Gerhard M. Buurman



Design and the arts of social intercourse. When societies talk about progress and social welfare, design and innovation have become key factors of hope? As a matter of fact, design has changed its initial position. It is not so long since we talked about shaping ideas, today we talk about the consumption of ideas as a mechanism which concurrently perpetuates and degrades “the system”.

My reality is what I believe in, what I base my actions on, and it is a social construction which I must renegotiate, recreate and relearn, with the world around me, again and again. Today I can be aware that my individual happiness may be based on the unhappiness of other people. This is sufficient grounds for a guilty conscience – and it is the reason why I engage with questions of global justice. My personal attitude is the starting point for my professional attitude as a designer. For me, this inner dialogue between my personal self and my professional self is a key starting point for my work.

It feels as though our world is constantly in trouble: the environment, social issues and the economy are the major continents on our map of global problems. I want to propose, from the outset, that all these problems, without exception, are the product of our behaviour. We act, and we respond to the consequences of our actions. Perhaps the key characteristic of our time is that humanity has come to regard itself as a problem. I see this insight from Max Scheeler as an unavoidable fact. Scheeler wrote:

“In the ten thousand years or so of human history, ours is the first era in which humanity has come to see itself, completely and utterly, as a problem: in which it no longer knows what it is; but at the same time knows that it doesn’t know it.”¹

Yet we understand today that the major problems of our time are not a misfortune that befalls us like a force of nature. The problems of our time are cultural productions, just like nature itself, which we use as a conceptual framework to describe these problems. In *Politics of Nature*, the French sociologist Bruno Latour describes what it has meant to invent nature.

“[Nature] has been formed by networks of instruments; it is defined through the interventions of professions, disciplines and protocols; it is distributed via data bases; it is provided with arguments through the intermediary of learned societies. Ecology, as its name indicates, has no direct access to nature as such; it is a “-logy” like all the

scientific disciplines. Under the heading of science, then, we already find a rather complex mix of proofs and proof-workers, a learned community that acts as a third party in all relations with society.”²

Design is also part of this dispositif, and does not always make its specific interests sufficiently clear. Instead it generates an enormous market for products that offer hope, and promises of salvation. The architect Richard Buckminster Fuller evaded this problem by regarding everything, including the artificial, as a possibility of natural reality. He wrote:

“I say, ‘if nature permits it, it is natural, if nature doesn’t permit it, you can’t do it.’ You may not be familiar with the fact that nature allows that, but the fact of your unfamiliarity doesn’t make it unnatural. If it is unfamiliar to us we tend to say it is artificial or unnatural.”³

Especially noteworthy here is the wider, indeed limitless horizon of responsibility, which the architect outlined for the design disciplines in his 1968 book *Operating Manual for Spaceship Earth*. What Fuller did here, in fact, was to define the world as a design problem. In the wake of this self-empowerment, design also began to present itself as an instrument for improving the world (world design), and thus came to be accepted as a fellow fighter of both the environmental movement and the global consumer industry. This extremely contradictory and conflicted situation was described as follows by the political scientist Lucy Ford in 2003:

“[...] a space for engagement with global environmental governance through the sphere of global civil society, which has been widely portrayed as a democratizing force. However, the orthodox, liberal conceptualization eschews an analysis of power relations, both inside the sphere and between global civil society, the inter-state system and the global market.”⁴

4
FORD, L. H. Challenging global environmental governance: Social movement agency and global civil society. *Global Environmental Politics* 2003, 3(2): 120-134.

1
SCHEELER, Max: Die Sonderstellung des Menschen im Kosmos. In: *Der Leuchter. Weltanschauung und Lebensgestaltung*. Achtes Buch: Mensch und Erde. Darmstadt 1927, p. 162.

2
LATOURE, Politics of Nature, tr. Catherine Porter, Harvard U.P., Cambridge MA, 2004, p. 4.

3
BUCKMINSTER-FULLER, Richard: *Everything I Know*. Lecture Series. Parts 1-12

Indeed, design is increasingly coming to shape and dominate our ideas about what is natural and what is artificial, real and false, good and bad, useful and useless. Naturally,

design claims to be on the right side, because good design is always followed by better design – or is discarded. Thus design popularizes the notion of nature as external to us, and markets a service which benefits economically from the progressive littering of the planet and the infantilization of our technical devices. At the same time it also presents itself as a global environmental programme, as a guarantor of sustainability, and a social workshop. I don't believe that we're embarked on a straight path to saving the world, and I don't think we should see the world as a design problem, because this exceeds every possible horizon of responsibility. Can there actually be some Archimedean point outside our socio-economic experimental setup, from which we steer our earth as if it were a spaceship? The question we are asking here, to grow or not to grow, could give the impression that we can simply choose between growth, degrowth, or a stationary economy.

“I don't think we should see the world as a design problem, because this exceeds every possible horizon of responsibility.”

Today, according to the OECD Better Life Index, a society's quality of life or welfare is defined by factors such as housing, income, employment, community spirit, education, environment, civic engagement, health, satisfaction with life, security or work-life balance. All these factors create a complicated network of effects. Thus growth is not necessarily associated with increasing consumption of natural resources, and degrowth does not necessarily lead to greater welfare. Furthermore, we assume that the above-mentioned factors will, over time, generate positive and negative effects which we cannot predict (con-

tingency). We therefore need to take a closer look at what we want to change, where we want to change things, and what arguments we can cite for which changes.

One thing we can know, however, is that our attempts at statist calculation are changing our system. To argue in the words of Barbara Ward:

*“You cannot study, analyse, check and compare without modifying the object of your study.”*⁵

While we think about how the world can be saved, we are constantly changing the underlying conditions. The Greek philosopher Heraclitus underlined this certainty with the simple observation that no one ever steps in the same river twice.

⁵
WARD, B. (1966).
Space Ship Earth.
Hamish Hamilton, p. 5

According to our current understanding, innovations are no longer solutions, instead they are first drafts or prototypes. Design solutions no longer aspire to be long-lasting, instead we base our calculations on a limited shelf-life. Who would want to invest in a solution that has already been overtaken by a more efficient solution? It is a core aspect of our understanding of innovation that we discard old solutions and replace them with new ones. We expect a continuous optimization of the factors of production, which is assumed to lead to economies of scale and thus to further growth. In this midst of this dogma, the last 70 years have seen a certain diversification within the discipline of design, with some beginning to see design itself, and its opportunistic service mentality, as problematic.

This catastrophic practice of immanent temporality is part of our effort to convince ourselves – by autosuggestion, as it were – that we are turning the world into a better world, nature into a better nature, and humans into better humans. I see a central contradiction in the fact that we proclaim the notion of unspoilt, primal nature (which never has existed and never will), and contrast this with a highly aestheticized and increasingly intelligent and autonomous technology as a second nature (Adorno).

In 1814, the French mathematician and astronomer Pierre-Simon de Laplace described in his “demon” the possibility

of an artificial intelligence, which would know all the laws of nature and the initial conditions such as the location, position and velocity of all the physical particles present in the cosmos, and could thus calculate and determine past and future conditions:

“We may regard the present state of the universe as the effect of its past and the cause of its future. An intellect which at a certain moment would know all forces that set nature in motion, and all positions of all items of which nature is composed, if this intellect were also vast enough to submit these data to analysis, it would embrace in a single formula the movements of the greatest bodies of the universe and those of the tiniest atom; for such an intellect nothing would be uncertain and the future just like the past would be present before its eyes.”⁶

He was the first thinker to offer the image of a super-powerful calculating intelligence or a scientific determinism. This theoretical reflection inspired or encouraged some economic theorists to imagine that all of our actions could be orientated towards fixed purposes, that all processes occur according to a purpose, and that humans ultimately act in a rational way (*Homo economicus*). In combination with the technical possibilities of our time, this theory gives rise to a practical phantasm, which seeks to persuade us that reality is a mathematically predictable pre-ordained system.

⁶
LAPLACE, Pierre Simon: A Philosophical Essay on Probabilities, translated into English from the original French 6th ed. by Truscott, F. W. and Emory, F. L., Dover Publications. New York, 1951. p. 4

“Could this be a statist control fantasy, emerging before our very eyes and with our assistance?”

There is always something Sisyphean about the practice of economics, and its eternal search for equilibrium, or about design and its quest for a harmoniously value-related whole. Rainer Maria Rilke described this feeling:

“Uns überfüllts. Wir ordnens. Es zerfällt. Wir ordnens wieder und zerfallen selbst.”⁷ “It overflows us. We put it into order. It falls apart. We put it back in order and fall apart ourselves”⁸.

Indeed, the gathering of data, the recording of output, the counting of quantities, the conversion into prices and comparative economic research is a technology in which our behaviour is broken down into describable and calculable sequences. And because better data promise greater efficiency and competitive advantages, more and more data are gathered and aggregated. Could this be a statist control fantasy, emerging before our very eyes and with our assistance?

7
RILKE, Rainer Maria:
Werke. Kommentierte
Ausgabe in vier Bänden.
Ed. by Manfred Engel
et al., vol. 2: Gedichte,
Insel, Frankfurt am Main
and Leipzig, 1996

8
RILKE, R.M. (1997)
Duino Elegies, tr. David
Oswald. Einsiedeln:
Daimon Verlag, p.85.

Let us imagine that the Chilean social machine of the psychologist and philosopher Stafford Beer had been successful. With his project Cybersyn, Beer wanted to set up a cybernetic system to measure, regulate and control all the economic activities of the country in a central location (the Opsroom).

“Staff tallied the data and seven government surveyors (seven being the largest number of people who can comfortably participate in a discussion) viewed real-time economic processes for immediate decisions from a space-age, Star-Trek-like operations room, complete with Tulip swivel chairs with built-in buttons, but the aim was to maintain decentralised worker and lower-management autonomy rather than to impose a top-down system of control. The intention was to provide an Opsroom overseeing each industry and within each plant.”⁹

Cybersyn was planned under the government of Allende (1970–1973), and eventually collapsed when the country’s military staged a coup and removed Allende from office.

9
“Staff tallied the data
and seven government
surveyors” (12 May 2016).
Retrieved from
[www.gn.apc.org/blog/
allende%E2%80%99s-
socialist-internet](http://www.gn.apc.org/blog/allende%E2%80%99s-socialist-internet)

The zeitgeist of these years developed scenarios of a scientific-technological civilization characterized by socio-technical superstructures and a firmly established network of practical constraints. The abstract arguments of the policymakers, with their fondness for pure theory and absolute systems, virtually eliminated humans from their

calculations. At the time, there was little knowledge of anything more than general, interlinking root causes. With our current understanding of society, and people's increased expectations of a successful life, such simple models are no longer enough. Thus the W3 index, established by the Bundestag's commission of enquiry 'Wachstum, Wohlstand, Lebensqualität' ('Growth, Prosperity, Quality of Life'), defines criteria such as 'material prosperity', 'social issues and participation', and 'ecology'. In order to be able to comment on this, however, we once again need data.

If we consider the most advanced technical developments of our time (which we all hear about and read about constantly, and which I therefore won't list again here), we discern extravagant technical fantasies, which not only conceive of the world as a big cybernetic self-reproducing social machine, but actually try to create this. Today's possibilities are more advanced, and Cybersyn seems more realistic than ever.

I don't believe, though, that we have any really convincing leverage to produce and maintain long-term equilibrium. I suspect that the big data movement will founder on the different cultural values, which keep generating disagreements, especially where the more excessive aspects of these control fantasies overstretch democracy by citing it as their justification. Planning becomes a political nightmare if it disregards the fundamental irreconcilability of the individual and the general. Do we want to sacrifice the integrity of individual choice to a fictional fantasy of global equilibrium? If we look at the information, energy or resource management systems existing today, they proclaim the possibility of a controllable economic order, focused on a goal which no one will be allowed to evade.

If we consider the ideas of behavioural economics, we discern the fantasy of establishing a normative order which is not satisfied with programmes on political ethics or civilizational stylistics. Today, integrated technical systems are already relying on absolute rules, control and

“Do we want to sacrifice the integrity of individual choice to a fictional fantasy of global equilibrium?”

sanction. Burrhus Frederic Skinner's experiments from the 1940s advanced our knowledge about conditioning, and about the control and management of behaviour. Skinner's behaviourist research expanded the simple stimulus-reaction model, showing that our behaviour should instead be understood as the consequence of a reaction in a specific context. In 1948, using the literary form of a utopian novel, Skinner depicted a future society in which life was regulated by control techniques based on behavioural psychology. In *Walden Two*, this is more or less what life feels like:

*“Child rearing, training, the world of work, the cultural industry and leisure are [...] organized in such a way that there are always enough pleasure-oriented positive reinforcements to guide and direct the citizens of the future – for the good of the harmonious whole. Constraint and punishments are absent, as are crime, anti-social resistance, or addiction and self-destruction.”*¹⁰

10

Anon: Grosser Irrtum.
In: Der Spiegel, 43/1981

This was not just a science fiction novel; it was no more and no less than a political “pilot project”. In this context, our work takes on a completely new socio-economic significance: the aim has shifted, quite clearly, from making conditions more varied and more calculable to making them more calculating as well. We are no longer developing individual solutions, instead we are formatting calculated cycles of experience, encompassing travel, agriculture, and home cooking. Here too, we experience the expansion of the market and its ordering principles, yet this market is augmented with certificates, rules and standardizations, which subtly direct and control people's lives, giving positive or negative reinforcement, in the interests of a higher order. In this model, technology and social control processes help to condition our individual and collective lifestyles, with the aim of calculating human relationships.

A holistic principle in the sense of an absolute (unbedingt) ecology would mean, however, that we choose a kind of new holistic thinking based on natural religion, as pro-

posed by Ernest Callenbach in his science fiction novel *Ecotopia*. Here the meaning of human existence lies in extinguishing the self-reflexive ego, which reintegrates into the cycle of life – a mystical and anti-individualist solution which would be hard to imagine from today's perspective. But is it imaginable that a similarly anti-individual model of a conditioned life could now come about as a result of our actions and our use of technology? Is this what Buckminster Fuller meant, back then? The establishment of a behaviourist experimental facility would require the consent of every individual to submit to this despotism as a quasi-object (Saage). Design should bear in mind that the things it produces play an important, indeed a crucial role here.

“Design should bear in mind that the things it produces play an important, indeed a crucial role.”

In the 1970s we understood that unlimited growth was not possible. The subsequent drive for innovation showed us new possibilities, but also new limits. Cybersociety created new assemblages out of people, but now also included non-technical actors. New freedoms opened up, but these also turned out to be more dangerous and more politically unpredictable. Today LETS communities, production and repair cooperatives, alternative universities, new currencies, the open source movement, crowdfunding, data hackers, and other actors are changing the world just as much as the globally operating corporations and institutions. If we consider these new designs, no unified picture emerges here. On the one hand we discern, in the standardizing infrastructures, the possibility of transforming our societies into a repressive, large-scale, statist experiment. On the other hand, a space of

possibility or of discourse is developing here: a chance to dissipate totalitarian forms of mechanization by introducing new complications.

It is therefore worth noting that our discipline offers a whole arsenal of dialogic, interactive, and participatory methods and solutions. Solutions tailored to the user allow completely new processes of negotiation about questions of the future. These lead to new rules and substantially reduce our pace of innovation. Such increasingly complicated and time-consuming processes of negotiation enhance welfare, lead to a more selective promotion of technology, and interrupt excessive interoperability in a completely intuitive manner.

An idea that I find stimulating here is the notion of doing projects as the construction of unattainable visions, big ideas, and divergent civic perspectives, which perhaps always have been, or always will be, doomed to fail. In his *Essay Upon Projects*, Daniel Defoe (1660–1731) mentioned Babel as an example:

*“The building of Babel was a right project; for indeed the true definition of a project, according is, as is said before, a vast undertaking, too big to be managed, and therefore likely enough to cometo nothing.”*¹¹

11
DEFOE, D.: *An Essay Upon Projects*.
London, Paris, New York
and Melbourne:
Cassell & Company. 1887

In light of what is technically possible, terms such as joint action (Alexis de Tocqueville) or active life/ *vita activa* (Hannah Arendt) occur to me. These are concerned with a commitment that is not available in the same way as a technical resource, and cannot readily be planned or estimated. Intentionally imperfect visions can also change our reality. I believe that we must confront the big ideas of the technologists with equally big, excessive ideas. Negotiations over our future – especially the question of economic balance or justice – must remain a communal, political project. By this, I mean that society must, again and again, engage in dialogue about its problems and the possible solutions. Human relationships are not a technical problem, a cybernetic puzzle, or a design problem; they always have been and always

will be our very own problems. And this is why we citizens must respond with scepticism to every simplification offered to us by large-scale technology, with its algorithmic perfection, its behaviourally optimized reward strategy, and its all-round sensory perception. We must never be too hasty in giving up the ultimate decisions about our lives to the impersonal scales of social technology. Even if it appears in an elegant and user-friendly guise. We must not allow ourselves to become the service staff of a transformative movement legitimated by the philosophy of history and by teleology. But what does this mean for design?

We are good at understanding the useful aspects of technology and its materials, using them creatively and making a profit out of them. Developments towards a more decentralized way of business and life, a decelerated economy, and a selective promotion of technology must be carried out in a careful, thoughtful manner. We can expand our practice of innovation and describe design as a space of discourse or experiment, in which we learn once again how to try things out rather than to apply them, and open up necessary political discourses. In my talk, I have cited some utopias from the 20th century. My aim here is to show that these big questions come up again and again, that they enjoy a recurring popularity. And I want to show that language is an excellent instrument for linking society, economy and technology in our minds, and illustrating these connections. It is therefore worth attempting to reread these artistic works, to follow their social and economic experiments, and thus to develop our own individual attitudes and ideas. Reading opens up spaces of possibility which have been lost in the concrete reality of our visual arts. For unlike language, no picture and no thing is able to present its own iconic difference.

Here design could develop as a sort of meta-utopian experiment, by placing itself and its ideas in a kind of permanent test phase. Here I do not view utopia and fiction

“Language is an
excellent
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and technology.”

12
LATOURE, Bruno; LEPINAY,
Vincent: L'économie,
science des intérêts
passionnés. Introduction
à l'anthropologie
économique de Gabriel
Tarde. Paris 2008

as a counter-image to an unsatisfying reality. Instead, this technology opens up a space for reflection, which can offer citizens far more tangible ideas about possible futures than any scientific calculations ever could – and economics could also create new paths for itself as a “science of passionate interests”.¹²

Our present-day community and its traditional functions are being substantially altered by industrial and commercial technologies, by the technologies of the insurance industry, of organization, psychology, mass communication, administration, scientific research, planning, biology, large-scale media influence, and design. Thus the technical takes root in the souls of humans, who – on the basis of these possibilities – worship and adore efficiency, order and speed. Reality is a social construction; it is what we believe in and act by; but it is something that we must constantly renegotiate, recreate and relearn. And we should recall that these efforts can fail, again and again. It is precisely this reality that we must retain as an artistic possibility.

Gerhard M. Buurman



Gerhard M. Buurman is Professor of Design at the Zurich University of The Arts, Switzerland and offers courses in Practice-Based Theory and Design Economics. In Cooperation with the The University of Art and Design Linz (Austria) he provides a PhD program for Design. From 1986 to 1992 he studied at the Faculty of Art and Design Science at University of Essen (Germany), graduating with First Class Honours and was awarded a Dr.in Philosophy in 1998. After undergraduate and postgraduate degrees, he went to Austria in 1994 to join the 'Masterclass Industrial Design' at the University of the Arts in Linz. In his academic career Gerhard assembled disciplinary thinking at the crossing point of Design and Science. He is the founding head of the Interaction Design and Game Design Program at ZHdK. From 2003 to 2012 he was partner of the Design Agency Plasmadesign in Zurich. In 2006 Gerhard initiated the 'Swiss Design Institute for Finance and Banking', which achieved international attention in the field of 'designing client bank interaction'. Gerhard is member of various design juries, advisory boards as well as scientific councils and authored exhibitions, products and services as well as papers, articles and books about design in theory and practice.



A

Learning
from
each other

Peter

Vetter

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Learning
from
each other

Peter Vetter



An important basis of the design curriculum at Zurich University of the Arts is the mediation of a broad and critical culture as well as the ability to deepened reflection. This conviction motivates the discussion about the important issues of our time. In this context, we are developing projects dealing with economic, cultural and social issues in developing countries in order to examine the relevance of design in relation to society.

Some preliminary thoughts

Since my studies at the Kunstgewerbeschule Zürich (School of Arts and Crafts) in the 60ies I have participated in many design projects but I never was questioning myself if a project was social or not. My understanding of design is based on the conviction that design is problem solving, and design has in any case a social component. The many projects I managed since then where commercial, social or cultural without distinction. Also principles like “participative or user centered design” are in my understanding intrinsic of any design process – there is no constructive and productive design process without teamwork, dialogue, participation, users and interdisciplinary approaches.

When in the last time we hear all this talking about social design, design thinking, participative design or user centered design then I’m wondering if the designers using this expressions are not aware of notions and theories from Peter Behrens (1868–1940), the Werkbund manifesto (1907) or did they not hear from the theories developed at the Black Mountain College (1933–1956) or the hfg ulm (1953–1968). Did they not study the books of Vilém Flusser (1920–1991), Victor Papanek (1923–1998), Tomás Maldonado or Gui Bonsiepe just to name a few of the fundamental inputs to our design discourse, and culture. When in the last years, especially from US consulting and design companies this apparently new approach to design, discovering social aspects etc. came up, one must think of marketing. Commercial companies discovered a new market in the area of philanthropy, developing countries, social projects, and therefore a new business.

In my academic work, lecturing for many years, it is my preoccupation to transmit the brought, and holistic idea of design to my students. In my classes of identity and branding design we are approaching all kind of cases from commercial to social projects with the perspective of constructive problem solving, and the aim of developing creative, and innovative solutions. The bases of these

projects are the consciousness of the creative process as well as a number of methods and tools, and the ability of reflection on the impact and the consequences of the proposed solutions. All this is absolutely neutral and applicable to either commercial or non-commercial problems, and projects.

My beginning in Maputo

In 2012 one of our professors, Rudolf Barmettler, an outstanding typeface design and typography lecturer, passed his vacations in Africa and particularly in Maputo the capital of Mozambique. There he met people from the faculty of the Pedagogic University¹, and when they heard about his background they asked him about identity, and branding design. When he came back he told me about his experience, and asked me to contact his interlocutors in Mozambique. So I did, and asked the responsible people of the Pedagogic University to specify their needs and ideas for a potential exchange and support by our institution. Based on their answers we decided to establish a project and because we thought a personal contact could accelerate the understanding of the necessity and the requirements of our African partners I travelled to Maputo to meet the dean and the faculty of the University.

¹
Universidade
Pedagógica
Moçambique, Maputo

My first question was, why they asked for identity and brand design? In my opinion they needed almost everything, as Mozambique is one of the poorest countries in the world, but not identity or branding. In long and intensive discussions they explained me their conception of promoting economic growth. One of the main concepts was the development of small and medium businesses, and their need of design and communication to be able to develop and commercialize their products or services autonomously.

Some of the samples they used to illustrate the present situation of the economic situation were based on the fact, that there is not one design studio or communication agency in Mozambique and they do not have a printing industry able to print their own schoolbooks. Mozam-

bique grows excellent oranges but there is no industry to produce juices or other products derived from oranges. In consequence the oranges are exported to South Africa and latter re-imported as branded orange juice, and the added value will be principally in South Africa.

Another example is from the area in the north of Mozambique where, since the colonial period, an Indian minority is living. They are producing excellent Ayurveda-like cosmetics with a great potential for the export. Therefore they needed design for branding and packaging and found only a consultancy in Lisbon in Portugal (the former colonialists of Mozambique), and to make it short, they bankrupted because of the expenses for the Portuguese consultancy.

The central idea emerging from our discussions was the notion of design and communication as support for the economic development and growth. Countries like Mozambique have great resources particularly in the agricultural area but also in tourism or textile and fashion industry. There are two main tendencies in the economic development: one is the internal market, in order to minimize the dependence from foreign imports and therefore from cur-

Maputo, the capital of Mozambique



rency spending's, and the second aspect is to expand export through valuable products they can offer on the international market (I prefer the term international instead of global because it contains the component of national) to be able to generate additional income. Most of the developing countries do not have a developed system of what we call small and medium companies and therefore their economies are lacking what in most of the developed economies constitute the economic backbone.²

²
See also: UNESCO
Creative Economy
Report 2013

Design as economic driver

Based on the innovative force of a comprehensive design process we decided to develop, for our Mozambique project, a number of business cases, tailored to the potential needs of the country to demonstrate and prove with these contributions the relevance of design as economic driver. The cases were located in the area of sustainable tourism, natural cosmetics and beauty products, furniture, bio food products and food distribution. For all the cases students from Zurich developed proposals for products and services, for branding and communication as well as for economic concepts. Each of the 24 developed projects was documented on a poster with appropriate explanations and illustrations. We translated the posters in Portuguese, the language of Mozambique and created in Maputo a small exhibition as support and promotion to our theories. The surprise was, that the visitors asked where the different products and services were available, and expressed their pride that Mozambique was able to produce such advanced offers.

Our approach to innovation

The underlying concept for an identity, and branding course are the five phases of the design process: Analysis, hypothesis, synthesis, implementation and monitoring. The project has a duration of usually four weeks and each of the phases is developed within one week. The phase's implementation and monitoring are substituted by the elab-



B1

Laboratorium Mozambique, 2012
Zurich University of the Arts

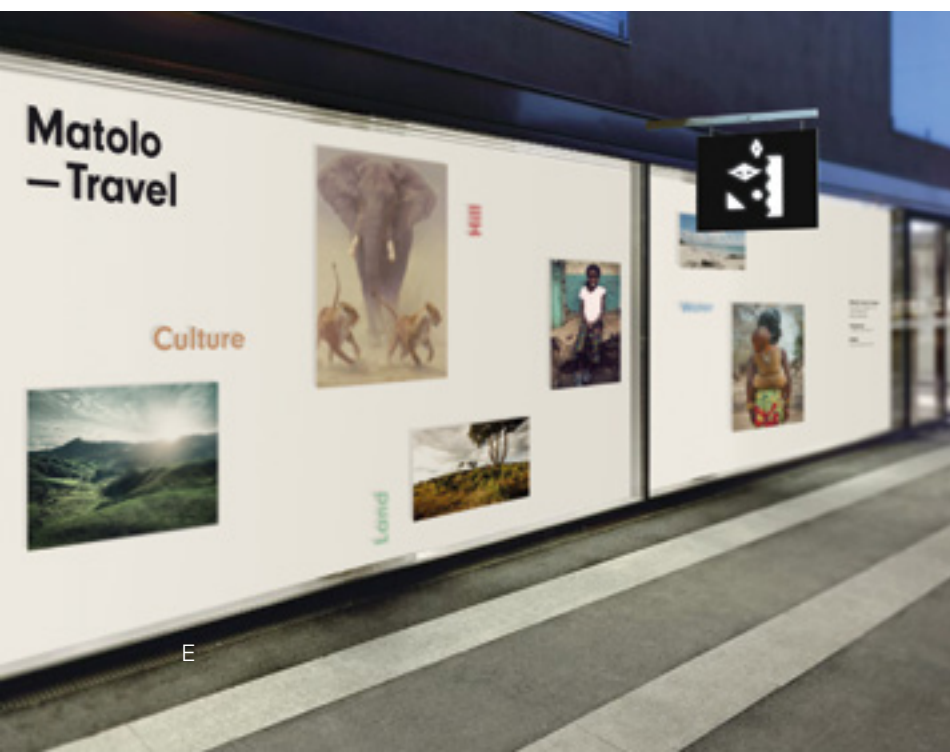
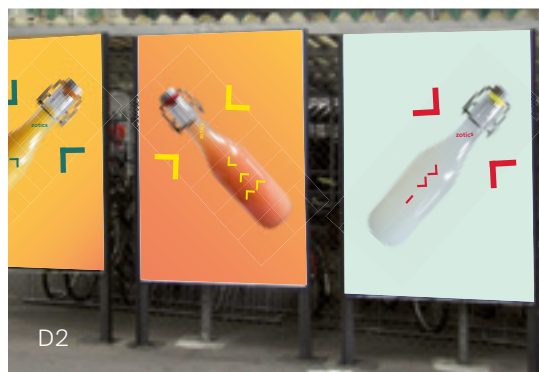
- B1 Niassa Furniture, branding and communication program, Laia Ortiz Sansano
- B2 Niassa Furniture, printed material, Laia Ortiz Sansano
- C MossamCoop, branding and interior design for a local supermarket, Tanja Schaub



B2



C



Laboratorium Mozambique, 2012
Zurich University of the Arts

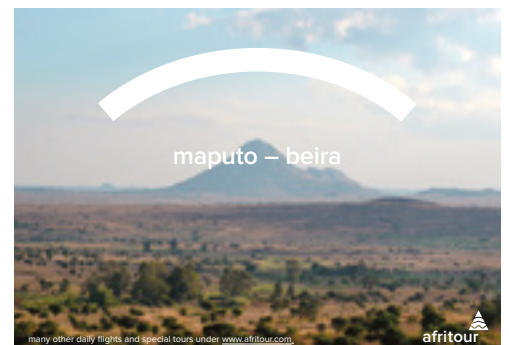
- D1-D3 Zotics, branding and design program for natural juices, Selina Theiler
- E Matolo Travel, branding program for a sustainable tour operator, Nico Bucci



F1

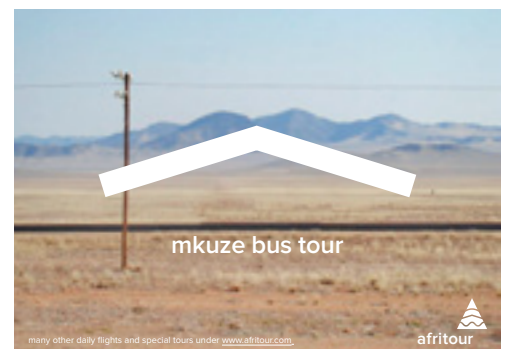


F2



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Laboratorium Mozambique, 2012
Zurich University of the Arts

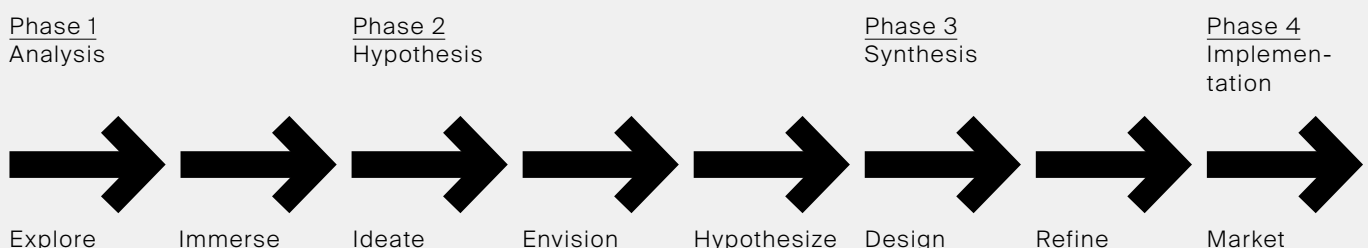
- F1-F2 Geranio, branding for natural medicine, Romy Strasser
- G Afritour, branding and communication for a transportation company, Lukas Ackermann

oration of documentation and the preparation of the presentation. The individual project phases depend on the nature of the project, and vary in scope and timeframe. Different skills are in demand due to different types of expertise and competences.

The analysis

Every project starts with an analysis phase. In this phase, all the details of the project are determined. A serious analysis must question the existing briefing, and if needed specify, change or correct the tasks. Maximum openness is required, and the designers should take nothing for granted. Michael Bierut, a designer at Pentagram, says in an interview with the design magazine Design Boom: “The biggest trap is to believe the brief you’re given is the whole story. It never is, and I repeat, never the whole story.

The process for generating innovation



Asking

Come up with the ideas that will challenge the status quo by asking the right questions.

Prototyping

Make the ideas more real – at any stage in the process – so that they can be experienced, evaluated improved or re-considered.

Filtering

Challenge assumptions and conclusions to draw out the breakthrough from the banal.

Moreover, the part that no one has thought to tell you up front is often the most important thing you need to know. Don't worry, it will come out eventually, usually when your first idea is being rejected. It's important to keep an open mind when you're presenting design work. Don't assume you know it all, just shut up and listen."³ The analysis is therefore the most important part of the creative process. At this stage, the problem is investigated more accurately, meaning that the creative development will become clearer. The conceptual approaches as well as a number of criteria will be elaborated and are binding for the developments in the next phase.

3
Michael Bierut,
Pentagram,
in an interview with
the Design Magazine
Design Boom,
August 2013

The hypothesis

In the second phase, a number of different hypotheses will be developed with the aim of exploring different creative alternative solutions or scenarios. Basically, it is proven that developing various scenarios at this stage of the project as well as a critical comparison lead to innovative solutions. The creative presentation of different variations

Discussion and critique session during the design process of the Mozambique projects.



and ways of interpreting a task enables constructive debate and discussion to take place around decision-making. It is recommended to assign precise topics to the different scenarios (there should be three to maximum five scenarios) and to visualize them as comprehensive overviews. Topics might include: dynamic vs. static, conservative vs. progressive, or individual vs. collective. It is important to compare the presented scenarios and broadly cover the most important media. The discussion is simplified and the advantages and disadvantages of a particular solution can be better assessed.

The synthesis

The third phase focuses on detail design. The basic elements are clearly defined by the decision taken at the end of the second phase. What is now important is the further development and design of all relevant media expressions. Where phase two focused on the breadth of exploration, this phase requires depth. Technical and financial factors are also taken into account. Similarly, the feasibility of specific solutions must be verified by means of additional investigations or tests. At the end of this phase, a presentation will be the output, which covers all aspects of the recommended solution including a comprehensive argumentation.⁴

4

The description of the design process is a modified extract from the authors book: Design as Investment - Design and Communication as a Management tool; Peter Vetter and Katharina Leuenberger; edited by Spielbein Publishers, Wiesbaden (Germany); 2016

The developments

The relevance and the characteristics of the projects (e.g. exotic countries, uncommon situations and questions, innovation etc.) generated by the students a great motivation and engagement. The specific requirements of the situation of the various business cases generated unusual approaches and also different conceptual as well as esthetic propositions. To summarize the experience: It was one of the most successful projects we have undertaken.

This outcome ensured me to organize other projects in this direction. In 2013 we organized the Indian project together with the Abhati Foundation (a Swiss-Indian Foundation in-



Projects for India, 2013
Zurich University of the Arts

- H Mulya, branding for a micro credit organization, Philip Bühler
- I Sara, branding for natural essences, Kerstin Barth
- J Svachchata, branding for a hygienic program, Sara Hardegger



Projects for Madagascar, 2015
Zurich University of the Arts

- K vao vao, branding for natural cosmetics, David Jäggi
- L Vehivay Institota, branding for a literacy school for women, Paula Rigendinger
- M Asa Tanana, branding for handcrafted products, Anna Z'Brun





N1



N2

Projects for Marrakech, 2015
Zurich University of the Arts,
Ecole Supérieure des Arts Visuels de Marrakech, Berlin
University of the Arts and
Köln International Design School KISD

N1-N3 The project was concentrated on the mapping of potential design and communication projects in the city of Marrakech. These representations are showing concepts to gain awareness on empty and forgotten spaces in the city.
Designers, see page 47



N3



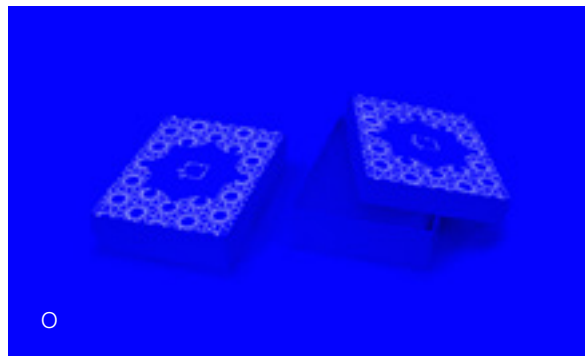
N4

Projects for Marrakech, 2015
Zurich University of the Arts,
Ecole Supérieure des Arts Visuels de Marrakech,
Berlin University of the Arts and
Köln International Design School KISD

N4-P Various examples from the developed projects suggesting aspects such as sound, taste, colors or proposing communicative actions to the city. Designers, see page 47



N5



O



P

volved in hygienic and women empowerment projects in India)⁵. The year after we repeated the project with cases in Madagascar and finally in 2015 we were able to bring students from Zurich, Cologne and Berlin together with local students from Marrakech, Morocco for Projects for Marrakech. The project was concentrated on the mapping of potential project ideas for the urban area of Marrakech.

5

Abhati is an ethically minded skincare brand, deeply influenced by its Indian heritage. www.abhatisuisse.com

New dimensions in Macedonia

In 2016 the project evolved. In the context of a research program of the Zurich University of the Arts, Design with social relevance in collaboration with the Swiss development agency swisscontact and the financing of Mercator Foundation, we organized a three-week stay in Skopje, the capital of Macedonia, one of the poorest Balkan countries. After a one-week preparation via Skype contacts for the organization of the project 16 students from the study course Style & Design from Zurich University of the Arts traveled to Macedonia and worked with 16 Indus-

The four "Projects for Macedonia" were publicly exposed and presented in the ancient caravanserai Suli-An in Skopje (Macedonia).



trial Design students from the Ss. Cyril and Methodius University of Skopje together with 8 students from the Economic Faculty of the same university. We formed four mixed teams and in this project the business cases were given by our partner swisscontact. For the first time we were able to work on real cases in the country, together with local students and lecturers and we were confronted with the real, difficult, economic, and political situation of Macedonia.

New interpretation of Macedonian tradition

The research in the Debar area (mountain region in western Macedonia) has led to the conclusion, that a comprehensive documentation of traditional handcraft could be the bases to build up the project. A visit at the National Museum of Macedonia gave input for a catalogue of traditional handcraft including patterns, colors, materials and techniques mainly in the field of textiles. With the aim of motivating people to express their own creativity and the interest for the re-interpretation of traditional textile products, a concept for a workshop and meeting point has been developed. In the workshop people can experience printing and weaving as well as exchange ideas and buy material or literature about Macedonian handcraft. Two main DIY-products will be offered: a kit with a weaving frame and a box with stamps for printing traditional patterns.

A brand for natural Macedonian food

Organic and bio food is considered to be luxury in Macedonia. A number of interviews with consumers as well as with retailers, in this sector, indicated the need of an information program about natural, healthy food to educate conscious consumers about the benefits of natural food. Based on this background the concept for a prototypical product line for natural food has been defined. Herbs grown in the Macedonian mountains are the basis for the products. The cultivation of natural herbs could be an additional income for small farmers and at the same time a

product with potential for export. The product line for teas is a prototypical sample for natural cultivation, fair-trade, Macedonian natural resources and of economic relevance. The new brand and its educational promotion of the tea products will, in the future, lead to the development of other similar product offers.

Concepts for the Mavrovo area

The area of Mavrovo National Park (mountain region in western Macedonia) is the most spectacular park in Macedonia when it comes to biodiversity. It is a home to various, some endemic and endangered, species. To promote the park and develop the infrastructure is the aim of this project. The development of the infrastructure should also lead to a better management and maintenance of the park. The economic dependence from the forestry (logging) should be optimized with typical products of the area. The interchange with the communities around the park as well as with the private ski resort owners should be optimized and synergies further developed. A comprehensive national education campaign about waste prevention (which is not an isolated phenomenon of the park) has been designed as a promotion activity for the park. In addition a branding, signage and information design system has been developed.

Urban center for creativity and sustainability

Worm composting involves the breakdown of organic waste via the joint action of worms and microorganism into natural fertilizer. The procedure of composting is a fundamental element in producing natural gardening and food production. In order to introduce this awareness in Macedonia, the idea of a creative place for composting and urban gardening has been developed. The goal is to sensitize people and give them educational information about the process and also about how to grow vegetables in the city. At this open space parties or concerts can be organized, it is an attractive place for enjoyment. At the

same time people getting attracted by using a worm box at home. The creation and distribution of worm boxes is the commercial part of the offer of the association and contributes to its financing.

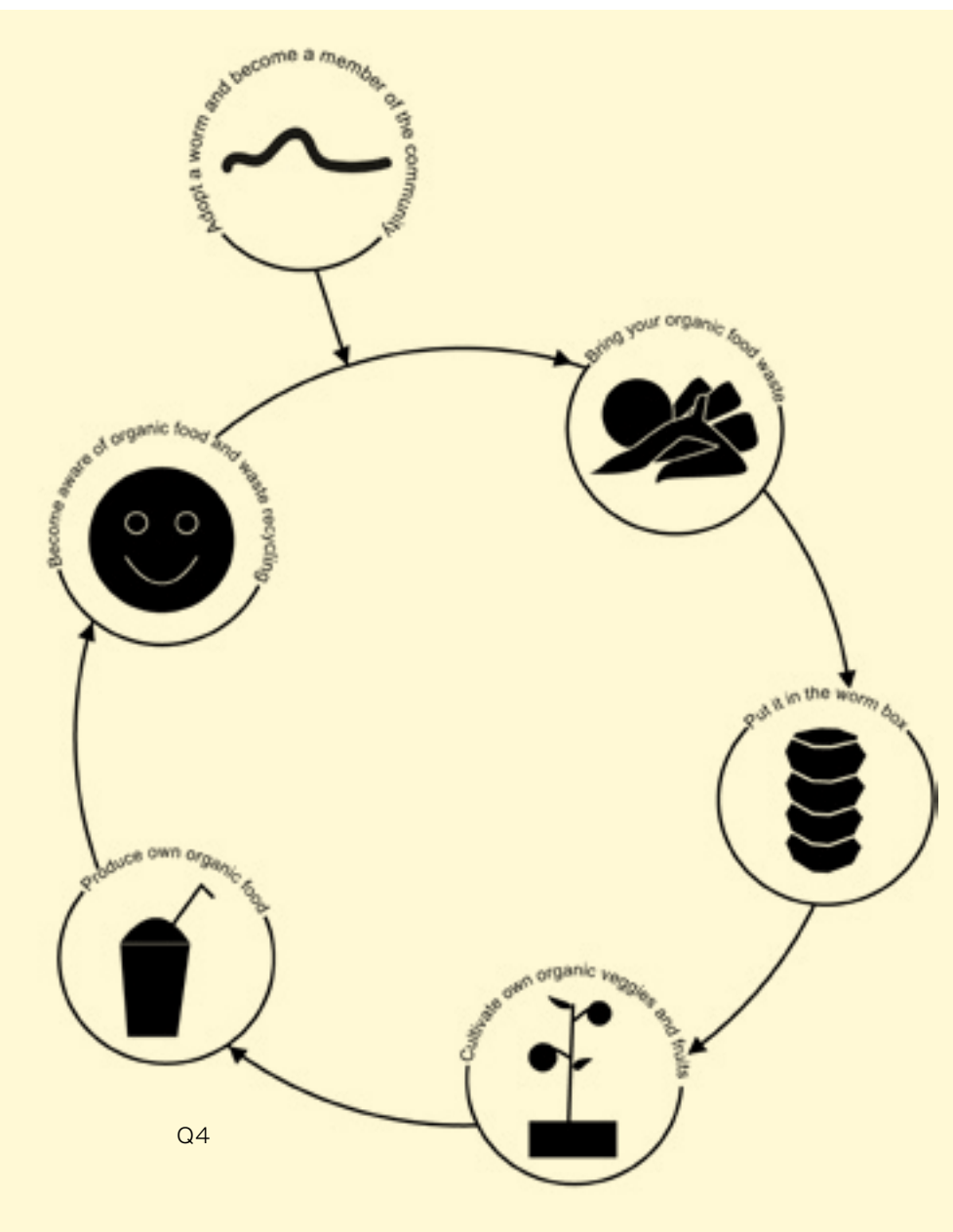
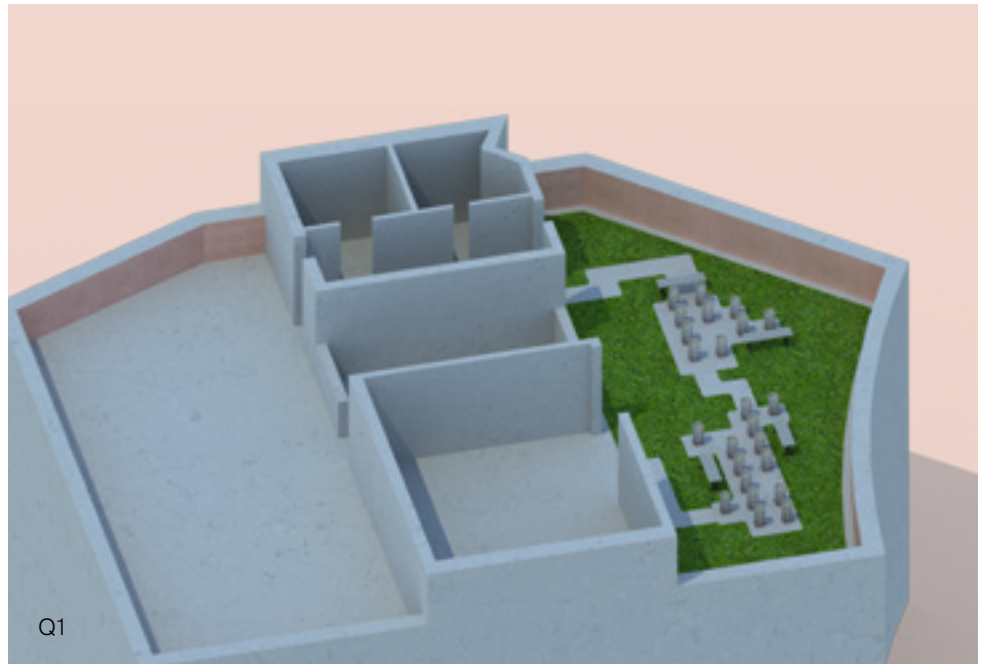
An outlook

The experience, especially the two projects in Morocco and Macedonia proved the importance, not only for design and economy, but of young people from different countries with different cultures and languages, to work together and to learn from each other. Another outcome, supported by the results from all five projects is the energy and the creative force such projects generate thanks to the relevance of the problems and the willingness of young people to contribute with their ideas to the solution of the many pending problems in the world. In one of the discussions in Macedonia we were asking ourselves if our contribution as small it might be constitutes a constructive approach, and all participants agreed that many little propositions will during time generate something bigger and we were part of this process. Or, to say it with Michael Bierut's words, "... and once in a while change the world!"⁶

⁶
Michel Bierut: How to use graphic design...; Thames & Hudson, London (UK); 2015

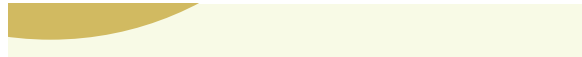
As a summary, out of the experience from the five projects, I think we could develop a broader project aimed to the development of creative Industries⁷ in developing countries. Such a program should foresee a collaboration with local Universities and involve students, assistants, and junior lecturers from Europe together with local faculty and students with the goal i) to develop real projects as described and ii) offer train the trainer programs, and iii) prepare a new generation of lecturers conscious of the didactic and economic value of such initiatives. The main idea of "learning from each other" should lead to better understanding of different point of views, cultures, and problems and ultimately create an exchange platform and finally effective partnerships and collaborative networks. Projects like these should represent an innovative initiative for progressive design schools, and universities.

⁶
See also: UNESCO: Creative Industry; www.unesco.org



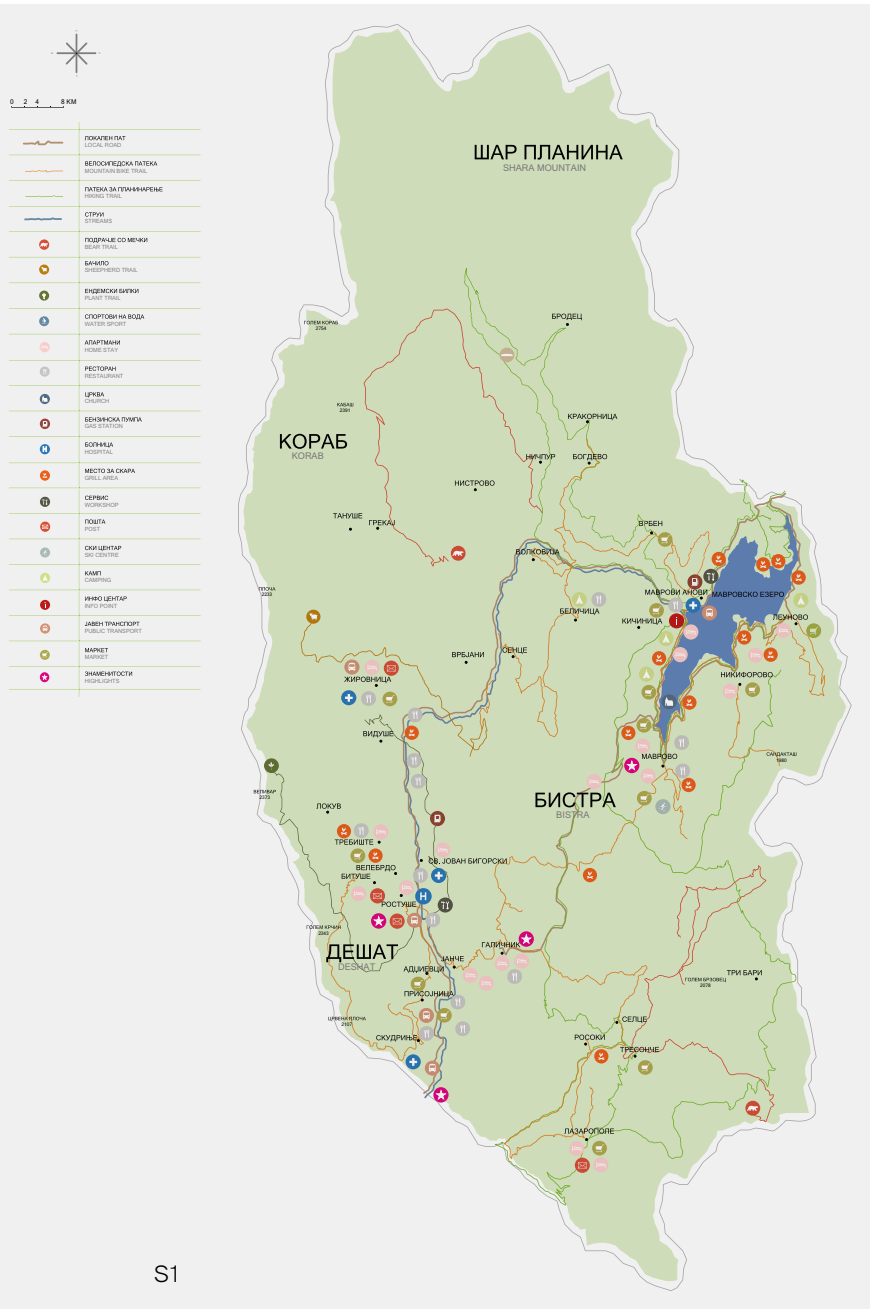
Projects for Macedonia, 2016
 Zurich University of the Arts and
 Ss. Cyril and Methodius University, Skopje

Q1-Q4 Concept and design development
 for a campaign for the dissemination
 and awareness of urban gardening
 and worm composting in the city of
 Skopje.
 Designers, see page 47/48



Projects for Macedonia, 2016
 Zurich University of the Arts and
 Ss. Cyril and Methodius University, Skopje

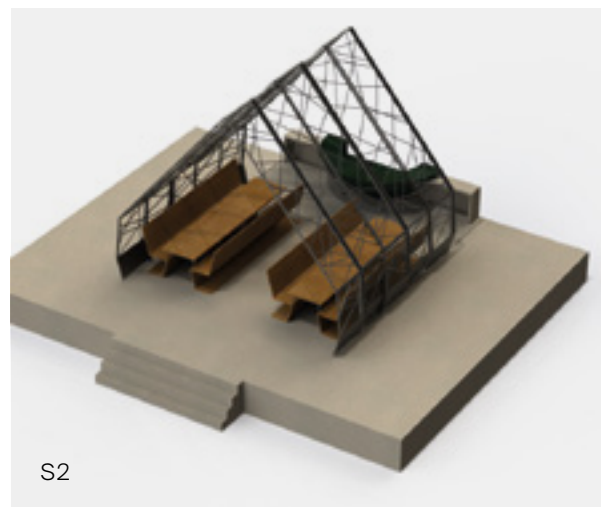
R1-R4 New interpretation of Macedonian craftsmanship was the theme of this project. In a DIY-workshop corresponding training, products, and equipment are offered and also distributed through the Internet.
 Designers, see page 47/48



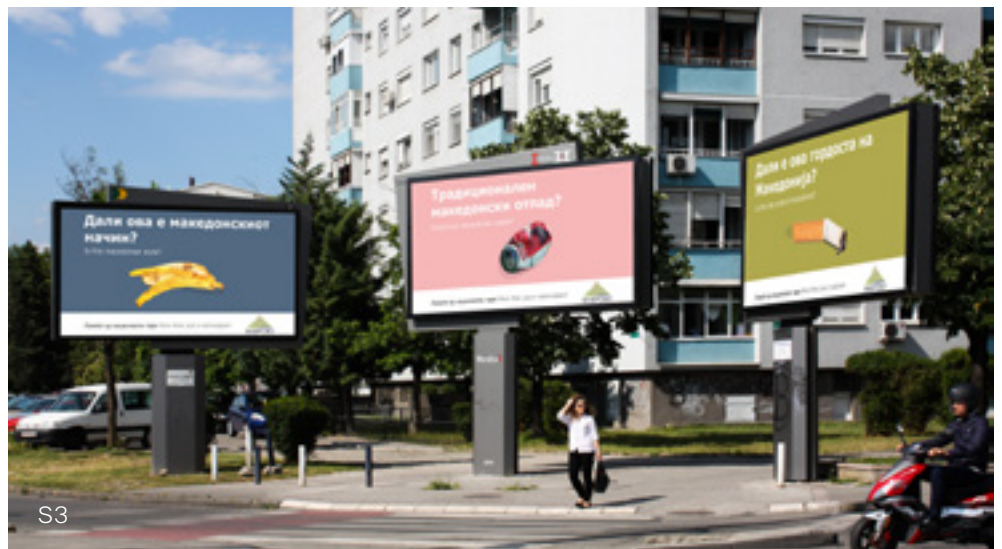
S1

Projects for Macedonia, 2016
 Zurich University of the Arts and
 Ss. Cyril and Methodius University, Skopje

S1-S3 For the Mavrovo National Park various concepts have been developed to optimize the offer, the communication including a national waste campaign, and the infrastructure. Designers, see page 47/48



S2



S3

Projects for Macedonia, 2016
Zurich University of the Arts and
Ss. Cyril and Methodius University, Skopje

T1-T4 In order to sensitize for natural and organic food, a series of prototypical products have been developed to proof the requirements of ecology, fair trade, health and sustainability. Designers, see page 47/48



● 2012

Laboratorium Mozambique: 26 Projects for Mozambique

Lecturer: Peter Vetter

Assistant: Martin Waldner

Students:

Zurich University of the Arts; Visual Communication (BA):
Selina Theiler, Daniel Jerosch, Anina Amacker,
Lea Fischlin, Jamie Edward, Nico Bucci, Sabrina Kugler,
Lukas Ackermann, Tingshan Cavelti, Andreas Spörri,
Tanja Schaub, Sibylle Frutiger, Julia Schäfer, Ursina Meyer,
Jalscha Römer, Dario Mutter, Laia Ortiz Sansano,
Boris Stoll, Romy Strasser, Ronja Scheidel, Ramon Aemmer,
Christa Akert, Monika Nef, Anita Kolar, Mia Braunwalder,
Aurelia Zihlmann

● 2013

Projects for India

Lecturer: Peter Vetter

Assistant: Denise Bertschi

Students:

Zurich University of the Arts; Visual Communication (BA):
Sara Hardegger, Alessio Aliprandi, Jil Bagues,
Kerstin Barth, Laura Bonsignore-Slodownik, Ruben Brändli,
Philip Bühler, Sofia Ciriello, Jeanne Decasper,
Julia Felber, Christoph Friedli, Malin Gewinner, Maria del
Mar Ginot Blanco, Dennis-Kyōsuke Ginsing, Salome
Grand, Janina Hess, Johannes Inauen, Niklaus Knecht,
Rahel Preisig, Lorena Stohner, Allaina Venema

● 2015

Projects for Madagascar

Lecturer: Peter Vetter

Assistant: Henriette-Friederike Herm

Students:

Zurich University of the Arts; Style and Design (BA):
Mirjam Maag, Céline Géraldine Lütolf, Paula Rigendinger,
Alexander de Macedo, Anna Z'Brun, Maurice Müller,
Anna Elena Marchini Camia, Sarah Schott, Antje Kropf,

Corinne Hepting, Pia Fischer, David Jäggi, Elena Frischknecht, Hanna Bükler, Anna-Lena Winterberger, Stefanie Aberer, Mona Altheimer, Larissa Holaschke, Naomi Ena Egli

● 2015

Projects for Marrakech – learning from each other

Lecturers: Peter Vetter, Vincent Melilli, Florence Robert

Assistants: Bernd Grether, Jimmy Elias,

Katharina Leuenberger

Students:

Ecole Supérieure des Arts Visuels de Marrakech; Film and Graphic Design (BA/MA): Ghita Ait Bensaleh, Issam Battoum, Joussef Bonzidi, Fatine Ariba, Ilias El Mezouari, Youssef Ait Ayad, Nathalie Eock, Omar Janati Idrissi, Abderahman Benhatoum, Hamza Essalouh, Maha Moudine, Ahmed Messoudi, Abderahman Benhatoum, Hamza Essalouh, Maha Moudine, Ahmed Messoudi, Ali Benhayoune, Hasna Bella, Salima El Assaly, Qualid Ayoub, Aymen El Hankouri, Chayma Ghenam, Ikbal Barez, Souad Mahmoudi, Hiba Chaari

Berlin University of the Arts; Visual Communication (MA); Simon Steinberger, Simon Schindele, Lina-Trixi Feller, Sam Young Kim

Köln International School of Design, KISD; Identity and Design (MA): Max Hoffmann, Alexa Wernery, Mario Frank

Zurich University of the Arts; Design (MA):

Heidrum Föhn, Joana Kelén, Lena Grossmüller, Nora Lehmann, Rebekka Gerber, Angela Schmidt

● 2016

Projects for Macedonia – learning from each other

Lecturer: Peter Vetter, Sofija Siderenko, Tatjana Kandikjan

Assistants: Christian Imhof, Katharina Leuenberger, Slave Ristomanov

Students:

Ss. Cyril and Methodius University, Skopje; Industrial Design and Economy (BA and MA):

Petar Avramoski, Milosh Sokolikj, Marija Mitrovska, Martin Jankoski, Simona Mihajloska, Filip Avramov, Natalija Cebova, Martina Miladinoska, Simona Anchevska, Ognen Manevski, Elena Radeska, Davor Velinov, Ana Zdravkova, Andrej Gjorgjievski, Petar Popovski, Boris Djartov, Bojan Boshevski, Jovan Molkoski, Roberta Kamchevska, Slavco Nikolovski, Simona Tasevska, Andrej Pavlov, Christijan Vasilev, Ivona Negreva, Asja Mucha, Angela Loboska, Anastasija Cikarska, Simona Peovska, Nenad Simonovski, Aleksandra Aleksovska, Ema Velkovska, Trajanka Mickovska

Zurich University of the Arts; Style and Design (BA):

Sabrina Deuss, Fabienne Steiner, Jacqueline Brantschen, Jennifer Krass, Jill Böhringer, Adélaide Schläpfer, Cheryl Graf, Nicole Heim, Vania Burri, Corinne Jolliet, Mariella Ingrassia, Meret Mache, Rebecca Breitenstein, Manuel Fischer, Lea Hofer, Manuela Zellweger, Céline-Niara Sakho

Peter Vetter



Peter Vetter is designer, partner and creative director of Coande, specialized in the field of strategic consulting. He gained his extensive experience while working internationally in Italy, Germany, the USA, and Japan. In Italy, he worked independently with Tomás Maldonado and later as a partner of BBV (Baur, Baviera, Vetter). From 1984 to 1995 he was partner and creative director of the Corporate Identity Agency Zintzmeyer & Lux AG in Zurich and after that Senior Vice-President of Vignelli Associates in New York. He is a senior lecturer and researcher at Zurich University of the Arts and teaches identity, brand and communication as well as economics, design and innovation. Peter Vetter manages international projects such as “Design for all“ at Zurich University of the Arts and in recent years lectured and led workshops in Mozambique, India, Morocco, China and Macedonia, as well as in Germany, Italy and the USA. He is a member of various national and international design juries, was president of the SGV (Swiss Graphic Design Association) for several years and is president of netzhdk, the alumni association and the advisory board of the Zurich University of Arts. Coande was founded in 1998 by Peter Vetter and Katharina Leuenberger and is a consultancy studio for identity and brand development. For many years, this studio has realized successful projects for demanding international clients.



A

3 CONVERSATION

Hansuli

Matter,

Peter

Vetter,

Gerhard M.

Buurman

:

1

CONVERSATION

Hansuli Matter, Peter Vetter, Gerhard M. Buurman :

Today we experience oscillating differences among civilizations and cultures. Are these differences the product of a global diversity and exchange? Hansuli Matter, Peter Vetter und Gerhard M. Buurman discuss some related issues from a design point of view.

First of all, I'd like to welcome you to this discussion. Over the next 60 minutes we'll be focusing on the theme "Design for All". First, I'd like us to define the concept of "Design for All" a little more precisely, so that we can then identify the possible – and, in fact, anticipated – differences in the approach to this concept among the different cultures you have been studying and engaging with over the past 10 years.

I see our work within topic areas such as social relevance, technical innovation and economic context in terms of content, and ultimately I recognize here that this work functions as identity development: how we become recognizable or legible to the public. We are thereby ultimately describing an attitude or a narrative that radiates both inwards and outwards and says something about our concept of design.

Within the concept of "Design for All" there is a whole series of descriptions and allocations, such as access, accessibility (design for disabilities), functional design, universal design, inclusive design, social design, co-design, participative design, and many more. In this sense, the concept is very unwieldy; it actually describes all the attributes we would expect to be included in this concept anyway.

Perhaps this makes the conceptual instrument more comprehensive or, in fact, more precise. Each of these concepts includes very specialized aspects of design. However, the further the conceptual differentiation goes, the less these individual concepts ultimately mean. In principle, though, design has had – since its beginnings – a very clear idea of its own field of activity and own responsibility. Design's historical promise to people in the period of



industrialization was to supply them with good-quality products that were worth the money. Today, under the influence of globalization and digitalization, the promises are different. Under these new conditions, the concepts serve to renegotiate challenges and progress. What is changing is the culture, the technologies, and the argumentational strategies of the protagonists.



It can also be understood as a kind of new label – one that design is missing out on here. In order to define our concept more precisely, I'd actually like to introduce another aspect. Is it not the case that, particularly in the Middle East and North Africa, these themes serve to promote and develop the creative industry? In many countries within this region, innovations are lacking and there is no focus on progress, yet this would greatly contribute to the further political and social development of these countries and regions. These no doubt contemporary concepts therefore also have a part to play in creating the contemporary conditions for a new form of industrialization. I recognize very clearly here the aim of generating – via design (for all) – an economic return that will then be of benefit to these countries themselves. Our work in these countries – our collaborations with universities as well as local economic actors – is therefore appropriate and worthwhile. As a matter of fact, my own work in the countries in the Middle East and North Africa does not really contribute to the further development of their culture. Its impact is much more in terms of making people in these countries aware of their own cultural achievements, which is only possible via the foreign perspective. In my work in these local communities I do not talk so much about

my work in Switzerland; instead, I talk about their achievements and help them to recognize the value of their own culture.

In India and China, where I have had many experiences, people have a very distinct awareness of their own cultural achievements – it is much stronger than we in Switzerland generally believe. In many cases, the attempt to develop these highly esteemed traditional skills further using new technologies such as additive production methods (3D printing) fails precisely because of this traditional rootedness. This means that working together is a huge challenge, and it therefore becomes the basis for both students' and teachers' first intercultural experiences.

So, is design a new kind of industrial politics?

No, I don't think so. Design does not change the world, either. But design has a role to play in the developments that are – today – re-forming and forging different approaches and strategies. I know of initiatives in Mozambique that are essentially producing excellent ideas and great products. However, they are wholly lacking in any knowledge of how to deal with a “rough diamond” and how, ultimately, to be successful in the market. Design is essential here. In this case, for example, you would buy design in Europe. These examples demonstrate the significance of a design and communication culture that is correctly understood. The aim of my work in Mozambique was to create this kind of infrastructure for training designers. Unfortunately, the project has not yet been realized. There are no educational opportunities for product designers anywhere in the Arab world, and there is barely any manufacturing industry. I see this as a kind of

vicious circle that is, of course, impeding the economic development of these countries.

Neither is there anything in place to remedy this situation. We may have very controversial discussions about China and the concept of politics that prevails there. It is clear, however, that the authorities there recognize the economic potential of design and deliberately promote it. They invest in new fields of work and professions long before the markets for these have emerged.

At this point, we should come back to our own culture and remind ourselves that certain developments such as IKEA and DIY or “Hartz IV” furniture (by Van Bo Le-Mentzel) show that in our country, too, we are flirting with poverty and a new austerity. And in the most serious areas of economic activity we are debating the end of growth and post-materialist strategies. So, whilst we are reaching what seems to be a point of saturation, at the same time we are seeing the emergence of strategies for exporting design and concepts for growth to the rest of the world.

Technologies and methods can be used for all sorts of purposes. I also don't therefore intrinsically believe that design means we are able to produce a kind of equity.



I don't see it as a new colonialism. All my projects come under the heading “Learning from Each Other”. As a matter of fact, in our situation we can also profit from these collaborations. We are not exporting design; we are sharing ideas with the world. This is what also makes these experiments so attractive to students. My students welcome any project in a distant country. They are motivated by the relevance of the questions posed and the location. If, on the other hand, I want to find a designer for a new brand

for a supplier in this country, many turn this down.

I don't think you can export creativity – and I don't think you can export design thinking either. But what makes the exchange so exciting is working and sharing ideas with our partners in their local communities. Getting to know other ways of thinking and drawing conclusions. If we do not seek this open exchange, then we get nothing at all from such engagements. Incidentally, sometimes the students are resistant to the design tasks they are set in class. There is no such thing as the one all-embracing problem-statement. The quality and challenge of a design project is rooted in the contexts, the cultures and their values. This is what gets people excited and eventually produces a design task.

It sounds very much like the students are looking for projects that make sense from their perspective and promise a positive impact. And, on the other hand, it is just as understandable that we are less creative within the defined limits of our development cultures. It's actually also about discovering open search spaces or scope for development.

In my experience, people conduct this search in different ways. In our country, the peculiarities of our own, familiar language and its logic play an important role; we are very much guided by the terms and their inherent meanings. In Asia, for example, people's thinking is much more strongly relational. The kind of connections that exist between humans and things play a major role. The question of what "Design for All" might mean is therefore often not a purely academic one, either. Instead, people are interested in the kind of new (social) relations that become possible here, the new

contexts that can be identified, and the social and economic impact of these discussions. There was a very steep learning curve on the projects in China because we did not understand our counterparts at the beginning. There was a convergence here of very different kinds of logic, but also of language games. From my point of view, hindrances such as these are unavoidable at the beginning of any cooperation, but they are very productive.

The fact that we don't always get very far with western "thinking" and the building blocks of Aristotelian logic is very interesting. Our whole disciplinary understanding is actually based on verbal reasoning that is reflected in linguistic formulations and models. But we probably have to acknowledge that if we want productive and fair cooperation between cultures, all participants probably have to be open to the respective other ways of thinking and acting. It's also interesting that in your experience, thinking in terms of positions or substances can be combined with thinking in relations. This is how we identify those assemblages and relations we say are fundamental and essential in understanding our networked world (Bruno Latour).



Yes, that's definitely true. I would even go so far as to say that from my perspective the design projects were always a kind of side-effect. In my view, the most important thing was - and is - the cooperation between young people who come together from the most diverse realms of experience and work together on new ideas. When these young people exchange ideas and work out how to overcome the associated difficulties in language and expression, this very often

produces something new. For me, all these shared experiences are the most important thing, and the brilliant design projects are a welcome side-effect. It is also vital that we and our students have the opportunity to experience the unfamiliar so that we can better understand our own situation. So, we are sending our students into the world so that they can learn something about their home country.

I'd like to shift the focus for a moment, if I may. In the Declaration of Stockholm (EIDD Design for All Europe is a unique international platform for different organizations with a common goal: a more inclusive Europe for everyone) it says: "Good design enables, bad design disables". Doesn't this also raise hopes of a completely developed world? Is this rigid, excessive demand not as strange as it is false? What I'm getting at is: is it not precisely in the nature of design to express difference? Wouldn't it therefore be necessary to acknowledge that this demand for inclusion only makes sense in the context of existing differences? Isn't it also the case that the demand for inclusion necessarily assumes and requires exclusion (and/or exclusivity)? Is it not this "art of difference" that best describes the conditions of design? And is it not the case that we finance all these efforts towards rapprochement, exchange and cooperation through the means we possess because we have a command of this art, and because, through our work and what we produce, we give certain people the means to differentiate themselves from their environment, to set themselves apart?



I think even the concept of "good design" is problematic. This assertion is meaningless because there can be no pure sense of

what is “good”. Quality is always measured by the circumstances and is not an absolute measurement. Ultimately, this assertion is colonialist. Who, after all, defines what is good and what is bad? Design, as a process of bringing together ideas, produces the effect; the question of aesthetic ranking has, in my view, no part to play, because it is difficult to answer and therefore irrelevant. This would bring us too close to those instructive traditions established so enduringly by, for example, the German “Werkbund” and subsequent institutions of so-called “good design”.

Yes, in this sense it’s not exclusively about the impressive (or captivating) design of things anymore; nowadays, we tend to place more value on the quality of the cooperation. This process-related aesthetic then also leads to a new or expanded understanding of quality.

And nonetheless, we must also be able to stand by our (if you like, western) point of view.

Yes, in this respect, anything that makes a significant difference (in terms of quality of life, for example) is, in the first instance, “good design” – even luxury products. This is also true if the product does not have an ecological character but instead promotes welfare.

Yes, but it’s also cynical not to acknowledge the potential negative effects of a global economy based on the division of labour. We used to just accept these mechanisms. Nowadays, we have to take an active approach to these because we actually know how things work.

Yes, the effects are actually quite complicated, and we don’t immediately recognize the positive and/or negative effects of the things. The things actually

represent only one aspect of the conditions. They are no longer the only key to understanding – and they probably never were.

Exactly, and you also have to recognize that in China and India today there is a great demand for luxury goods. In this respect we can see that all the antithetical phenomena of “developed and underdeveloped”, of “rich and poor” or “educated and uneducated” can appear anywhere at any time.

When we walk through Vienna today, enjoying the grand layout and its economic advantages, then we should actually also be aware that the attractive aspects of our reality are predicated on extremely unattractive conditions. And sometimes we forget this. And in this respect we could actually also reject the values propagated by an equalized or equalizing aesthetic, because it negates any needs linked to desire and expenditure.

Yes, it’s a very Protestant world view. And it would be fundamentally wrong to banish the Catholic – so to speak –, the splendour and the glory, altogether.



Our understanding of what actually comes under the concept of design is much broader nowadays. It’s not actually about “Design for All” anymore. Instead, it’s about the tendency for everything to be design (Design is All). The boom in our concept of design is probably also linked to the fact that we ascribe value to things through this attribute of “design”. Examples of this are such neologisms as “social design” and the attempt to re-organize our understanding of the term and create new categories that allow us to capture and differentiate the many facets of the term. I also think, therefore, that the term *Gestaltung* is a much better description of the nature of the things we are talking about

Yes, and yet we must also see that in our world of processes and transactions this term does not encompass all the aspects we have just addressed.

Interestingly, it is very difficult to find a translation for the term. “Shape” probably does not evoke in us the ideas we associate with the concept of form and configuration.

Yes, that’s why the word “Gestalt” is actually used in English.

here. In this respect we might think about whether this term – which essentially alludes to an aesthetic, figurative quality – might bring us closer to the actual questions we are concerned with in our work.

Yes, we just can’t know what people really understand by this global concept. We can only speculate.

Cooperation, language, logic... We have discussed all of these aspects. But neither can we ever wholly overcome the difference and diversity of all these systems and mentalities. This of course also means that things remain difficult.

Not too long ago, I heard a lecture in Arabic. As I listened, I concentrated wholly on the language, which was so alien to me, and on its melody. It was beautiful, and as a matter of fact I also understood some of it this way.

I think this anecdote holds the key to a new concept of aesthetic thinking. Because it’s about taking the aesthetic, sensuous perception of our different realities more seriously, approaching even such apparently rational questions about processes and rules holistically, via our different modes of perception.

And in so doing, we are in fact also exchanging roles and attitudes. I personally often find myself appreciating foreign traditions and, certainly, making them the starting point for economic considerations. At the same time, I have to

Yes, but these observations also of course overlap with what we are seeing in development policy. Here too we must recognize and accept that emerging economies want to take many developmental steps we have regarded as problematic for a long time now. But we just have to accept that everyone has to learn from their own experiences with progress. At the same time, we can also see – particularly in the digital world – that many less developed regions of the world are missing out whole stages of development.



In this respect it would actually be a fascinating hypothesis to say that the emerging digitalization represents a new beginning for all the peoples of this world, and that it has destroyed many old prejudices and even advances.

accept that there are people who want to override these potent traditions I value so much, people who are striving for a kind of internationalism.

Yes, and I am interested in the discrepancies that this reveals. On the one hand, countries such as these have totally inadequate sanitary facilities, but on the other, they use the latest technology for transactions and economic exchange. I find these contradictions fascinating...

It's also interesting to note which businesses today are concentrating their research activities where. The so-called "old world" no longer has the edge at all here. Instead, we must acknowledge that the cards have fallen differently. I am aware of many former students who are now part of international networks where actors suddenly come into the foreground from regions of world that we simply have not registered on our mental map.

To conclude, I'd like to ask again where we might locate the core of

the issue. There are actually so many themes and developments (migration, justice, the digital world) within global economic and cultural cooperation.

Yes, and at the same time I'm starting to think, in the light of our discussion, that the cooperation and the systems we are developing together via language and images might adequately describe what we are concerned with here. Also because we have to recognize that under the new conditions there is actually no definite "in front" or "behind" anymore; what we actually have to deal with is a continuous approximation of viewpoints and interests. In this sense, the things – the objects, the "realities" – would become the bearers of this co-existential culture of continual approximation.

As designers, we also have the ability to think in images, and this produces another form of communication. This thinking and communicating in images expands our abilities; beyond the logic of language we actually have a nonlinguistic possibility of communicating with the other. I think this is also what design is about. Each of our projects only has a small impact, but ultimately I believe in the effectiveness of the many small endeavours.

I would like to point out how important it is that we also consider the institutions we work in. As an educational institution, we are an important part of this approximation, and in this we are changing the conditions, but we ourselves are being changed too. I am sometimes frustrated by the antiquated ideas within educational policy which are still focused on preparing people for industrialization. If you believe the figures, we will lose many job profiles and need new skills in the future. Yet we are really not ade-

quately prepared for this. And neither is it enough to reinterpret our world as one that is emerging as a cheerful, colourful creative economy. There are dark sides here, too, and we need to reflect on these.

Thank you for this discussion.



Hansuli Matter



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Head of Further Education, Member of the Executive
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● 2006–2014 Head of Bachelor Design program HGKZ /
Head of Studies Bachelor of Arts in Design,
Zurich University of the Arts ZHdK

● 2002–2006 Head of Scenographical Design and
Member of Executive Board of Department of Design

● Founder of ITZ of HGKZ und lecturer for media
technologies and architecture

● Architect and IT manager at Herzog & de Meuron
Architekten Basel

● Lecturer for CAAD at the Department of Architecture,
University of Applied Sciences and Arts Northwestern
Switzerland (FHBB) Muttenz, Assistent at Prof. G. Schmitt,
Computer Aided

● Architectural Design CAAD, 1989 Diploma Architecture
at ETH Zurich

● Architecture: Herzog & de Meuron Basel; Art Museum
Aarau, Competition, 1. Place; The virtual house, Internet
Study Virtual Architecture for ANY Magazine New York;
Museum of Modern Art New York, Competition, 2. Place;
TATE London; Laban Dance Center London

● Teaching: China WUXI SS04 – interdisciplinary project
with the University of Design in WUXI China; onedotzero –
Film festival for digital animation in cooperation with
Spountation Zurich; Lightmapping workshop Rheinau and
Lightmapping WS06/07 in cooperation with Monofaktor
Zurich and the research project Stadtillumination;
Euro08 SS07 interdisciplinary design project; Cumulus:
Designing a Conference – scenographic strategies for
a conference HS07, UNICEF



нольwood
— retroactive
exchange

Vojtěch Rada :

~~notywood~~
— retroactive
exchange

Vojtěch Rada



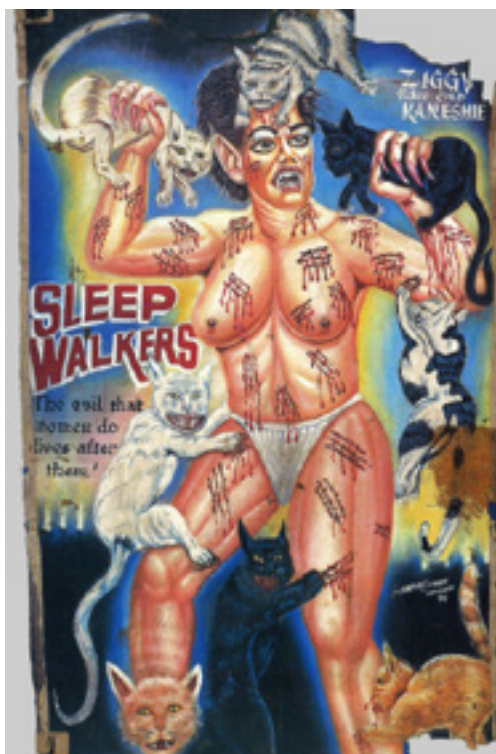
First of all, I would like to say, that this project was done mainly for my own artistic purpose and therefore reflects only my personal experience, which may be strongly affected by the nature of my work. It does not serve as a profound cultural-scientific study but, unlike in my art project, I will do my best to describe my struggles, difficulties and weird encounters, which I was facing through the process of creation.

Short description of my project

In the original project, I am translating my interaction with the Nigerian film industry, known as Nollywood, into a three-dimensional work, alongside with a performance of a sci-fi tale. This process was initially inspired by the hand-painted Nigerian movie posters from the 90s. I wanted to find a few people inside the industry, with which I would be able to collaborate and create a 3D movie, or at least a few movie effects, but only through the internet. This distance to the Nigerian film production led me to a utopian model of communication and various misunderstandings, affected by cultural differences, language barriers, physical distance, mediation through online communicating tools and so on.

In the end I produced one 3D animated video, once a sci-fi tale, which was together at the end of October exhibited in Husselschhof gallery in Frankfurt am Main, with the help of Katharina Baumecker and Felix Große-Lohmann. Alongside the exhibition we published a 32-page magazine, covering the communication between the people from the industry and me, together with a few illustrations and visualizations.

Nigerian hand-painted poster of the American movie "Sleep Walkers", author unknown.



Nigerian hand-painted poster of the American movie "The Texas Chainsaw Massacre", author unknown.





Nigerian hand-painted poster of the American movie "Freddy vs. Jason", author unknown.

Beginning

First of all, I just saw a few images on the internet, few posters and I was amazed by certain naivety and roughness, which was depicted on these paintings. What I was looking on, were hand – painted movie posters of mainly Hollywood production, intended to invite people in Nigeria to see this movie.

At this time, Lagos, the capital of Nigeria, was one of the biggest electronic waste buyers. Old VHS players, hand cameras and computers from western countries were coming to Nigeria, together with mainstream Hollywood movies. But still with the lack of resources like digital printers, the hand painted approach was still presumably the easiest and cheapest option, how to spread the word about new screenings around. What I specifically

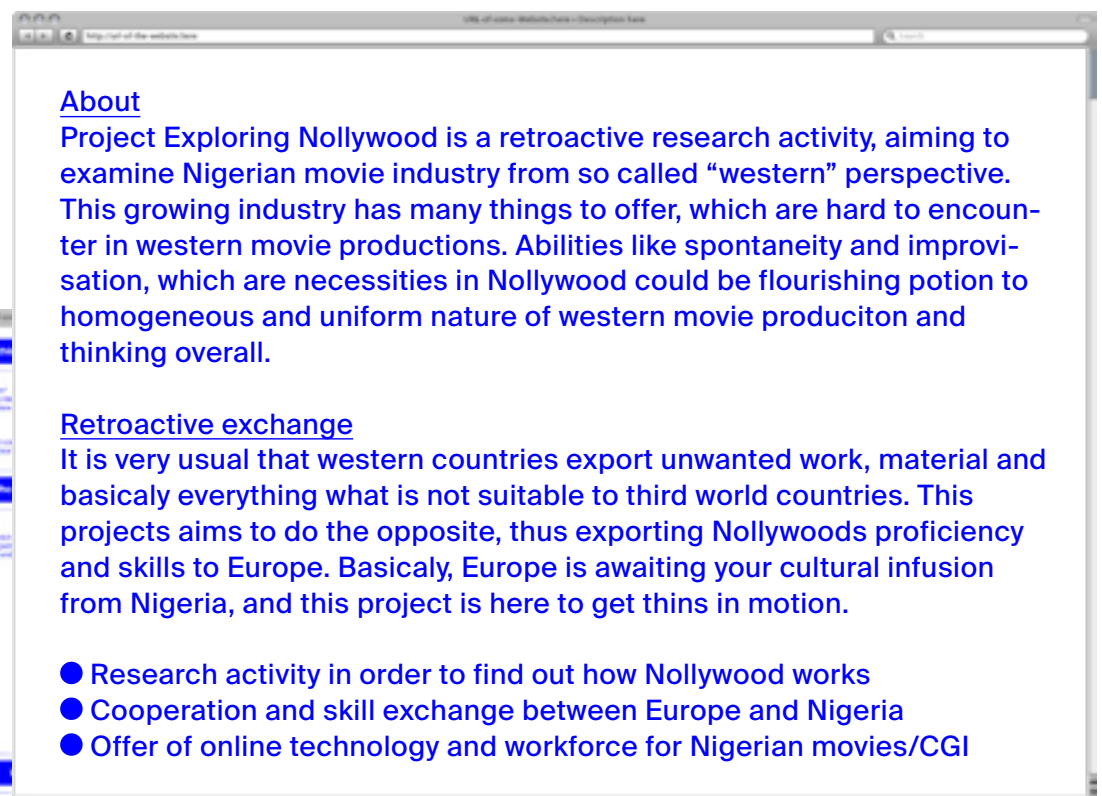
liked about these posters was the moment of appropriation, and sort of misunderstanding and misinterpretation of western culture.

And at this point, I said to myself, that maybe in contemporary Nollywood production there may be still place for this naivity, freedom and independence, and therefore I started to search for some contacts with an idea to develop a short movie, or at least to be the part of the production, to collaborate with locals on their ideas, stories and tales. I said to myself, that I should really stress the collaboration, so both sides are equal and we can learn from each other.

Old fashioned communication

First of all, I had to have something to offer. I had some experiences with movie post-production and 3D visualizations, so I made by showreel, website and send it to a few people I found on the internet. I brought up few rules and description, which I put on my website, together with my showreel and other information about me.

Screenshot from webpage
(www.vojtechrada.com/nollywood/about)



About
Project Exploring Nollywood is a retroactive research activity, aiming to examine Nigerian movie industry from so called “western” perspective. This growing industry has many things to offer, which are hard to encounter in western movie productions. Abilities like spontaneity and improvisation, which are necessities in Nollywood could be flourishing potion to homogeneous and uniform nature of western movie production and thinking overall.

Retroactive exchange
It is very usual that western countries export unwanted work, material and basicaly everything what is not suitable to third world countries. This projects aims to do the opposite, thus exporting Nollywoods proficiency and skills to Europe. Basicaly, Europe is awaiting your cultural infusion from Nigeria, and this project is here to get thins in motion.

- Research activity in order to find out how Nollywood works
- Cooperation and skill exchange between Europe and Nigeria
- Offer of online technology and workforce for Nigerian movies/CGI

First I tried to establish the contact only through email, which was really slow, although I managed to get someone to talk to me through skype and I got occasional reply via email. Everyone seemed to be interested, but not really to do something. So I decided to set up a facebook page, where things went much more wild.

Other project, which I did, to lure the potential collaborators, was a 3D modeling of existing african art, which is now currently spreaded around the worlds museums. With that, I wanted to on one hand show what I am capable of, and on the other hand to give to the producers already something, which they can use. I made a mask from Benin, which anyone can download from my website, and use for anything. According to my website counter, I have till now about 82 donwloads, but no one replied nor send me anything, documenting whether the mask was used for something. Since no one replied, I did not produce any other art.

3D rendering of Benin mask, downloadable on www.vojtechrada.com/nollywood/masks



Facebook

I am personally not a huge fan of facebook. I do not possess my own personal account, and I wanted to do so as well for this project, but in the end it seemed to be inevitable to sign up for one. So I did and suddenly things were much faster, I got very swiftly among the community, which is not that large and I established one of the most active contacts, with Sen-Debowskirov Brownmovich, a founder of foundation, trying to cover nigerian digital art. With his help and his contacts, I got to some people and I had suddenly so many answers to reply. We also got to a more detailed conversation about relationship between africa and western world. In the end, he offered me to be part of his ongoing project, so we could continue on what he has already developed with former colleagues.

Sen-Debowskirov Brownmovich

The other thing is... I also have a project...a short I have laid out, script and storyboard read...just waiting to start production.

Been holding it up for up to years now... trying to find a serious minded team who will be happy to work with me with no budget...at same time I am open to finding how to raise a budget so... its just not clear yet.

Vojtěch Rada

Yes, of course

Sen-Debowskirov Brownmovich

I got not team is the problem...

because of what I explained above...and I have no idea when and how this gets sorted for a team.

Vojtěch Rada

ok, so could you explain more what kind of project and people should be involved? What skills etc?

Sen-Debowskirov Brownmovich

Its 3d animated short... so the basic process and people... modelers,animators, matte painters, etc

Brb

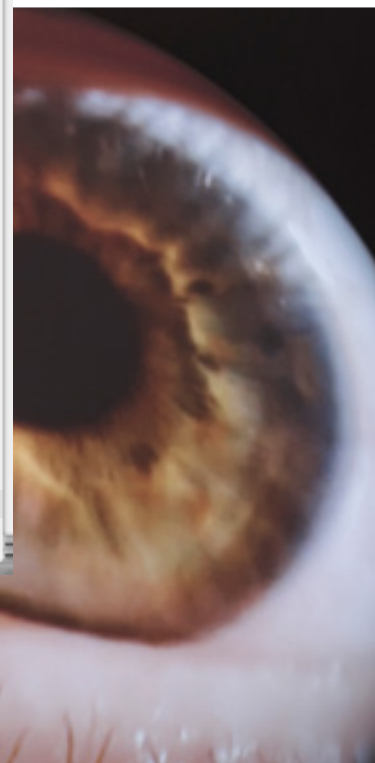
Vojtěch Rada

ok. I think I could do it for sure. We could have skype call or something... I would really get to know with your project. So let me know

Sen-Debowskirov Brownmovich

Sorry, had to go away (family) and will leave again

Discussion between Sen and me.



Sen-Debowskirov Brownmovich

Sorry...had to go away... (family) and will leave again. Quickly... The situation is that there is no structure in the industry and not very sure if we could say we have a proper industry yet... mostly individuals trying to do their thing and this has gone on for long that its not very easy to break the 'me alone' mindset

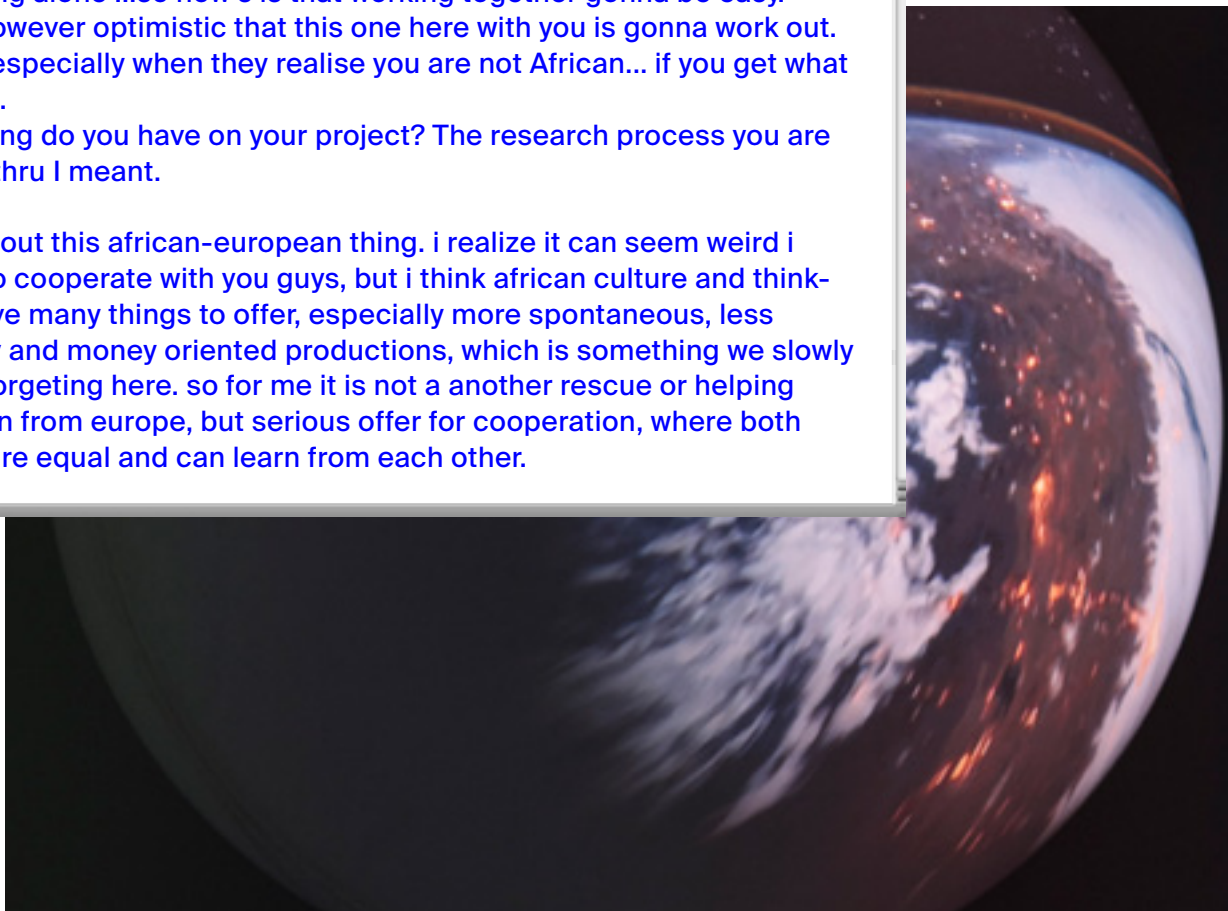
Sen-Debowskirov Brownmovich

I am hoping among other things to thru AWA Foundation be able to achieve some structure eventually... but first I realise I have to challenge the 'one man army' mindset and bring some working together up... people want to work together but they still see themselves are standing alone ...so how's is that working together gonna be easy. I am however optimistic that this one here with you is gonna work out. Sadly especially when they realise you are not African... if you get what I mean.

How long do you have on your project? The research process you are going thru I meant.

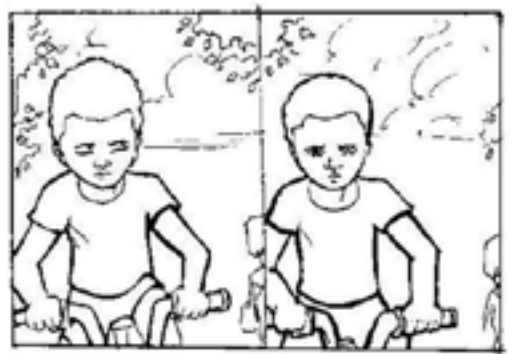
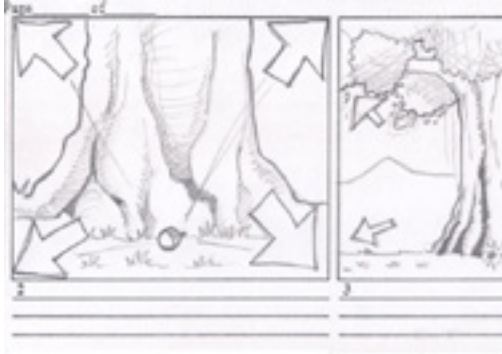
Vojtěch Rada

and about this african-european thing. i realize it can seem weird i wont to cooperate with you guys, but i think african culture and thinking have many things to offer, especially more spontaneous, less greedy and money oriented productions, which is something we slowly keep forgetting here. so for me it is not a another rescue or helping mission from europe, but serious offer for cooperation, where both parts are equal and can learn from each other.

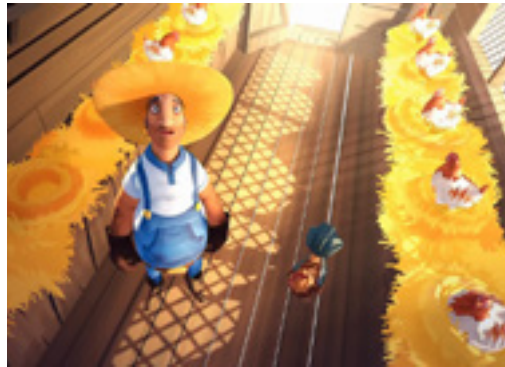


Than we were able to gather a team of around 8 people, with me as a technical director, and few 3D artist, screenwriters etc. Sen was leader of our project and I was mainly communicating with him. I did some sceneries, models, concept art and few drawings for his story. Story was a basic scenario about a squirell and a young boy, who helps old lady to carry a bag.

Than we have slowly started to encounter various problems, mainly in understanding the artistic style and therefore was hard for us to agree on our mutual expression. Here I realized, that my previous intention about roughness and spontaneity, which I saw in those posters, is in



Screenshots from our script.



Differences between their desires and average production of CGI in Nollywood.

this case not so well present. Most of the group wanted to produce a Disney-like movie, basically copying the western style of animation. I tried to point out, that what they already have, is very specific and authentic. In the end, we were not able to agree on something mutual. We stayed in contact, and the production went on without me.

An other contact I established was a standalone film producer Ogbonna Mba, whose main intention was to make a fantasy story about africa, about two worlds, colapsing to each other.

Vojtěch Rada

so what do you think?

I did a research on some things we could use - I was mainly interested in african colours and patterns, I am trying to develop something which could be a bit new, trying to use original african patterns and Low poly aesthetics... So let me know what you think...

Ogbonna Mba

My mobile is kind if slow in accessing them. Will do so properly with my PC. But you are really doing something awesome. Keep it up.

Vojtěch Rada

ok, thanks... and let me know what you think when you get to the pc... we could than discuss the script also...

Ogbonna Mba

Very awesome! Just saw it now. Let me describe a few things. The concept of Azamia World is to be a deep tropical African rain forest. There should be tall trees and and the dominant colour should be green. What you have are great, maybe requiring small additions. The main setting of this story are(1) The normal world (where Jenny will be

Discussion between Ogbonna and Vojtěch.

green. what you have are great, maybe requiring small additions. The main setting of this story are(1) The normal world (where Jenny will be struggling to rediscover herself) and (2) The Azamia World (the surreal world of magical fantasy, where Dave will encounter several strange experiences). There will be visual effects on both world, heavy ones.

Vojtěch Rada

ok, I tried to do the forest, So I will maybe add some trees than - I am not sure how to do them, so they could fit to the scenery,,, hey maybe I was thinking now - we could each of us do different world - you could do the real one - because you know it more than me... And I could do the surreal one - because that one we could make up... I mean than we could just put some things from your world to mine and also in opposite direction, to put things together... I like this as a good example of europe-africa cooperation....

What do you think?

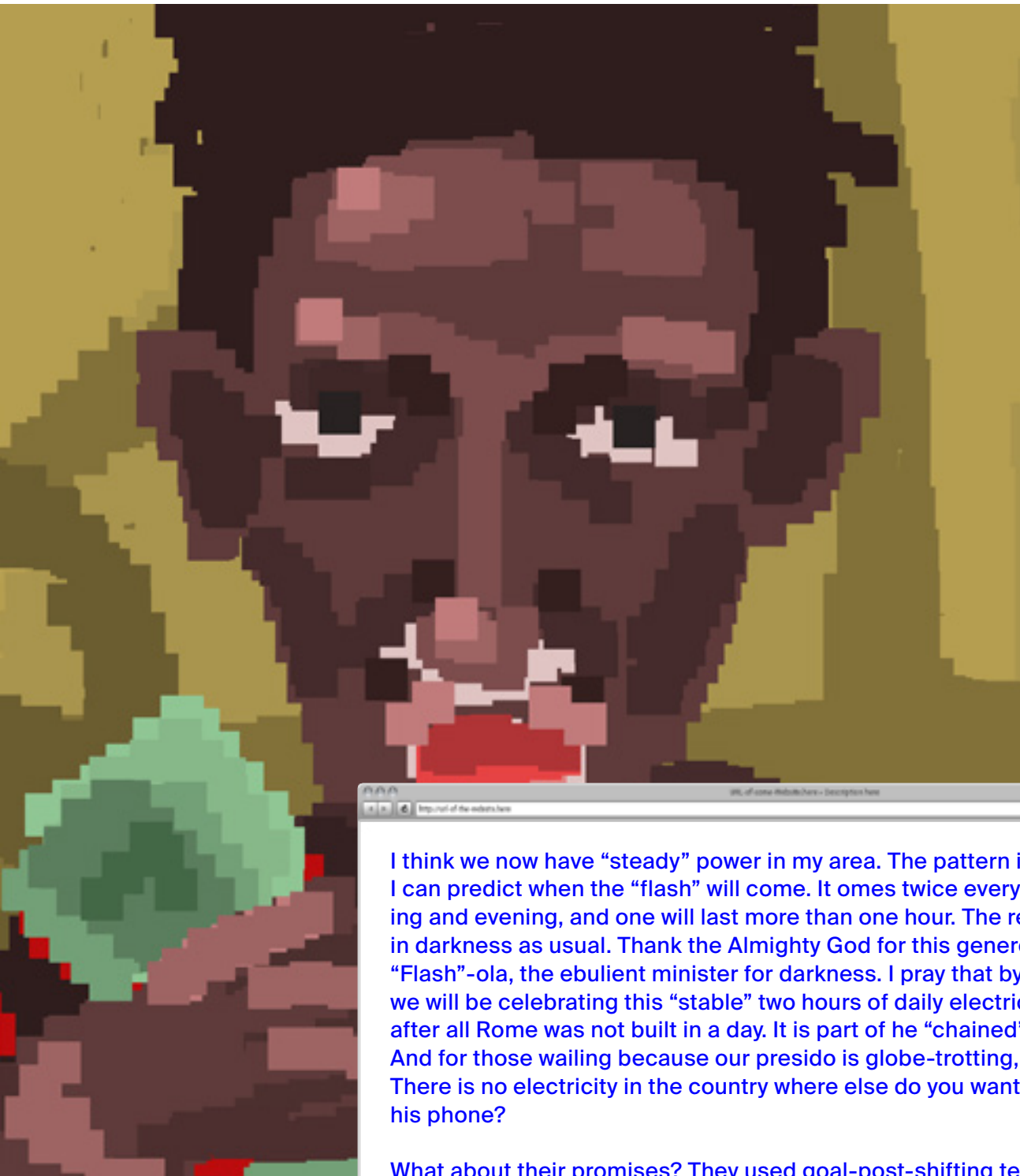
So you could do the Jennys world, I could add some stuff you would need help with, And I would do the Azamia world, where you could add some stuff to make two worlds more connected...

Ogbonna Mba

Maybe the main focus will be to have a rough scene blocking for the scenes. I will send to you my “raw” storyboard for the sene I have sent.



With him I was able to communicate more on same level as with the previous group, and we tried to make a few concept arts, where were aiming to develop a new style, based on african colours and patterns. We were not able to proceed to another step, to do an actual movie, mainly because technical issues and unsteady electric power supplies in his area. I had with him interesting views inside nigerian situation, politics, with his very specific style of writing. His style of writing reminded me somehow the feeling I got from those posters. There is something cruel and rough, but also something super-natural, as he often makes lots of comparsion and references to the tribal and ghost culture, which is still strongly present in Nigeria. Also, some of people I was wirting to, were using much more broken english than I do, so called pidgeon English, which is something what has developed because of the lack of native speakers in region. Mostly, people are having good writing capabilites, but sometimes even that is mixed with something more african.



I think we now have “steady” power in my area. The pattern is so regular that I can predict when the “flash” will come. It omes twice everyday-in the morning and evening, and one will last more than one hour. The rest of the day is in darkness as usual. Thank the Almighty God for this generosity from “Flash”-ola, the ebullient minister for darkness. I pray that by the year 2019, we will be celebrating this “stable” two hours of daily electricity. It is fine; after all Rome was not built in a day. It is part of he “chained” promised to us. And for those wailing because our presidio is globe-trotting, better stop it! There is no electricity in the country where else do you want him to charge his phone?

What about their promises? They used goal-post-shifting techniques as the active spell on the masses. The masses were gullible. The masses were weak and totally broken. And for 16 years this evil team plundered the fragile economy until the people began to find their voices, ask challenging questions and cause few troubles. These bandits said to themselves: LET’S CHANGE OUR IDENTITY. That was how Chenji was born. It simply means the old rogues Photoshopping themselves into angelic status to fool the naive public. But their hearts are even more evil now. It is the same criminality. The same cheap propaganda. The same bigotry. The same bloody tyranny. They have no good agenda except to kill and loot. The welfare of the citizens is never their concern. They still use the old pills of tribal politics, utopian policies, blame-the-oppositions syndrome to chloroform the sleep-loving citizens. Wake up, Nigerians! Stop being politicians’ guinea pigs. Refuse being their lab rats.

Ogbonnas comment on power outages and the political situation.

ID praiz

So you want to go and ask somebody who is shooting a short film with his mobile phone if he is a registered member of AGN abi mteeew

Kareem Olaide

Na short film u call am o

ID praiz

Na wit fone o not red camera ajoyo

Kareem Olaide

youtn but na film, shortf film mak I catch una shoot any film without being an agn amp dgn dvd cdc swgn antp apc pdp member Nakuje straigh try my Na kirikiri featuring kuje go be ur own U gon dance long

ID praiz

D Lord I Ur Strenght

Kareem Olaide

Naso

ID praiz

U dont break thouse that are weak, u motivate them and bring the best out of them, when a child is bad we dont thwor them away can come-thing good come out of Nazareth? Can the coraketh be straight?

Kareem Olaide

Whay you call BH you de fear?

ID praiz

I don join tay tay

Kareem Olaide

Help me ask ooooo

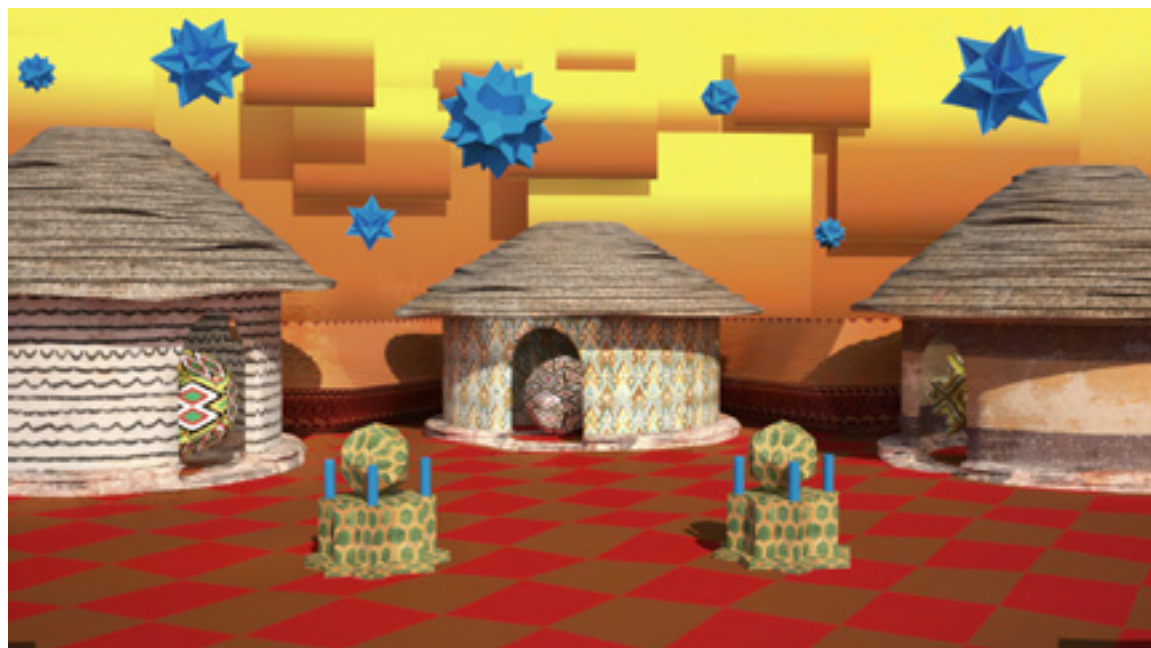
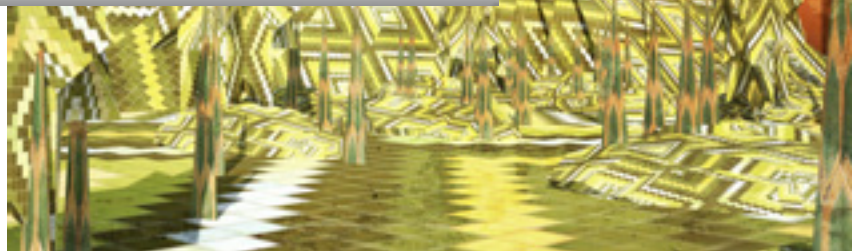
ID praiz

obiaokor whats bh

Kareem Olaide

Boko Hollywood

Excerpt from pidgeon language conversation.

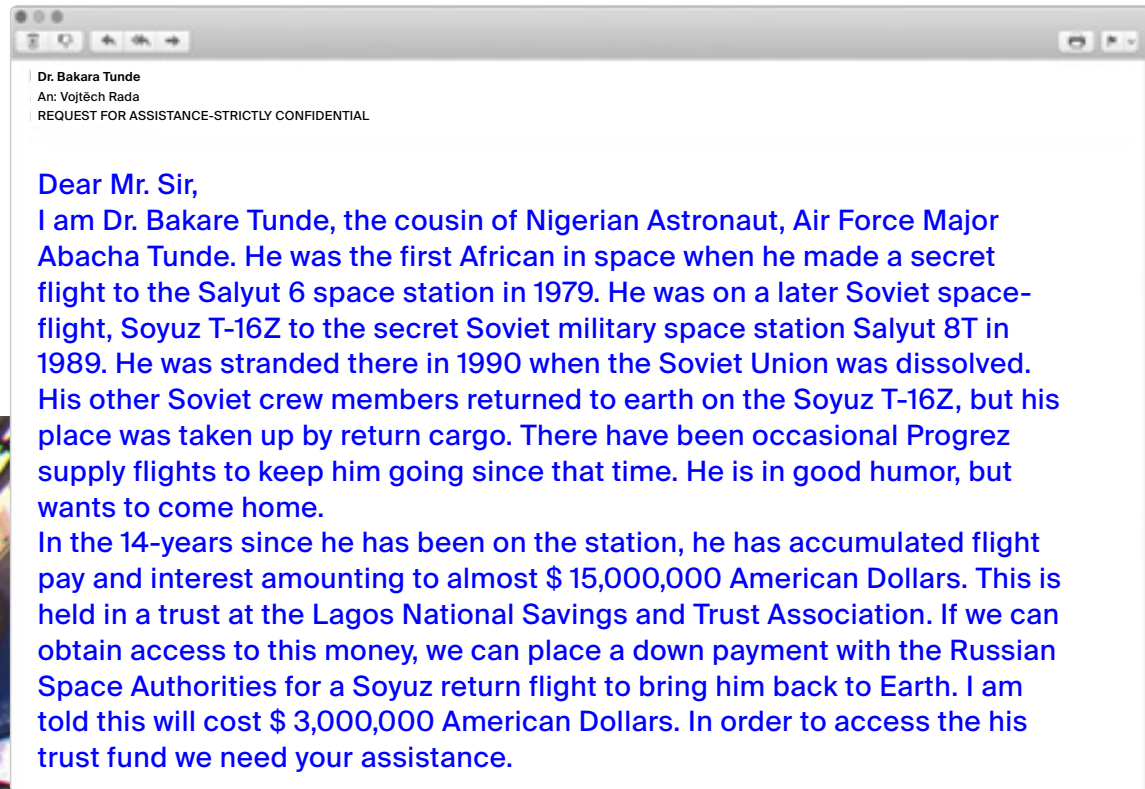


An artisitic style which we developed with Ogbonna Mba.

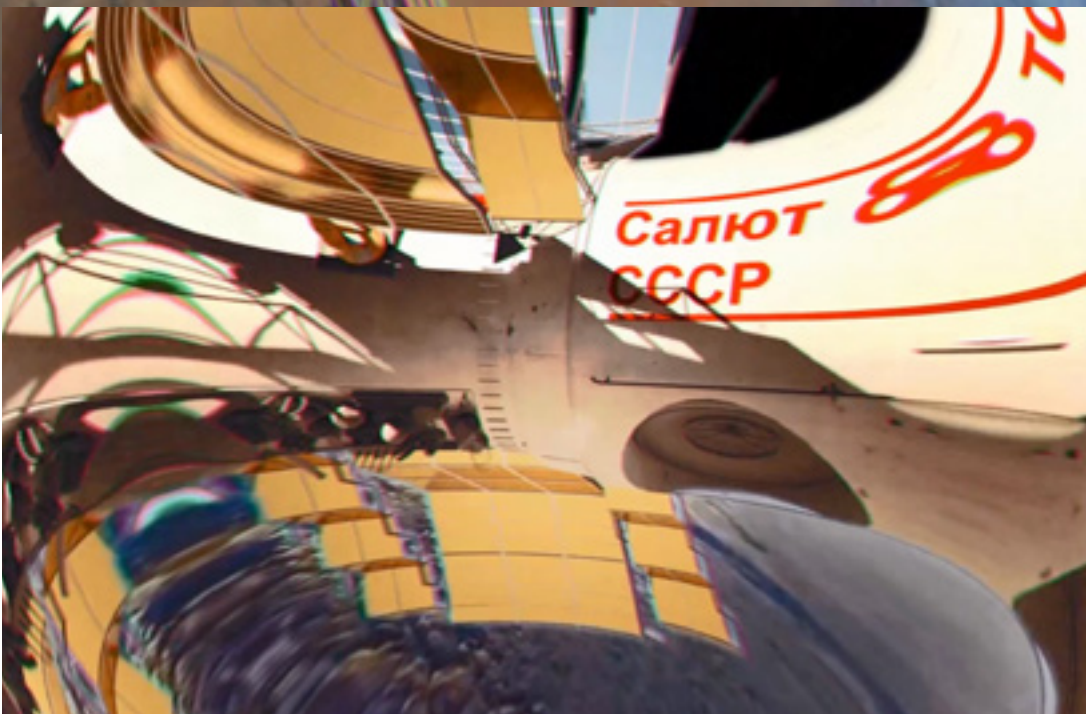
The End

In the End I was in situation, that I had basically no ongoing project, apart from chat discussions, which were still going on and still are until this moment. Then suddenly I received a scam email, about nigerian astronaut, who is stranded in space since 1979. I was very surprised about this crazy story, and I offered this scammer to make a video and sci-fi story for him. I ended up basically answering on scam email, which offered me the most improbable story, but somehow, I felt that this might be just another reality, which is currently present in Lagos. I have sent a 10 minute video together with a sci-fi tale to „my“scammer, and I received no answer, but some automatic response, where and to whom I should send the money.

I used this improbable story to interpret my whole experience, describing some lonely astronaut, who is in space, and perhaps is for me as far away as Nigeria. I exhibited the whole project in Husselshof gallery, with star-shaped columns and projection on sphere. Currently with a friend of mine, I am developing a new project, which would be produced directly on the spot in Lagos, to get more real and direct influence. I think it is possible, that probably because of that I will lose many ideas and imagination, which were able to come to life only through this misunderstanding and distance, which we had between ourselves.



Request for assistance:
strictly confidential



Screenshots from
Vojtěch Rada's final
movie.







Vojtěch Rada



Vojtěch Rada is a student of sculpture at Academy of Arts, Architecture and Design in Prague and student of Architecture at Academy of Fine Arts in Prague. He has spent one semester at Zürcher Hochschule der Künste at Interaction design. His works were recently presented in Gallery Husslehof in Frankfurt am Main, In Kostka Gallery at Meetfactory in Prague, in Kunstpodium T in Tilburg, or at Kunstraum am Schauplatz in Vienna. Vojtěch is currently interested in digital image, its influence and editability, as well as in using architecture tools for creating artificial spaces and unprobable encounters.



A

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video in
the social
design
process

Nicole

Foelsterl

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**video in
the social
design
process**

Nicole

Foelsterl

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Video has not only become a popular medium in which the boundaries between producers and consumers are becoming increasingly blurred; it has also been transformed into a key design tool in the development of social innovation. Video can become the bridge between non-designers and designers. With its various qualities, video is extremely effective in supporting the collaborative design process and can be a key tool in social innovation.

Video is a highly vivid and dynamic medium. It has found its way into our daily lives on every level, and it is omnipresent. Social media is fuelled by videos. There is barely any service that does not rely on video. Relevant platforms and messaging systems can put content at everyone's disposal in seconds. Video has undergone a process of transformation from an exclusive to a democratic medium, and this is also apparent in how it is used in design. This transformation goes hand in hand with the developments in the discipline of design over the past few years.

The discipline of design has undergone a metamorphosis in two dimensions. The horizontal dimension can be seen as a temporal dimension. Today, design tends to be integrated earlier on in the process and no longer serves merely as decoration for the product in the final stage. The design period has lengthened significantly. The scaling of the design problems can be seen as the vertical dimension. These are no longer exclusively product-focused problems but have transformed into comprehensive social questions.

This trend towards social design is marked by three waves. The first wave came with Papanek's call for design to turn away from useless signature and luxury design and towards social values (Papanek 1985). The second wave can be ascribed both to general participatory endeavours – particularly in northern Europe – and achievements in internet technology as an instrument of democratisation. We are currently in the third wave. This is characterised by ultimately collaborative components which completely dissolve the boundary between designers and non-designers as well as the design period and the utilisation period, and by the participation of different actors in all phases of the design process (see Ehn 2008 and Manzini 2015).

Video has a key role to play in this process of transformation. It even has the potential to become a collaborative tool and lingua franca between designers and users. In this contribution I consider this development from the perspective of praxis and discuss various aspects of video as

part of the design process for social innovation. I give select examples of concrete application in teaching and research, and I offer suggestions for further development.

Video in the Design Process

Video has established itself as an important tool in human-centred design, and it is utilised in all phases of the design process. Salu Pekka Ylirisku and Jacob Buur (2007) distinguish here between two key implementations, using the metaphors of “video as clay” and “video as glue” to describe these. Here, they mean the quality of video as a new design tool for process-oriented design and as an instrument of social bonding between the various actors in the design process.

The current use of video in design can be divided into three key areas of application:

● Video as an ethnographic tool

Video for observing human behaviour. This involves filming from an appropriate distance or the possibility of self-documentation by the participants themselves.

● Video as a prototyping tool

Video applied in the ideation phase of the design process. Here, complex data are reproduced and re-categorised. Video is used as tool, in particular, in comprehension and analysis (making sense).

● Video as a tool of communication

Video’s ability to provide, in particular, a concrete illustration of design ideas. This extends from service concept videos to film essays about alternative futures, through to answering pressing social challenges and questions.

An actual human-centred design process goes through these three areas of video application several times in several iterative loops: In the first stage, video generates – as an ethnographic tool – an understanding of the com-

plex interplay between the behaviour of humans and their environment and social fabric. Complex design situations are revealed through observation, in-situ interviews or homemade user videos. This differentiated and empathetic perspective enables designers to develop concrete, effective solutions. The resulting design specifications are often more specific and more empathetic in their orientation towards the target group, and closer to real life than notes or sketches.

In the next stage, video helps interdisciplinary design teams in the work they do together, as the results of research and test scenarios are accessible to everyone despite spatial and temporal distance. Furthermore, collaborative prototyping with video within the ideation process also functions as an important social tool. Cheap cameras, smartphones and easy access to editing software mean that video is relatively simple for designers to manage as a tool and a method. Video is also used in design-specific methods such as mobile probes (Hulkko et al 2004).

Another key function of video is storytelling. This is brought to bear particularly in the mediation of design concepts and visions, as well as in socially critical projects in the field of critical design. Here, particular emphasis is placed on video as “powerful narratives” that communicate innovations effectively and contribute to processes of transformation (Irwin 2015). In this function, video helps to make the basic idea of design actually tangible, i.e. it transforms the current situation into possible and desirable alternatives.

Video as a Social Tool in Design Education and Research

Video has established itself within design and continues to develop through its diverse use as a tool in different contexts. This is also the case in teaching and research in the Department of Design at Zurich University of the Arts. Video is actively used as a key design tool by interaction

designers in particular. In the meantime, video has been systematically employed for almost a decade both in research and in teaching, particularly in the context of design for social innovation. In this contribution I will focus on this specific use of video in training designers and increasing the focus on social innovation. I will elaborate on important aspects and tendencies in order to explain to what extent video can be regarded as a bonding element, the challenges this poses, and exactly what this development means for the future of research and education.

In total, four examples of application from teaching and research are presented which the author supported in her role as lecturer and research associate in design (see table).

Selected praxis cases in the Department of Design at Zurich University of the Arts:

<u>Case</u>	<u>Title</u>	<u>Video as...</u>	<u>Involvement</u>	<u>Context</u>	<u>Year</u>
#1	“Learning from Heuried”	Ethnographic tool	2nd semester Interaction Design students	Education	2012
#2	“Planting Seeds”	Analysing tool	4th semester Interdisciplinary course by the Department of Design	Education/ research	2016
#3	“Self 14”	Prototyping tool	2nd semester Interaction Design students	Education	2014
#4	“The Affordance of Cattle”	Communication tool	Bachelor Diploma Interaction Design	Education	2016

Table 1: Overview of the four cases of application in the field of design education and research

The cases of application described on the following pages show the whole spectrum of video across a social design process. These examples not only give an insight into video methods but also address key aspects such as the time involved, effectiveness, and the potentially very productive combination with other design methods. These example applications illustrate how effective, participatory, and social development can be initiated and supported by means of video.

● Case #1

Learning from Heuried – Video as an Embedded Ethnographic Tool

Students: Beni Achermann, Oliver Kalbermatter, Daniel Mischler

Lecturers: Karmen Franinović, Nicole Foelsterl

Website: www.vimeo.com/195284848



Starting point

The main focus of the “Interaction Design Process” course was to design an interactive experience. The aim of the course was to immerse the students in a structured design process and to teach them the key methods of interaction design. The 2012 course motto was “Take a break”.

The students were given the task of developing a comprehensive concept for a product, a service or an experience. One group of students looked at parents who spend a lot of time at playgrounds with their children, and asked how this time could be turned into quality downtime for the parents themselves. The result of this project, entitled “Learning from Heuried”, was a video that, on the one hand, had the character of a process documentary, and, on the other, contributed substantially – as a piece of reflection – to the development of the design solution.

Engaging camera in combination with cultural probes

The students chose video as the primary tool for their field research at a public playground in the city of Zurich. The first step was to employ methods such as observation, shadowing and in-situ interviews. In addition, participants were equipped with cameras. This engaging camera method was deliberately chosen in order to generate video material of activities directly from the perspective of the protagonists. The stated aim was to access, as far as possible, the unfiltered perspectives of parents and children.

The initial analyses of the conversations and video material revealed that parents would take some time out for themselves while at the playground, as long as their children were safe and well occupied and were always within eyeshot across the whole of the extensive site. For the rest of the project, the students consciously chose to focus on working together with parents and children in a dynamic co-creation design process. Here, they intended to use the participatory video method both for research purposes and as a prototyping tool.

The first stage involved identifying the areas within the playground which were popular with the children and, at the same time, clearly visible to the parents. The children were given the task of marking the respective places with balloons. The children were equipped with GoPro cameras to take with them as they went round the playground with

the balloons. Afterwards, this video material was screened and discussed with the children and their parents. Together, students, parents and children explored issues such as context, motivations and interests, developing the ideas and approaches to solutions generated by these.

It quickly became clear that the places the children found exciting were precisely those that lay outside the parents' field of vision. The children's needs in this sense were in exact opposition to those of the parents, who could only enjoy their time at the playground if the children played within view. The students created a cloth robot with a baby monitor sewn into it. This robot made it possible for children and parents to make contact with one another without being able to see each other the whole time.

Resume

The "Learning from Heuried" project beautifully demonstrates that the use of video specifically depends on the right mix of methods during the design process. The combination of classical methods of observation and the "engaging camera" method ensured that neither the "outsider" nor the "embedded" perspective were allowed to dominate. These insights were supplemented by a "shadowing", which involved capturing sequences of events and interactions in the playground from a "neutral" perspective. Moreover, direct questioning of children and parents in situated interviews allowed participants to comment on actions. This opportunity to directly exchange ideas via – and about – the video material helps to break down barriers in understanding and communication between designers and non-designers. Thanks to video, all participants become experts, and this makes it possible to design and reflect together as equals.

● Case #2

Planting Seeds – Video as an Analysing Tool for Research Purposes

Project management education: Corina Zuberbühler,
Head Bachelor of Arts in Design ZHdK

Lecturers: Dr. Joyce Akach, Jessica Altenburger

Students: Dan Kimotho, Moses Nyaga,

Hanna Fürstenberg, Florian Herzog

Project management Research: Prof. Michael Krohn

Researchers: Dr. Joyce Akach, Nicole Foelsterl,
Mona Mijthab, Slave Ristomanov, Prof. Sofija Sidorenko,
Dr. Franziska Nyffenegger

Website: www.vimeo.com/195287410

www.dwsiswitzerland.tumblr.com



Starting point

Students from Kenya and Switzerland focused for three weeks on the issue of local and organic agriculture in Switzerland. This interdisciplinary workshop brought together students from different design disciplines and Swiss farmers. The brief was to identify current challenges relating to sales channels and to come up with possible solutions. The intercultural teaching module was part of the research project “Design with Social Impact”.¹

¹ The aim of “Design with Social Impact” is to ensure – via a sustained, intensive exchange within a project, knowledge transfer and research network – that design praxis and training is effective in humanitarian and social contexts. The most important aspect here is close, concrete collaboration with partner design universities in three regions (Switzerland, Kenya and Macedonia). This collaboration means participatory formats within design projects with a human-centred design approach to collaboratively selected, socially relevant issues. Because of workshops, summer schools and local courses, it is becoming a firm factor in the training and further education of design students in Zurich and the participating partner schools. The research project “Design with Social Impact” is running for two years and is financed by the Mercator Foundation Switzerland (www.stiftung-mercator.ch) with the support of the two NGOs Biovision (www.biovision.ch) and Swisscontact (www.swisscontact.org). The research results will be published in October 2017.

One group of students focused on a food cooperative. This cooperative is based on the model of community-supported agriculture. Each member pays a one-off fee as well as a seasonal contribution, thereby committing to working on the farm. In return, the members receive a weekly delivery of fresh fruit and vegetables. From the cooperative's perspective, it makes sense for the members to live within a maximum radius of 20km from the farm, as this makes the delivery process much simpler. The food cooperative model seems to be more attractive to urban dwellers than to those who live in villages very close to the farm. The students took on this challenge and set themselves the goal of generating strategies and solutions that would convince residents in the bordering villages to become members of the food cooperative.

Highlight video

The students spent a lot of time on the farm. They documented the daily routine of both the farmers and the members of the cooperative. However, a total of three field studies and two co-creation prototyping sessions were not able to produce a satisfactory design solution. The advertising and social media strategies developed by the students were supposed to raise awareness of the food cooperative, but they only solved the problem on a very superficial level.

Throughout the process, the students collected enormous amounts of very rich and in-depth video material. The students decided to evaluate and interpret this material using the "highlight video" method. Important key sequences were identified by analysing a multitude of video snippets from the field research and prototyping sessions, and these were put together into a new video.

Condensing the video material into short highlight videos clearly demonstrated there was a problem with lack of awareness of the cooperative's work in the surrounding community. The videos clearly showed that the villagers were somewhat suspicious of the cooperative, as the

owner was deemed to be too alternative and visionary. Furthermore, the video sequences demonstrated the emergent challenges for the cooperative in terms of acquiring new members, and their direct impact on workflow. The highlights helped to communicate the individual actors' actually very different and, to some extent, contradictory perspectives. Based on the results of the "highlight videos", the students developed a strategic plan with the aim of shifting the focus from the range of products in the food delivery to the members' experience.

Resume

"Highlight videos" are a very effective method; by sequencing distinctive key moments from the observations and interviews, they help to identify very specific patterns in different sequences of events and perspectives. At the same time, these condensed video sequences not only help designers to further concretise the problems and questions inherent in a project. They can also be used purposefully to illustrate, for all participants, the different perspectives and contradictory concerns involved. This is often what lays the foundations for individuals beginning to think differently. "Highlight videos" are an excellent internal analytical tool, however they assume a high degree of contextual knowledge about the project. If highlight videos are enhanced with off-commentaries, text overlay and additional audio-visual material, they also make themselves accessible to people who are not involved in the project, and they are a superb point of departure for a design documentary.

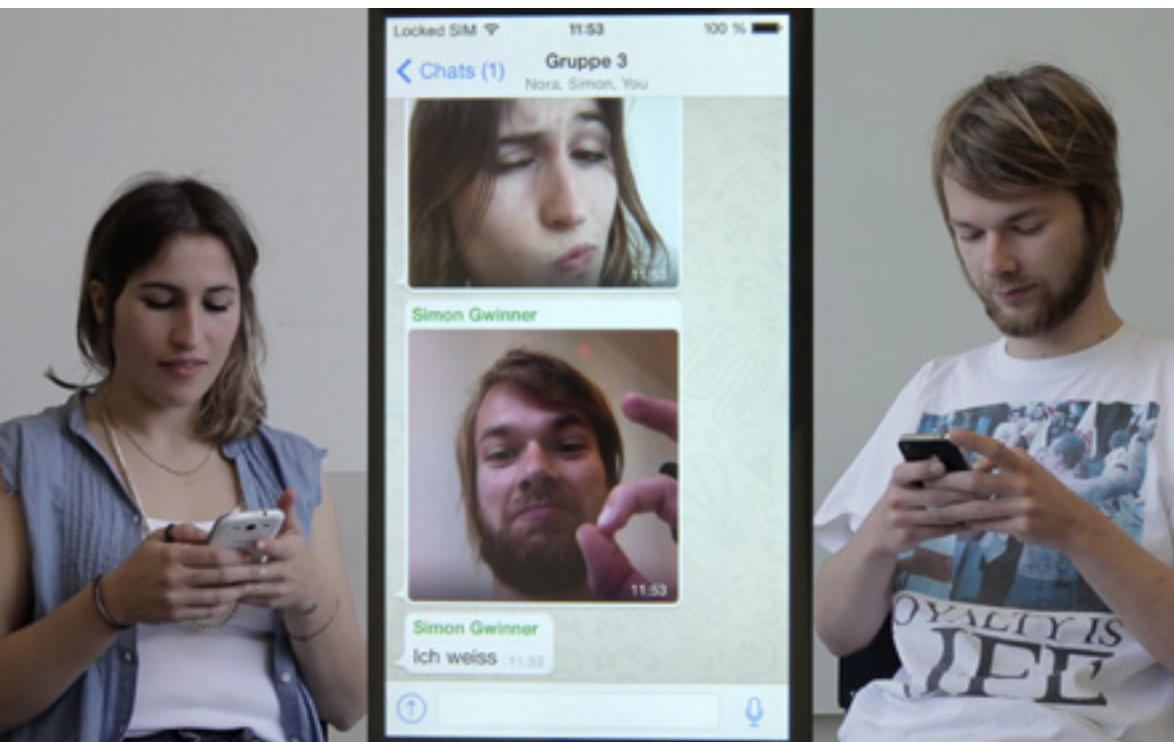
● Case #3

Self14 – Video as a Prototyping Tool

Lecturers: Nicole Foelsterl, Dr. Martin Feuz

Students: Nora Gailer, Jonas Scheiwiller, David Simon, David Wyssen

Website: www.vimeo.com/195285766



Starting point

The brief for the next implementation of the Interaction Design Process course (see Case #1) was to design an interactive experience on the theme of the “Qualitative Self”. The students in the “Self” group set themselves the task of devising a messaging app that replaces emoticons with a non-verbal but nonetheless more personal form of communication by means of real selfies.

Video prototyping

First of all, the students examined the features of text-based and image-based communication. For this they used a semi-structured questionnaire and conducted situated interviews with the potential target group of 20-30 year-old technophile users. On the basis on the results of this user questionnaire, the students developed a very

simple functional prototype and systematically documented its use in a test setting with the aid of video. The test persons sat in two different rooms and communicated with one another via the messaging system WhatsApp. The brief was to hold a conversation for around 15 minutes and strictly refrain from using emoticons. Instead of emoticons, the test persons had to produce selfies and send them to their conversation partner.

In their analysis of the videos of several conversations, the students were able to identify interesting patterns of behaviour and communication. Most of the test persons reacted to receiving a selfie by sending a selfie in their reply. After sending the selfie, they texted words to their communication partner that explained or specified further. This contrasts with the “conventional use” of emoticons, where emoticons support text messages.

Resume

In the development phase, formative evaluation can be systematically documented and interpreted with video. Here, designers test different application scenarios and compare the recorded results. The prototypes' degree of maturity plays a secondary role in this. The focus is on acquiring, as quickly as possible, feedback on the initial design ideas through real application scenarios. Video prototyping is more than simply checking whether a product or service is functioning or not. Designers observe the experience of those using the prototype. If the setting in the video prototyping is designed to be participatory, users can communicate their comments directly, and this can give rise to a dialogue between designer and user.

● Case #4

The Affordance of Cattle – Video as a High-Level Communication Tool

Students: Marco Ehrenmann, Thomas Schertenleib

Mentors: Dr. Björn Franke, Dr. Martin Feuz

Video mentor: Nicole Foelsterl

Project website: www.affordanzdesrind.es

www.vimeo.com/170270238



Starting point and context

For their final Bachelor degree assignment, students Marco Ehrenmann and Thomas Schertenleib looked at the comprehensive process of turning cattle in the pasture into steak on the plate. Their intensive investigation produced three speculative design devices which, inter alia, presented alternative methods of killing, thereby also promoting greater awareness of meat consumption.

Composing camera and storytelling

The three speculative design devices in the project “The Affordance of Cattle” are multi-layered in terms of their design and their interpretation. On the one hand, they critically explore the multidimensional problems of meat production; on the other, they make the contradictory ways in which society deals with meat consumption tangible. The two students needed a convincing form of communication in order to initiate an alternative discourse about meat

consumption. The speculative devices are contextualised in a surprising way in laboriously staged video scenarios, creating a convincing experiential space.

The students make full use of the storytelling palette in their work. Lay actors talk from a fictional first-person perspective about their personal approach to meat production, distribution and consumption. Presenting the devices via the characters portrayed emotionalises these, offering an approach that is very much based on individual interpretation. This is achieved, in particular, by a filmic realisation guided by the composing camera.

Resume

Various early examples from film history – such as the locomotive driving into a station by Louis Lumière (1895) and the theatrically staged journey to the moon by Georges Méliès (1902) – already demonstrate the ambivalent relationship between fact and fiction that is also echoed in the video scenarios described here. Video helps to generate an illusion that presents visionary and future phenomena so convincingly that they are perceived as plausible. The composing camera method, characterised by its high cinematographic quality, plays with well-known stylistic devices in film. It lends rhythm through conscious camera-work, creates atmosphere through lighting design, and steers and emotionalises the gaze of the viewer. Video scenarios that are designed using the composing camera and according to the principles of storytelling are by no means inferior to feature films in terms of their effect. This style is particularly suited to communicating the visionary intentions of critical design.

Findings: Bridging, Empowering, and Fostering the Social through Video

Due to the general transformation within the discipline and its simple, technological possibilities, video has become a key instrument in the social design process. Its broad spectrum of application is indicated by the four select cases of application from teaching and research. Three key principles for the use of video in social innovation can be derived from these:

● Bridging the emotional gap through persistent immersion

Video material depicts everyday life directly and unadorned. It allows all participants in the design process an unfiltered immersion in very individual and personal events. This affects the design process and ensures no one loses sight of the social questions.

● Empowering non-designers in co-creation

The boundary between designers and non-designers is becoming increasingly blurred. Here, video is a very important tool for actively involving “non-professional” actors in the collaborative process. This also motivates non-designers to tackle social challenges in a self-directed way.

● Re-aligning mindset and attitude

The results of using video are, to a certain extent, unpredictable and surprising. They show not only that the use of video promotes an open process, but also that this helps participants continuously reflect on and re-align their mindset and attitudes.

Conclusion

Video has an important contribution to make to the development of innovative solutions within and for social contexts. For each design situation, however, it is important to clarify which specific use of video is actually the most

appropriate. Using video and collecting video material has become relatively simple from a technical and financial point of view. The challenge, however, is that the video material sometimes takes a long time to process in terms of analysis and turning video into a convincing tool of communication. In this respect, lecturers, researchers and students must be empowered further on a permanent basis and must build up their own experience. This appears, though, to be a rewarding investment for designers and other specialists involved in the field of social innovation. Focusing intensively on different perspectives, approaches and everyday experiences generates the kind of empathy for users and application scenarios that is not only required but is a prerequisite for co-creation processes and effective designs.

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Nicole Foelsterl

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Design theory is currently on the rise. In the course of the creation of an academic discipline, the differentiation and conceptualization of design as an academic course of study, the importance of scientifically certified methods and theoretical foundations is considerably increasing. It is not always simple and clear how this importance should be created, allocated, or even merely simulated.

There are several parallel strategies for this. A widely prevalent premise of these strategies focuses on the special prominence of practical application that should be appropriately take into account by the theory. However, it is less obvious what this means for individual cases. This point is the main subject of the current discussion of design research. In addition to research “about” and research “for” design, the question is whether there is in and “through” design an independent research activity that is characterized by its own methods and that distinguishes design as such.¹ A frequently used term in this regard is “Design Thinking.” It seems very attractive to think like a designer – free, unrestricted, wild, problem and solution-oriented. But do designers really think that way? And is this even desirable?

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See also Christopher Frayling, „Research in Art and Design“, in: Royal College of Art Research Papers, vol. 1., p. 1–5, online retrievable at: www.transart.org/wp-content/uploads/group-documents/79/1372332724-Frayling_Research-in-Art-and-Design.pdf, last retrieved on April 28, 2015.

It is a rather long way from the inherent processes in current design research to the oddly strange conception of a mode of thinking somehow subjected to freely associated and random concepts that has abandoned the coach (of psychoanalysis), only to return during coaching or during meetings as the staging of spontaneous collective creativity. In between there is an entire creative industry of “immaterial” service-oriented jobs that merely detect the trace of creativity in design and commercializes it for non-design applications (e.g. management consulting).²

2

See Andreas Reckwitz, Die Erfindung der Kreativität. Zum Prozess gesellschaftlicher Ästhetisierung, Frankfurt a.M., 2012, p. 133–197.

As we shall see below, design is not at all a primarily creative process. This is in its favor and not to its detriment. In the so-called “design thinking”, essentially only the indeterminacy that is reflected in the lack of a specific positioning of the discipline is positivized. One could talk about unlimited flexibility that is expressed in a readiness for everything, but nothing in particular. In contrast to this, as mentioned before, the (sometimes theory-affine) work areas of design apply more or less elaborate strategies to comprehend, position, and develop research in design by resorting to established or at least available methods, processes and discourses. The variation possibilities extend from adapted scientific accomplish-

ments, artistic practices and technical procedures, up to the attempt to combine and canonize design-specific approaches, that faces many difficulties due to the discipline's young and sporadic history.

“Design is not at all a primarily creative process.”

Following is a different approach. Based on the working hypotheses of the research project documented in “The Intrinsic Logic of Design”³, it makes sense to talk about an intrinsic logic of design in two ways. Firstly, it would be completely in vain to attempt to define design in a reductionist way, i.e. by referring to other, firmly consolidated traditional areas of science, technology and practical connections that would have to be seen as explanatory actualities. It is true that the latest findings of information technology and the material sciences are of great importance to many areas of design. At the same time, the difficult to assess terrain of design history requires an education in history, etc. Yet an immanent approach to design requires initially considering the processes taking place in its realm together with the involved rationalities. In this sense, design is structured intrinsically. It is not merged in logics outside its own discipline because it operates primarily in the alignment of self-designed models. Secondly, intrinsic logic characterizes the singular events in the various design processes without classifying them based on general points of view. There is no single, generally valid design or concept of design, or at least only in the pragmatic sense of referring to very heterogeneous practices that take place in its various areas of activity. The currently progressing internal differentiation of the discipline (from interaction to game design, from industrial to communication design) reflects an incontestable variety. The postulate

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«The Intrinsic Logic of Design» ed. by Gerhard Buurman, Marc Rölli, Niggli Publ. Zurich 2016

of singularity is actually connected to a theoretical claim that is derived from focusing on practical application.⁴ This is because the postulate claims that in general it should be expected that a design phenomenon is examined empirically in detail as a very special phenomenon. Without precise empirical analysis there is no precise or, at any rate, explicit information about the matter. Categorical characteristics and other generalities only play a secondary role. The research of design things and practices can take place via typical design methods or different approaches, e.g. social science methods. In all cases however, it is expedient to assume a participating perspective, which allows the up close confrontation with the phenomena similar to ethnographic field research.

Yet how is it possible to recognize and describe singular and informal design processes? How can their implicit rationalities be made visible? Which social dynamics do they incorporate and how do they affect them in return? In terms of methods, this requires leaving the reductionist approaches behind, which usually dominate the colorful world of design theory creation. Thoughts must focus either on the individual or the system – this was in short the fatal alternative for a long time. The focus was always on either the special individual or the generally structured, but never the singular, unique and willful. With the increased relevance of the actor-network theory for researching material cultures, however, the focus is also beginning to shift in the area of design. When Bruno Latour states in *Reassembling the Social* (2005) that “Action is overtaken” then he renders the above-stated methodical reduction of action theory absurd.⁵ Events take place or actions are performed, but they are not individually or systematically controlled and caused. Rather they are knot phenomena or heterogeneous chains that run transverse to the neatly separated sectors and disciplinary allocations into economic, technical, natural, social, or spiritual categories – and which have to be precisely examined in detail if one wants to understand their

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For the concept of singularity see Gilles Deleuze, *Difference and repetition* [1968], transl. into English by P. Patton, Columbia UP 1994, p. 15f. The irreducibility of the singular is applied to the theme of intrinsic logic by Petra Gehring, “Was heißt Eigenlogik? Zu einem Paradigmenwechsel für die Stadtforschung” in: Helmut Berking, Martina Löw (ed.), *Die Eigenlogik der Städte*, Frankfurt a.M., New York 2008, p. 153–167.

composition, what they operate with, and where they are headed.⁶ If we want to continue talking about “action” at all, it should be said that actor-networks “act”, i.e. multiple matters that have relationships with each other – human and non-human bodies, methods, infrastructures, knowledge, institutions, etc. They not only act, but form assemblies and thus sociality.⁷ The social chains are singular because they emerge from time and space syntheses and because they are composed of singularities. My thesis is that design can be described as a specific type of social singularity. In design, “society” (in the sense of specific material and cultural ensembles) is created and not only presupposed – which changes its definition in a radical way. It is a patchwork of a large amount of situations that do not fit together like pieces of a puzzle and thus cannot be assembled into a cohesive unit.

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See Bruno Latour, *Reassembling the Social*.

An introduction to Actor-Network Theory, Oxford University Press 2005, p. 43–62.

6

See Latour, *Reassembling the Social*, *ibid.*, p. 4–9.

7

See *ibid.* p. 15.

The realization of the primacy of practice in the theory of research can succeed if it is based on situations that are the basis of the (scientific, technical, daily) problems.⁸ This way, the dogmatic positions of the scientific theory can be avoided and an understanding for concrete research practices developed, as it has recently been increasingly successfully applied in the history of science (esp. since Kuhn) and science and technology studies (STS).⁹ The adequate consideration of practice in theory entails rejecting the traditional theoreticism in theory formulation.¹⁰ In addition to a skeptical approach to epistemic ideals, as applied in pragmatic thinking from the outset, it also includes the criticism of an observer perspective that generates “objective truths” from an imaginary location that is inaccessible to itself.¹¹ In social theory, this critical stance is reflected “ethno-methodologically”, by introducing self-referencing experimental arrangements and pluralistically insisting on involved perspectives and situated knowledge. Starting from situations means rejecting the methodic primacy of individual and system and placing an experience at the center of things – a singular network of interrelations that seems

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See Marc Rölli, “Theoretizismus – eine Kritik aus pragmatischer Hinsicht”, in: *Behemoth. A Journal on Civilisation* 2013, www.dx.doi.org/10.6094/behemoth.2014.7.1.777, last retrieved on April, 28, 2015.

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See John Dewey, *Logic: The Theory of Inquiry* [1938], *Later Works 1925–1953*, vol. 12, Southern Illinois Univ. Press 2008, p. 102 sqq.

9

See Karin Knorr Cetina, *Epistemic Cultures. How the Sciences make Knowledge*, Harvard UP, Cambridge (Mass.), London 1999; Hans-Jörg Rheinberger, *Experimentalsysteme und epistemische Dinge. Eine Geschichte der Proteinsynthese im Reagenzglas* [2001], Frankfurt a.M. 2006. Gaston Bachelard and Ludwik Fleck can be considered pioneers of this development.

chaotic at first glance because it mixes up the standard divisions, which nevertheless at second glance allows structures to emerge – limited, incomplete, precarious, changeable structures that become describable as a virtual diversity, collective assemblages, dispositifs, or actor networks (also via new visualization technologies).¹² They are used to reconstruct the themes of the older design discussion, which range from the “invisible” nature of design to “interface” models – the diagram of an interface developed by Gui Bonsiepe in terms of a structural coupling of “effective actions”, things, or tools and users, could be transformed along the invisible socially networked dimensions of design in terms of practice connected to the interface (an actor network).¹³

It is not easy to ignore the older social theory and social science myths when thinking about the history of design theory. They remain alive to this day, which can be easily seen in the dichotomies of system and individual, functionalism and esthetics, objectivity and subjectivity, human and machine, theory and practice. Then and now they not only veil the observation of phenomena, they also actively participate in the creation of collective ensembles that miss the problems or whose complicated solution strategies create new problems without adequately addressing them. For example, the term “utilitarian rationality” (Zweckrationalität) is used to explain functional planning actions, which denounces the intrinsic value of the esthetic shape as “ornamental.” The question of how it can be possible to describe and make an action process transparent in a linear way regarding its origin and telos (utilitarian rationally) is not raised.¹⁴ There is also no answer to the way teleological actions counter actions for their own sake (or moral actions). Is one freedom and the other necessity? There is a popular view that functional design is subject to the economic pressures of mass production, utilitarian calculation, or systematic exploitation mechanisms, while the artistic self moves away from these restrictions. Many of these con-

11

See John Dewey, *The Quest for Certainty: A Study of the Relation of Knowledge and Action* [1929], *The Later Works 1925–1953*, vol. 4, Southern Illinois Press 2008.

12

See Latour, *Reassembling the Social*, *ibid.*, p. 13–14.

13

See Gui Bonsiepe, *Interface. Design neu begreifen* [1993], Mannheim 1996, p. 20. Lucius Burckhardt, *Design ist unsichtbar* 1981, in: *ibid.*, *Wer plant die Planung? Architektur, Politik und Mensch* Berlin 2004, p. 187–199.

“Many of these conceptions are based on an elitist perception of art which excludes technical and industrial connections and everyday practices.”

14

About this topic see also Hans Joas, *The Creativity of Action*, Polity Press 1996 [1992].

15

See Marc Rölli, *Kulturphilosophie – drei Stufen*, in: *Sicetnon. Zeitschrift für Kulturphilosophie im Netz* (Online magazine for cultural philosophy) 2013, www.sicetnon.org/index.php/sic/article/view/202, last retrieved on April 13, 2015.

ceptions are based on an elitist perception of art which excludes technical and industrial connections and everyday practices.¹⁵ If modernization is generally allocated to the rule of “instrumental reason,” then romantic-style counter-reactions are regularly found contrasting with it. These range from a return to artisan production methods (of the Arts & Crafts movement) up to „author designs,” from regained individual autonomy as users and makers up to holistic approaches based on the so-called “human being.”

Instrumental thinking is apparently very compatible with a way of thinking that basically aims to define objects through their function. The removal of supposedly superfluous and needless aspects from the design follows a determination of the practical functionality of things that is exclusively subject to economic technical construction requirements during the design. However, it should be noted that talking about “instrumentalism” is equivocal. In the tradition of critical theory it signifies a capitalistic way of thinking and acting as a form of domination.¹⁶ On the other hand, in the tradition of American pragmatism it exemplifies a social and essentially also democratic practice whose means/ends relations are in a mutually defining relationship.¹⁷ Thus instrumental action does not mean following selfish interests. It is also not contradictory to communicative action. Instead, this practical approach considers itself to be situational and intrinsically definable. This results in the presumption of the so-called “praxeological turn-around” in social theory found in American pragmatism and the option of a closer examination of consumer behavior as well as the functional and semiotic relevance of design in everyday actions, e.g. in terms of an ecological or situational (and thus radically updated) functionalism. This also provides an answer to the question about a substantially altered understanding of functionalism raised by the Ulm School of Design.¹⁸ With the reorientation of the applied sociology theories since the 1970s it has become evident that

16

See Max Horkheimer, *Zur Kritik der instrumentellen Vernunft* [1947], Frankfurt a.M., 1967.

17

For the misconceptions of the German-language pragmatism reception, see Hans Joas, *Pragmatismus und Gesellschaftstheorie*, Frankfurt a.M., p. 96–145.

the system-oriented as well as the methodically individual-based approaches can be considered obsolete due to their adherence to transcendental definition parameters. The inclusion of the definition of design in the German-language discourse comes hand in hand with the recognition of a moderate understanding of practical application that moves away from the intentionalist planning ideology and esthetic-holistic connotations of the older design concept.

18
See for example Abraham Moles, "Die Krise des Funktionalismus" (1968), online at www.blog.hslu.ch/product/files/2013/02/Moles_Krise_Funktionalismus.pdf, last retrieved on April 29, 2015.

Following I will first present some design theory aspects that result from the actor-network theory (ANT). Bruno Latour's essay about the "Cautious Prometheus" bundles the action theory implications resulting from the modest sense of action of design. In a second step, Latour's ideas are associated with the research about the intrinsic logic of design.

I.

With the publication of the "Parliament of things" at the latest, the demand by the actor-network theorist Bruno Latour to take objects seriously as actors in social contexts has received wide acclaim. His statements of the relevance of design as a cultural practice of transforming facts into things therefore was not surprising.

„If it is true as I have claimed that we have never been modern, and if it is true, as a consequence, that “matters of fact” have now clearly become “matters of concern”, then there is logic to the following observation: the typically modernist divide between materiality on the one hand and design on the other is slowly being dissolved away. The more objects are turned into things (...) the more they are rendered into objects of design through and through.”¹⁹

This diagnosis of time involves two different tendencies. Firstly the design absorbs the "entire" thing, unless it can be classified into the category of beautiful shape (or symbolic significance) as opposed to function. It is therefore "increasingly responsible for the actual process of production."²⁰ This aspect is then combined with a larger de-

sign concept insofar as it indicates a revision of the objects and simultaneously a revision of our comprehension of “doing” and “acting”. For Latour, the consequence of the technological hybridization of our living and working environments is a request for us to subject all things and situations to potential redesign. This defines his answer to the philosophical history scenarios of progress and decay. For the more precise description of this current transformation process (of facts and things) Latour resorts to some connotations of the design concept. Their reconstruction allows the creation of a social design concept inherent in them, which is suited to take into account the willful singularity of the design processes in the experience and presentation of the collective implication of things.

Design initially consist of modest action that differs from building and constructing, insofar as it does not claim anything basic but resorts to existing connections, which it modifies, varies and alters or modifies in some aspects (but not fundamentally). Design processes are characterized by the fact that they do not make radical breaks with the past but employ skills that can be learned in crafts and art and a great attention to details (also regarding the consequences of actions). In addition, in the majority of cases things that are created by design have a hermeneutic character.

*“Wherever you think of something as being designed, you bring all of the tools, skills and crafts of interpretation to the analysis of that thing.”*²¹

They can thus be considered assemblies of heterogeneous actors. They are not provided as set facts but acquire meaning insofar as they are perceived, presented or used in various ways. Artifacts consist of script, they manifest a plan, un dessin, disegno.²² As design processes never start out from scratch then “designing (...) always means redesigning”, to take on something that is changed in a problem-related way. This subsequent nature of design gives design an advantage over the concept of creation from scratch – or more generally speaking over a general concept of action that is oriented on domination,

19
Bruno Latour, “A cautious Prometheus. A Few Steps Toward a Philosophy of Design” [2008], in: www.bruno-latour.fr/sites/default/files/112-DESIGN-CORNWALL-GB.pdf, last retrieved on May 24, 2015. The juxtaposition of recent design history with the history of the creation of actor-network theory could raise suspicion: “What is so interesting to me is that in the spread of design, this concept has undergone the same amazing transformations as my own field.” Ibid.
20
See *ibid.*

21
Ibid.
22

“When almost every feature of digitalized artifacts is “written down” in codes and software, it is no wonder that hermeneutics have seeped deeper and deeper into the very definition of materialism.
Ibid.”

23

“If things are gatherings, as Heidegger used to define them, then it is a short step from there to considering all things as the result of an activity called “collaborative design” in Scandinavia. This activity is in fact the very definition of the politics of matters of concern since all designs are “collaborative” designs even if in some cases the “collaborators” are not all visible, welcomed or willing to participate.”
Ibid.

rational transparency, control and objectives. The traditional distinction between facts and values is also rendered invalid by design, insofar as good and bad design can be distinguished. While facts by definition are beyond any normative evaluation, designed things provoke the question of good or bad. This is an important point, as the extensional expansion of the design concept according to Latour not only specific objects of daily use and consumer goods, but nearly everything has to be continuously redesigned – cities, landscapes, societies, along with genes, brains and chips. At this point the socio-political dimensions of design become obvious, which can be brought forth by applying the actor-network perspective. After all, the normative question indicates a social connection that is intrinsically incorporated into the design processes insofar as there are numerous connections among various actors who play a role in the design.²³

“While facts by definition are beyond any normative evaluation, designed things provoke the question of good or bad.”

In Latours design view, the key question is:

“How can we draw together matters of concern so as to offer to political disputes an overview, or at least a view, of the difficulties that will entangle us every time we must modify the practical details of our material existence?”²⁴
This question is not posed to designers from the outside as it is none other than the normative question about the good and the bad in design. There are controversies surrounding every detail and every aspect of a specific design application that cannot be positively concluded with an indisputable reply, but take place in a new political terrain.

One could talk about a democratic practice, at least if the negotiation processes of the actors can be structured openly. At this point, Latour associates the drawing skills of design, from sketches and blueprints to models and prototypes, with the preparation of reports in actor-network research. In his view, in the history of design so far, drawings and sketches have always been missing “an impression of the controversies and the many contradicting stake holders that are born within with these.”²⁵

He suggests that it may even be a design task to simulate, model and represent the complexity of a thing at a location. However, according to Latour there are very few visualization methods capable of depicting the controversial consistency of “matters of concern”, i.e. of things as opposed to facts.

24
Ibid.
25
See *ibid.*

II.

A central theme of the work of ANT sociologists consists of not only following the actors but gathering them. By perceiving them empirically one can follow the tracks of their associations and unfold what is implied within them. Only this way, the nature of things that, let's briefly say, awake a “social interest” becomes clear. If this approach is compared to standpoints of philosophical aesthetics, it can be noticed that the explication of phenomenological or social references inherent in works of art, which often function as invisible prerequisites of experience, also refer to facilitation structures, which, for example are artistically extracted via alienation methods. While Heidegger or Adorno, to only mention the two, adhere to a traditional understanding of the separation of theory and practice insofar as they propagate a hair-raising generalized concept of static conventions, which are opposed if not by a genius individual, at least by a basically determined or in a critical stance fixated cognitive artist, in the ANT sociology and other practical sociological theories a new idea of relations was developed that immanently determined things: actor-networks, assemblages, collectives, dis-

positifs. It is not about merely approaching things from the outside with a social dimension that supposedly exists independent of them, but gathering or associating heterogeneous actors, i.e. creating social conditions by unfolding the relations. It does not have to be only descriptive work, as long as things are redesigned where problems are addressed or situations are modified. In the practical relation of the descriptive reporting of actor-networks and thus in the practical relation of the explication of implicit associations, there is a (micro) “political” twist, which, by generating (previously non-existent) collective associations avoids the traditional exclusive (not very popular, referring to “true” art and culture, and always theory-enamored) approach present in cultural philosophy.²⁶ By assembling the involved actors describing the intrinsic logic of design processes a (quasi political) contribution can be made towards rejecting the elitist esthetic approaches that colonize design, along with stubbornly economic adaptation strategies.

26

Latour repeatedly refers to the microsociology of Gabriel Tarde that also influenced the concept of micropolitics of Deleuze and Guattari. See Ralf Krause, Marc Rölli, Mikropolitik, Vienna 2010.

With the help of the actor-network theory it is possible to bring out the social conditions that are intrinsically connected to design practices. In the empirical exploration of these implicit associations, that cannot be dogmatically derived from theoretic specifications, there can be a great variety of different actors. Their network defines the singular composition of the practical design applications. This is why there is a methodical correspondence between the intrinsic logic of design and the reporting practice of ANT sociologists.²⁷ In an attempt to understand how designers think and act, Cross summarizes the research findings of ethnographically designed studies of applied design, e.g. the works of Larry Bucciarelli and Dianne Murray, or the interviews of Robert Davies and Bryan Lawson.²⁸ He believes that the survey results indicate specific characteristics of thinking applied in design, which is a specific understanding of “intuitive” intelligence (as opposed to the technical rationality of engineers). This intuition is confirmed in experimental

“Design
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settings where it is applied to develop or test solutions for gradually more concrete designs and models for a (simultaneously more concretely specified) problem within a complex situation. It incorporates a reciprocal relation of problem and solution, as long as the concrete development of a method of resolution corresponds to an increasingly precise way of posing a problem. It is also distinguished by a feel for not hastily abandoning complexity in favor of simpler solutions. Complexity reduction processes take place abductively, for example in the formulation of hypotheses, and result in a design of things matched to the situations. All these characteristics can be summarized in the understanding of the implicit knowledge of a reflective practice that has its own epistemological standards.²⁹

27

See Albena Yaneva, "Grenzüberschreitungen. Das Soziale greifbar machen: Auf dem Weg zu einer Akteur-Netzwerk-Theorie des Designs", in: Stephan Moebius, Sophia Prinz (eds.), *Das Design der Gesellschaft. Zur Kultursoziologie des Designs*, Bielefeld 2012, p. 71-90.

28

See Nigel Cross, *Design Thinking. Understanding how designers think and work*, Oxford, New York 2011: Berg, p. 8 ff.

29

See Donald Schön, *The Reflective Practitioner: How Professionals Think in Action*, New York: Basic Books 1983.

In my opinion, this description of thought processes in design are supported by the fact that they correspond to the general characterization of the logic of research in the pragmatism of John Dewey. The only difficulties encountered at this point arise if one settles for a formal characterization with an anthropologic justification and generalization.³⁰ Design does not offer the finally discovered secret of what makes us human. Existence and Design are two different matters, even though people constantly do things that may alter what is taking place. Social interactions and ways of dealing with them are entrenched in the practical knowledge of designers, which is why it can be referred to as a reflective conversation with research-triggering situations. It would nevertheless be wrong to consider design to be social design in the sense that every social change implies an intentional redesign. Rather, every design is a social singularity because it is situated in social relations and updates these relations within itself in the process of its creation and use in a specific responsive way. The concept of „situated“ indicates that the relations of a singular complex quite unpredictably disseminate into a quasi fragmented totality, i.e. a pluralistically fractured relational unit.

30

In a section about "Design Ability" amounting to anthropological statements Nigel Cross is also caught in the described dilemma. See Cross, *Design Thinking*, *ibid.*, p. 3 f.

The research methods that can be chosen according to the hypotheses of intrinsic logic research are always aimed at bringing to light the implicit and always socially qualified aspects of design projects. The research project documented here was based on visits to the work places of various designers to gain access to their projects. The interviews served as passageways to the networks of the involved actors by using encoding and visualization techniques to gain access to the shadow zones of complex networks, revealing their rhizomatous structures. These are perfectly real, even if they are not clearly discernible from the outside and their description, which is possible with all types of ethnographic methods, does not claim to be objectively valid. Yet it can reflect on the multitude of controversies and in particular encourage the actors directly and indirectly involved in design contexts to recognize in their own work not only their own input but also that of others. In this sense, intrinsic logic ensures that tied up identity-based status quos are confronted with other things that have always been and continue to be included in the creation of identities. These make connection lines visible, thus offering the opportunity of thinking further.

Marc

Röllli



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Fields of research: Design-Theory; anthropology and pragmatism; philosophy of technology; history and philosophy of science (main focus: biology and eugenics in the 19th century); phenomenology, hermeneutics, critical theory, structuralism; political aesthetics. Current research: intrinsic logic of design; anthropology and life-sciences; French 20th-century philosophy (Merleau-Ponty, Foucault, Deleuze, Latour); pragmatism: uncertainty and becoming, conceptions of pluralism, life-world and technology, theory of inquiry (main focus: John Dewey)



**design
— for and
with the
others**

Michael
Krohn
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design
— for and
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others

Michael Krohn

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What is the relevance and the value of “Social Design” for the design discipline itself as well as for the design education on a higher level.

Undoubtedly the global stream of humans, cultures and habits sends signals for the design of objects, services and spaces. May it be for underserved, refugees or immigrants; one expects the consideration of design for the specific needs and challenges of the concerned humans. The intercultural dialogue and the global fragmentation shape the future working environment for designers. How to deal with multicultural affordances and non-linear developments in the society? How to implement multicultural perception on objects and spaces? This contribution enables an unfamiliar and controversial view on the role of design in the intercultural and interdisciplinary field of social interactions. It presents methods and arguments, how designer are able to implement a multi-perspective view on their own work. These methods are results from research and practice. They define a strategy for the design impact on social issues. Design can act as a catalyst for social change this should be underlined with this article.

The role of social design

What can design produce?

There is largely agreement on the role and the effect of design: design can shape products and services; it can rethink systems and define innovative processes. Design deals with styles and aesthetics; it evokes desires but it also fulfils needs in a very basic and functional way. What was always inherent to design is the close view on the user. Design acts as an advocate for users and takes their needs and concerns seriously, supports them with good functions, addresses all senses and makes the things emotional appealing. Good design means defining all this “user interfaces” in a competent way, regarding behaviour, value and meanings.

In the last decade, complaints occurred widely amongst the academic community: design is getting a replaceable factor, that deals with meaningless and irrelevant content,

acting only as a marketing tool for companies who want to differentiate themselves through design. This might be true: the consumer cannot really decide which shaver or hairdryer amongst a choice of maybe fifteen different might be the most suitable for him or her. This perception of design puts a sharp contrast to a sustainable and socially acceptable way of life. If design is used to only promote consumption with replaceable and very similar products and services, it will only define trends that are outdated after a short period by the next designs itself. Here is no chance for the growth of a sustainable and responsible culture of consumption. In this matter: design contributes more to the consolidation of social differences as rather to the abolition.

Design is often perceived as a typical phenomenon of saturated societies in so called “developed societies”. At the same time it is often reduced to “western consumerist societies”. “Abundance” is a term that is often referred

Setting up a design education in Marrakech, Morocco. (Image: Peter Vetter, ZHdK)



as relating strongly to design; instead of focusing on human and social needs, design responds to market-based interests. The idea that design, as part of an open economic market, drives the desires of the peoples on the right track is therefore only half true. Indeed: phrases as “form follows function”, “honest design”, “simple but useful” or “less is more”, simply put a sticker on products and reduce former design attitudes to stylistic phrases that are easy to read in catalogues or marketing campaigns. Lost design it’s social pretension, to act as a positive facilitator between industry and user?

Back in the history of the role of social motivated design

Starting with some interesting attitudes in the late 19th and early 20th century, design had a strong self definition as something that can improve not only products and process, it was obvious that design should put respect on the circumstances how things are produced and distributed. On the way from Arts&Crafts to the industrialized way of production, some remarkable positions underlined this responsibility of design. Robert Owen (1771–1858), an entrepreneur early textile tycoon, was aware that in his textile factory in New Lanark near Glasgow production quality and the welfare of the labourers are independent. So he improved the living quality for them and defined a social standard for his production¹. He wanted to make New Lanark a better place to live and work, and hoped other factory owners would copy his ideas.

¹
Faulenbach, Bernd.
(1995, p.199–210).
Bauhaus und Arbeiter-
bewegung in der
politisch-kulturellen
Auseinandersetzung
der Weimarer Republik.
Jahrbuch Arbeit,
Bildung, Kultur, Bd.13

Similar could be recognised for the “Wiener Werkstätten” and the early “Bauhaus” Period in Weimar; with the creation of objects the designer or artist defined also the working conditions for the labourers and craftsmen. The wish to form everything anew, no matter whether everyday objects or representative items for a “new society” liberated from the limitations of the former class society, was one important goals of these movements.



New Lanark; Robert Owen believed that it was important to have happy workers. He introduced nursery and dayschool for the workers childrens as well as entertainment for them. (Picture: www.newlanark.org)

2
 René Spitz (2014): HfG
 Ulm. Concise History of
 the Ulm School of
 Design, A5/06, hg. von
 Jens Müller, Zürich
 3
 Papanek, Victor (1971):
 Design for the Real
 World: Human Ecology
 and Social Change,
 New York, Pantheon
 Books
 4
 Design ist unsichtbar
 (1995), Hrsg. Hans
 Höger, Ostfildern
 5
 Bruno Latour (1987):
 Science in Action: How
 to Follow Scientists
 and Engineers Through
 Society. Milton Keynes:
 Open University Press

This was in the 50's and 60's of the last century updated by the German "Schule für Gestaltung Ulm" (HfG Ulm)². But this time, the rather arts and crafts point of view on design and production was replaced by a scientific and research aspect on how things should be designed for a modern democratic industrialised-consumer society. In the 1970's Viktor Papanek³ and Lucius Burckhardt⁴ are both visionaries, and at least observers of the social impact of design and the description of a new role for design in the society. Knowledge of design should be used not only to the design of things and objects, but rather the definition of social relations and processes. Bruno Latour defined later the "Actor-Network Theory" in the 1980's. Related to this theory, social connections are materialised as well as semiotic symbols.⁵

Conclusion

If we speak about "Social Design", we do not think about a new trend or even a new design discipline. "Social design" means the focus of the design discipline, (as it was since the term "design" made its way as a discipline itself), on the effect on changes and innovations for the society. Of course – we always see this in a positive way: design helps to improve, support and respect the living conditions of humans and their environment – in whatever situations they live.

Design for basic needs

We Design for humans, not for industries

Hence, in the midpoint of our considerations are always humans. How can design affect their life in a positive way and how can solutions be developed with the involvement of “those concerned”, which increases their quality of life, including nature and resources? Design, unlikely other disciplines, has the potential to negotiate conceptual alternatives and materialize things and processes. At the same time it explores new solutions. In its social orientation and effect, design tries to think always entirely and not isolated about value-adding chains and sustainable resources. This can have a positive effect on social relations. Importantly, the “empowerment” of the persons, families and communities are part of the solutions to increase the autonomy and the self-determination of these. Design solutions should not lead in a new dependency; it should offer options to increase the independency. We in the western world received this with the French revolution: *liberté, égalité et fraternité*. Still, most of the humans of our planet ask for these values.

Co-creation in rural areas in Kenya.
(Image: Philip Moreton, ZHdK)



We come to the conclusion that “Social Design” asks for basic questions about the design discipline itself and, hence, on the education and design processes generally. In spite of an increasing globalized world, with multicultural life forms, can designers withdraw on questions of aesthetics and trends? Are Designers responsible how and for whom resources are reserved and consumed and what are the social impacts of their activities?

Design in the context of development aid

“Design”, in its common notion, is seen as an achievement of the industry in the so-called “developed” regions of the world. Design is involved in a lot of economic processes, but still largely not used in the context with less prosperous regions of the world. Do we know any African, Latin American or Asian designers or even design companies? In these regions imported consumer goods dominate a globally oriented design perception, which barely takes into account the idiosyncrasies of live, culture, economic condition and possible sustainable benefits for the population. We have learned to design for our society, so why should we not support others in learning how to design for their societies? This is still paradox, because design has the potential to identify problems and topics in it’s own way and deliver innovative solutions that are more than just “more of the same”, considering western or “developed” values. If, at least this is what design is always claiming, it has the potential to adapt specific contexts very precise. Design should have much more impact on social conditions, than on the variety of consumer products.

90% of the world population lives a life far away from “Design” and its achievements, as we know it. Major awareness draws the exhibition “Design for the Other 90%” at the Smithsonian’s Cooper-Hewitt, National Design Museum, in 2007⁶. Of the world’s total population of 6.5 billion, nearly 5.8 billion people, or 90%, have little or no access to most of the products and services many of us take for granted; in fact, nearly half do not have regular access to

food, clean water, or shelter. “Design for the Other 90%” explored more than 30 projects which reflect the growing movement among designers, engineers, students and professors. After that, the term “for” was highly debated and substituted with the word “with”.

6
Catalogue of the
Exhibition (2007): Cynthia
E. Smith: Design
For The Other 90%,
Editions Assouline

Especially in development aid contexts, design can be most effective: recent discourses promote design as a catalyst for social change and the generation of social innovation. Designers can apply their knowledge for the benefit of a less privileged and underserved population in cooperation with humanitarian organizations. However, are design students and design universities prepared for such new challenges? Designers are neither social workers nor specialists in development aid⁷. Designers are designers; they think, act and respond in a very distinctive way. We call it often “design thinking” or better “Innovation through design”. But whatever we may call it: social changes and development aid can make use of the knowledge, the experience and the methods of design.

7
The „DESIS“ Network,
founded by Ezio Manzini,
Professor at the
Politecnico di Milano
put social design
on the agenda of the
international design
education. The network
is still active and part
of the CUMULUS family
www.desis-network.org

Learning from other design role models

While globalized companies become aware of the advantage utilising design, development aid organizations and social entrepreneurs are still largely inexperienced with the integration of design. In addition to the typical design transfer performance (“better” products, “more efficient” production, “new services”, “pleasant look”), design has a genuine effect: it triggers knowledge processes, initiate social changes, convey fair information, create cultural embedding or facilitate entrepreneurship on a small level. Design in the context of development must think for both worlds: designing goods that are needed in developing regions, but also support companies and services that reach from there to our markets. Another aspect concerns the training and support in regions that have little economic power; we speak here from “capacity building”. Based on traditional skills, knowledge and methods, design can create income sources that leads to economic independence.

Design is able to provide pioneering support primarily based on intercultural dimensions and dialogues. But designers do this not alone. They cooperate with organisations, which are already present at the sites and dispose knowledge about the local conditions and behaviours. This implies the development of new methods, in which users are actively involved in the process of the creation. Therefore we call this involvement “co-create” or “participative design”. Design, in the western world, works along given briefings, since the markets are well known. But in development contexts, the briefing is neither written, nor is the need of the user transparent. So we simply integrate the future user in the design process actively. The design discipline must be aware that the world will change. More than

Involving the community in the design of a Mycelium based toilet system in Kenya. Master Degree project Joshua Urieli (Image: Josh Urieli, ZHdK)



650 million people in Africa using a mobile phone everyday⁸. That is more than in Europe or the United States. Africans transfer and receive money via their mobile phones – everyday. Here (as well as in South America and Asia) a society starts to rise, which organise itself completely different than ours. Goods, services and information flow different, sell and buy is organized along needs and not along supply chains. It would be naive to think these societies would follow simply our role models: no – they will develop their own new patterns and with a different understanding of design and the use of products and services. This will result in a total new way, how “design” is defined.

⁸
www.zdnet.com/article/africa-has-more-mobile-phone-users-than-the-us-or-eu

Social design as catalyst opener for economic changes

Looking to Africa, you will notice, the usual western brands and products that are sold to a vanishingly small minority. But 99% of the population cannot afford this. This part of the society is depending on cheap products, mainly imported from Asia. African products? African design? Barely visible, and if, then probably most likely as “Arts and Crafts”. It would be wrong to assume, that establishing a design culture in Africa must similar to here in Europe. It would simply lack the necessary technical- and economical fundamentals. In Africa design can rely on existing knowledge and practice with the direct involvement persons concerned to “make things”, which can have a direct positive impact on their and the life of their communities. May it be for products that can make life and work easier or the creation of services that are sources for income. “Empowerment” of those who are affected and the reduction of dependencies is a further positive result. So many opportunities for a self-determined life have the chance to arise.

Knowledge transfer can support the development of design education by means of participatory methods incorporating local businesses. Looking at our own education, a new generation of design students questioning the re-



Brand development for a fashion line from Mozambique. Design: Ursina Meyer, student, Zurich University of the Arts

sponsibility of the design in general and ask what could be the role of design outside the mainstream. For them, creating things that adds more of the same to the fashionable arbitrariness of already saturated markets seems to be dull. They are rather fascinated to support companies and organizations, which want to operate fair trade, use sustainable resources or delivering education.

Designers cooperating with development organizations

“Social design” for whom?

It's a false impression, that social design is a method, limited to so-called “less developed” societies. Design methodologies can serve marginalized groups with a social objective and these occur frequently in our immedi-

ate vicinity. May this affect humans who are socially excluded and disadvantaged or not able to participate otherwise of the achievements of our society. “Design for all” or “inclusive design”, is valid for all people in a society and let them all benefit. This is part of the social idea of design. It can be effective for elderly people, disabled people, refugees, migrants, or humans that live otherwise on the margin of our society.

Migration movements change our society at the moment very rapidly. We are confronted with an increasingly culturally and economically heterogeneous society, whether we like it or not. Many discourses concerning the everyday life here: religion, behaviour, values, cultures change with increasing migration streams. This alienates us on the one hand; on the other hand, we recognize we cannot solve these problems with our traditional patterns. Design can contribute, that these differences are not settled in a dispute, rather that the variety and the diversity can be resolved and utilised in a positive way.

Prototyping of ‘SAFIR’ water filter in Colombia in a rural community
(Image EAWAG Dübendorf)



Participation of stakeholders –
observing, understanding, acting, involving

Is “Social Design” a new design category? No, social design combines knowledge of design with social experiences and is actually available in any design discipline or design activity. However, it requires putting other priorities and topics on the list of the design education. We train our design students today so that they are able to work in a typical of labour-divided environment. Here all parties understand their role and function quite well. This no longer works in many social and development contexts. The completely different circumstances, be this climate, culture, values, religion, etc., make it nearly impossible to come up with solutions for humans in socially different regions or contexts, simply developed on the desk. The accusation of arrogance can only be overcome when collaborating directly with those affected. And for this – we have to be there.

Once this understood, the differences between “experts” and “users” dissolve. Who is unable to expose himself to the circumstances in social design projects, cannot develop meaningful contributions. Something that designers

“From feces to fuel”, low-tec energy production from collected human feces in settlements in Kenya. Master degree project Mona Mijthab 2014. (Image Mona Mijthab)



know very well: observe, analyse, evaluate and draw conclusions for new solutions: this talent is extremely useful within social design projects. But there are other aspects, such as knowledge of cultural differences and knowledge of ethnographic methods. Still much experience has to be acquired simply on the spot. Education that is focusing on social design, should consider parallel aspects as it was previously necessary for so called “good design”.

Observing, understanding, acting, involving

Detailed problem definitions allow the use of social design methods. Basic observation and analysis is the imperative for designers. Social design means often to write the briefings for the design process itself, or at least together with the involved persons. Organizations such as IDEO⁹ or the declaration of the “Sustainable Development Goals” (SDG)¹⁰ of the United Nations offer best practices. However, you can train only limited proximity to the parties concerned in a design process. This is important, and must be well prepared. For the work in social design contexts we have set up the following simple characteristics:

9
[www.novoed.com/
 design-kit-q1-2016](http://www.novoed.com/design-kit-q1-2016)
 10
[www.sustainable-
 development.un.org](http://www.sustainable-development.un.org)

Observation and action

- be prepared: where are you going, what awaits you there, who will you meet there?
- what did you see, hear and feel?
- identify the scenario: who wants to do for whom something and why?
- what can be the benefit for the persons concerned?
- watch the habits and behaviour of the persons concerned
- define with the affected persons their needs and demands
- take into account cultural relations, traditions and behaviours
- integrate “soft factors”
- use simple models that can be quickly implemented and tested

- notice what you do and what is the impact
- analyse economic models and value chains
- use regional resources and tools
- understand regional aesthetic language
- support local, independent creation, production and marketing
- pass over knowledge, learn from existing knowledge

Possible design criteria

- reasonable and flexible in use
- simple, understandable and intuitive
- fault-tolerant, robust and durable
- little, or no external energy sources needed, produces no pollution
- aesthetically appealing and from high quality
- not discriminating
- sustainable production, -use and -recycling
- creates no new dependencies
- gender-, cultural-, ethnic- and religious sensitive
- offers potential for entrepreneurship or creating jobs
- can be evolved with existing knowledge and resources
- development and marketing remains in the hands of the persons concerned
- locally embedded with a direct benefit for the person concerned

Conclusion

Bottom line: design with social objectives will serve not only the “victims”, it can alter the design discipline itself and develop it further. This approach changes the focus from anonymous product- or service solutions to social effects through design methods incorporating the concerned. Design is not able to solve all social problems. But it can offer intelligent processes and solutions, where the concerned humans are in the centre and are able to benefit from it’s achievements. Furthermore, and not at least, this opens interesting opportunities for our graduates from our design unversities.

Michael Krohn



Michael Krohn holds an Industrial Design Degree and has a background in mechanical engineering. In the beginning of the 1990's, he established the MediaLab at the Zurich University of the Arts, introducing advanced computer technologies for design processes. From this point on, he started design research projects, that attracted attention in the fledgling design research community. He completed postgraduate studies at "FLUG", Basel, an Institute focusing on teaching and researching at design universities. Based on his experience, he was appointed 2000 Head of the Industrial Design program at ZHdK. In 2004, he was elected as executive board member for the CUMULUS board, the International Association of Design Universities. From 2002 to 2006 he was member of the board of the Swiss Design Network (SDN). In 2006 he was invited as Visiting Professor at the Department of Drama and Arts at Napier University, Edinburgh/GB. Following a major change in higher education in Switzerland, Michael Krohn was appointed Head of the Master of Arts in Design, for whose development and accreditation he was responsible. With more time to explore the theoretical aspects of design education, he published the highly esteemed "Formguide," together with Prof. Axel Müller-Scholl of Burg Giebichenstein, Halle, Germany. This comprehensive guide connects language to form. In 2012 he completed the "Higher Education Management" course. Today, he is involved in teaching as well as in industry- and research projects. In the last years he focuses on „Social Design“ projects and -education, especially in cooperation with NGO's. Michael Krohn is periodically invited to design juries and peer review groups.

Imprint



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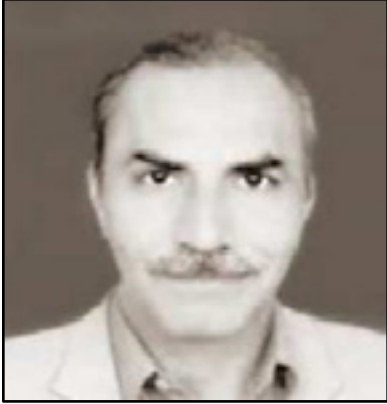
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Letter from the Chairman's Desk

By Sunil Bhatia PhD

Few years back there was horrifying & worrisome news that was question mark on our future existence. 'A asteroid is large enough in size falling from the other planet with such a high speed its striking impact will be so big there is chance earth planet can be completely destroy and living beings will vanish'. That news was from scientific community and they enjoyed high respect and reliability among the mind of common people and different governments of the world believed it might turn true because it was pronounced unanimously by highly intellectual and scientific mind groups. Citizens came under fear of vanishing and other side felt extremely helpless to meet this unseen, unexpected challenge. They resigned to their destiny and everyone was either praying for safety or some started spending their savings for enjoyments as it is their last day of life. That moment I realized that modern person who believed have conquered the nature was so helpless and with merciful eyes looking for some answer from the unknown force. That pain with helplessness was reflecting in their eyes and it was the same reflection what our ancestors might have experienced many occasions in their lives. Nothing like happened and a new theory was floated by scientists to counter their failure and to protect their reputation. I thanked the people who have predicted doom and

proved wrong and my foundation of belief became stronger that we are modern by appearance but our mind set is still primitive with only difference that we have passion for progressing and relying on advancement of technologies. Immediately idea of strike surface in my mind and found very interesting and its presence in our lives are as significant as our life supporting activities for marching of lives but we never acknowledged its role in our progress.

Striking is required for handling our day to day lives and we are in this stage of modern era where it has a role that cannot be ignored from primitive to next level. Adam and Eve were born from that day role of strike made the presence in human lives. Adam was struck with loneliness, Eve was struck with serpent and both were struck with idea of eating Apple. Creation of cosmos was possible because of strike of different planets with one another and nature of course was equipped with managing strike.

One day I was playing carom board and I was striking with striker for winning the game. This recreation activity was solely based on design of strike. Hockey, football or tennis or badminton or base ball or cricket is based on strike. In cricket strike bowler is common. Even musical instruments have striking character for producing various sounds like beating drum with hands or holding with stick. When I looked at kitchen appliances and find the oldest among all is mortar pestle that strike and crushes the product into paste or powder. In modern times it is replaced with electric operated mixer and grinder where steel blades rotate with the help of motor and strike with items placed in enclosed container for conversion the same into desired result. Hammer is another oldest manmade design

device that works in strike. We designed boat keeping in mind the strike of thrust of the river water on dry log for keeps floating. Later we learnt that compressible fluid has more internal energy where molecules strike randomly with greater intensity and we used these properties for designing various applications.

How were primitive people hunting? Killing of animals for food was striking with physical strength or holding a sharp stone for hitting with force for bleeding or later on design of the arrow by using branch of tree or slingshot. As they discovered fire they designed weapons of carrying fire to strike the target or fire blast with bang as it strikes the target. Knowledge of metal added new dimension in striking technology and designed sword, knife, vise, plane, drill and saw. Modern weapons are designed with basic idea of carrying fire or create fire after hitting the target but it is capable for destroying at long distance targets and some has capacity to destroy cities with high precision. They designed striking devices those could help in separating husk from paddy and initially it was manual strike on stone platform and as learnt the art of domesticating animals later designed devices with animal power and winnows rice paddy to separate husk and other impurities by allowing wind to strike the falling crushed paddy. Winnowing fan is another product that works on concept of strike. Most interesting part is that clothes were not possible if the concept of strike was not known. In handloom there is beater that strikes and tightens the threads after the shuttle places it. Potters prepare the even moisture clay with adding water and striking for beating by hands.

Phenomena of striking is in nature and to prove better genes for matting male strike and fight to prove stronger for the female in question. A stone falls rolling down from the height of the mountain and converts into smaller size or some time into sand particles because of continuous process of striking. It is not confined to hard substance as metal rather river waves or sea waves continuously strike with lying stones of banks and turns that into sand. It means liquid too has same capacity to strike and destroy. Lightening rod to save the buildings from lightening strike was designed. Pollutants that degrade the air quality continuously strike with exposed areas and can rust iron bars of the buildings and weaken. These are to be protected from continuous strikes from the impurities for their longer lives of the building say by using exterior protection by chemicals, stones or tiles. Idea of waterproof was design to avoid the absorption of striking rainy water by dress material. Waterproof medicated band aid is designed for faster recovery of minor injuries not to strike water for further infections. Similarly lubricants / cooling are designed to control the impact of striking of piston and its heating effects. Design of airplane was solely conceptualized on strike of air on body for lifting upward. Even police uses tear gas for controlling unruly mob that strikes the eyelids of people and they temporarily feel partly blind. Striking is not confined to hard materials for crushing rather in modern times we use striking of light known as LASER for in medical science and it helps in minimal cut and faster recovery. Even metal sheets of any possible thickness are cut by striking the high pressure water jet or laser beam. Ultra sound device or radar concept is designed on striking of sound waves with objects for detection. When a person walks there is strike of heel, midfoot and forefoot. Various kinds of the soles of

the shoes are also designed with different materials for longevity by considering nature of striking and its effects. Calligraphy has unique feature of striking fonts that receive the attentions of the readers. Design of mirror has reflection of striking light and works with sudden rules that helped in designing telescope for looking at far distance objects that was not possible with naked eyes. Refraction was existed because of presence of water where striking light bends by following specific rules. Photovoltaic cells activates when light strike or does not allow striking the surface of cell. Leaning Lisa Tower is an experiment with vacuum tube for avoids the air strike and allow feather and stone to fall and gives us a new theory of gravitational force. Further strike helped us in understanding the elements of atoms by striking light beams and its change.

Many products have come to the existence for controlling the impact of strike on assets .Even to control the striking impact we have designed various tools like lockers or bullet proof vests or vehicles or fire resistant material for construction of house or earthquake resistant buildings. Tiles are designed according to striking capabilities. Where ever great footfall is possible we use different tiles that can bear the striking impact and forces of friction for minimal damages. Fire sensors are designed to control fire strike for damaging assets. Design of brakes is solely based on concept of strike for stopping the automobiles. Metal spring or better refined form of shock absorbers is designed to meet the challenges of sudden strike and possible damages when vehicle meets unexpected travelling conditions.

In industry, metal sheets or rolling mills are spread by continuous strike on its surface. It has given opportunity of goldsmith to design the ornaments through strikes. Ironsmith uses strike of hammer for designing to mould the hot iron in to required shape. Later on people found forging, molding to replace the technique of physical strike for desired outcomes. The pair of scissors is designed to cut by striking two sharp edge blades for material in desired shape but other tools of filings or sand papers are basically designed with strike. Safety match stick is allowed to strike the rough chemical painted surface for ignition. Design of ball bearings is to minimize the surface area of striking for frictionless requirement.

Common people use the strike of concept by applying their past experiences and best example is people from desert generally prefer striking color of dresses that can be visible from distances. A painter uses the brushing stroke in such a manner that strike with canvas for desired color outcome. To receive the attention of others they devised striking of palms as clap and later use slap for mild punishment by striking palm on cheek of person in question for punishment and I am still surprised how did idea of fist has come and who told them that fist is contraction of slap and has more pain of hard hit because of less surface area . How come idea of humiliation or insult came in their minds by spitting on face where saliva strikes the person's face? They know how to chop or peeling or cut with striking knowledge. Chopper or to mash we designed the device that is based on strike. Boiling or frying or roasting is based on striking where amount of water/ oils and fire intensity is control for proper outcomes.

In computer we use blinking, underline and reverse color for highlighting the document for striking the eyes for readers. Typewriter or modern printers are based on concept of strike. To control the strike of light on eyes for controlling harmful effects by designing goggles, anti glaring screen etc .even we designed the lotion for controlling the strike of sunlight on our skin for avoiding tanning. Most interesting part is that medical syringe needle is designed for smooth piercing into vein or muscles.

This special issue is inaugural of our beginning of twelfth year of publication and the beauty is that without missing single monthly issue we have come to this milestone. From the bottom of my heart I thank those made this a successes story. At the beginning no one was sure how it will turn out but some people realized it would be good initiative and needed their complete support for sustaining this publication. It is my belief that divine power also realized that we are venturing with good intention and selfless service and that might be possible we achieve modest successes.

Prof Dr. Gerhard M. Buurman is the founder of a couple of programs, initiatives and institutes at the Zurich University of the Arts (ZHdK). As theorist and vibrant researcher he worked in international groups at the ETH Zürich and Harvard Law School as a practitioner and it is our great honor that he is Guest Editor of our inaugural special issue of 12th year of publication. He designed the issue in his own way and hope our readers will enjoy this new but wonderful format and articles.

I wish 2017 to be a Happy and Prosperous Year for you and your loved ones.

We design for what we are designed.

Enjoy reading

With regards

Dr. Sunil Bhatia

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February 2017 Vol-12 No-2

Jim Harrison

is a Lecturer at the Cork Centre for Architectural Education in Ireland, and has long experience of teaching, research and publication on aspects of Universal Design and user-friendly design for ageing as well as in integrating these topics into the architectural curriculum. He also has been a supervisor to PhD and Masters thesis candidates in related topics.



He has produced numerous publications on inclusive design related topics with over 50 papers and journal articles, a collection of which were successfully presented for his Higher Doctorate (LittD) at the University of Sheffield. Whilst teaching in Singapore (1984 – 2002) he became involved in UN ESCAP 'Training the trainers' accessibility workshops in the Asian Pacific Region, in which he is still active. Amongst many other achievements he contributed a section for the Singapore Access Code on the needs of older people and, as a UN Expert Resource Person, continues to participate in projects on Universal Design promotion. He will be the Guest Editor.

March 2017 Vol-12 No-3

Bonollo, Emeritus Prof. Elivio

Emeritus Professor, Industrial Design Faculty of Arts & Design ,is one of Australia's leading industrial design educators and researchers. In 2008 he was conferred with the Honour of



Cavaliere by the President of the Republic of Italy in recognition of his collaborative work in design and education. He is emeritus professor of industrial design at the University of Canberra (UC), and recently visiting professor in the School of Design and Environment (2004 -2007), and the Department of Mechanical Engineering (2007) at the National University of Singapore (NUS) will be the Guest Editor

April 2017 Vol-12 No-4

Dr. Sandeep Sankat

**Associate Professor, Department of Architecture
, School of Planning & Architecture, Bhopal India
will be the Guest Editor .**



May 2017 Vol-12 no-5

Ravishankar

is a Sr. Faculty member, Coordinator, M Des Universal Design Program at National Institute of Design, Bangalore and has authored the curriculum and the course modules. He offers courses in Design Methodology, Universal Design Thinking, Experience Design and mentors design projects in Product design, Digital Interfaces & Media and Retail. He has co-authored the Universal Design India Principles UDIP.



He also coordinates the NID-MSME Design Clinic Scheme for the South Zone. He is a recipient of the Business World - Design excellence award in 2006. He has been a Jury member of the India Design mark 2015& 2016 of the India Design Council, Mahindra Rise Design Challenge 2015 and has been a proactive enthusiast in promoting Design Thinking among Industry and academia through various workshops and will be guest Editor.

June 2017 Vol-12 No-6

Dr. Gaurav Raheja

Associate Professor, Department of Architecture & Planning Joint Faculty, Centre for Excellence in Transportation Systems Indian Institute Of Technology (IIT) Roorkee, Uttarakhand State, India will be the Guest Editor



July 2017 Vol-12 No-7

Mark Watson

was chosen from an international field of Designers to participate in the International Society of Councils of Industrial Design Interdesign Workshop, a two week workshop looking at Smart City solutions to social, environmental and



economic problems in Mumbai. Mark has a 15 year long engagement with Design in India presenting at leading Design Conferences on Design Thinking and Experience Design and is currently adviser to the Indian Design Festival.

Mark Watson MDIA Managing Director Design Providence <http://www.designprovidence.com.au> Lead Partner Design Thinkers Group Australia <http://www.designthinkersgroup.com/>

Co-Founder Indo Australian Design Research Alliance



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UNIVERSAL DESIGN IN HIGHER EDUCATION
From Principles to Practice
Second Edition
Edited by
Sheryl E. Burgstahler
Foreword by
Michael K. Young

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UNIVERSAL DESIGN IN HIGHER EDUCATION

From Principles to Practice, Second Edition

EDITED BY **SHERYL E. BURGSTÄHLER** • FOREWORD BY **MICHAEL K. YOUNG**

This second edition of the classic *Universal Design in Higher Education* is a comprehensive, up-to-the-minute guide for creating fully accessible college and university programs. The second edition has been thoroughly revised and expanded, and it addresses major recent changes in universities and colleges, the law, and technology.

As larger numbers of people with disabilities attend postsecondary educational institutions, there have been increased efforts to make the full array of classes, services, and programs accessible to all students. This revised edition provides both a full survey of those measures and practical guidance for schools as they work to turn the goal of universal accessibility into a reality. As such, it makes an indispensable contribution to the growing body of literature on special education and universal design. This book will be of particular value to university and college administrators, and to special education researchers, teachers, and activists.

SHERYL E. BURGSTÄHLER is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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"Sheryl Burgstahler has assembled a great set of chapters and authors on universal design in higher education. It's a must-have book for all universities, as it covers universal design of instruction, physical spaces, student services, technology, and provides examples of best practices."

—FRANK L. LEE, PRESIDENT OF COMPUTER AND COMMUNICATIONS TECHNOLOGY CENTER, UNIVERSITY OF CALIFORNIA, AND CHAIRMAN OF CALIFORNIA'S ACCESSIBILITY THROUGH TECHNOLOGY POLICY

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Product Description

In this book, Clive Bonollo takes us on a 'learning journey' about design including a scholarly explanation of the characteristics and power of the design process. It provides valuable insights into the attitudes, knowledge and skills that underpin the design discipline at an introductory level of expertise, and has been developed to meet the needs of aspiring designers in many areas including industrial design, design and technology, art and design and architecture. Clive uses an operational model of the design process - along with related educational strategies, learning outcomes and an ordered set of design briefs - to develop a systematic, problem-based method for learning design from a first principles viewpoint. The beauty of this approach is that it brings structured learning to aspiring designers whilst being mindful of diverse cultures and backgrounds. Each part of this book encourages self-expression, self-confidence and exploration: it has been carefully designed to take the reader on a highly motivating journey of design thinking and creativity, supported by excellent sample solutions to design problems, lucid discussions and extensive references. These solutions, developed by design students, serve as novel examples of how to solve real problems through innovative design without restraining creative freedom and individual personality. The design learning method and strategies in this book will greatly assist design and technology teachers, students of design, aspiring designers and any individual with an interest in professional design practice.

I cannot recommend this book highly enough, it was a complete lifesaver throughout my undergraduate studies and honours degree and now continues to serve me well as I move into industry practice. The content is easy to understand and follow, providing a practical guide to understanding design principles and every aspect of the design process. It includes great project examples and reflects the wealth of knowledge and experience possessed by this accomplished educator. I have purchased multiple copies of this book for peers and would suggest any student who is studying a design discipline to pick up their own copy as this has quickly become the most useful book in my design collection.

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★★★★★ **A 'Must Have'.**

By Amazon Customer on 7 April 2016

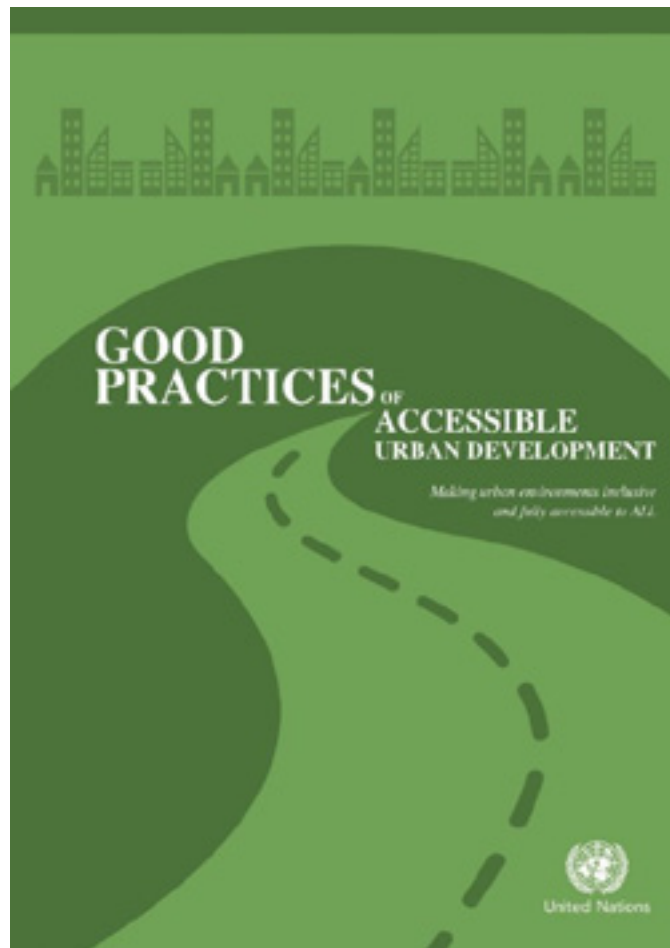
As a Design Education professional of many years standing, I endorse this book without reservation. It is comprehensive, lucid and above all, useful in a very accessible level at the coalface. Professor Bonollo has an enormous cache of experience as an engineer, designer and design educator and his experience is well demonstrated in this book. A 'must have' for anyone in the business of educating or being educated in the product design arena.

TAPPING INTO HIDDEN HUMAN CAPITAL

How Leading Global Companies Improve their
Bottom Line by Employing Persons with Disabilities



DEBRA RUH



In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible urban development”.

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design

FROM MODULARITY TO EMERGENCE

A PRIMER ON THE DESIGN AND SCIENCE OF COMPLEX SYSTEMS

Chih-Chuan Chen and Nathan Grilly



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Centre Design Practice Group have released a free, downloadable book, [_A Primer on the Design and Science of Complex Systems_](http://complexityprimer.eng.cam.ac.uk).

This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).

The book is available at URL:

<http://complexityprimer.eng.cam.ac.uk>

Changing Paradigms: Designing for a Sustainable Future

Editors:
Peter Stebbing
Ursula Tischner

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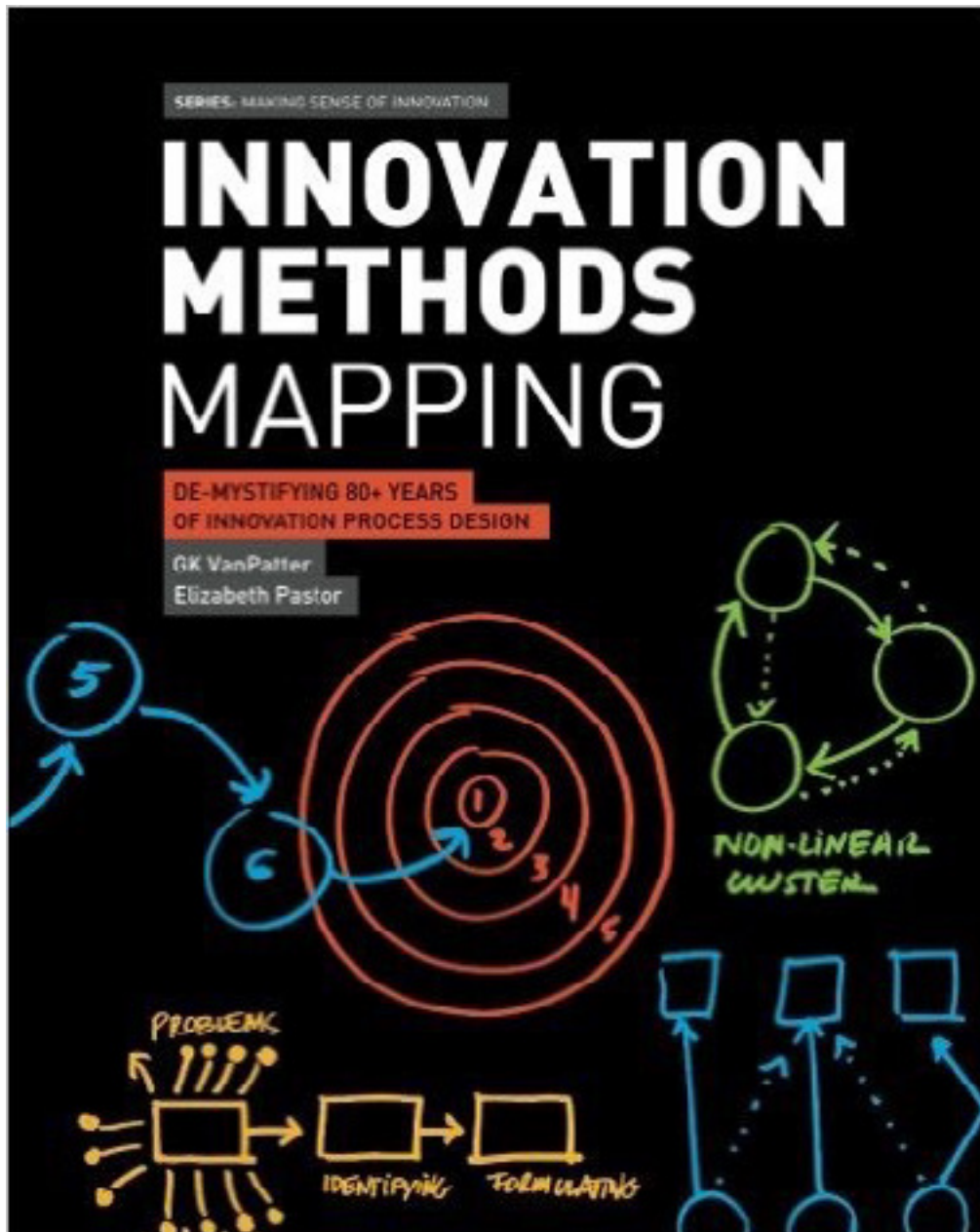
Changing Paradigms: Designing for a Sustainable Future

New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a
Toolbox

Author: Ursula Tischner



Humantific's new book: Innovation Methods Mapping has just been published and is now available on Amazon.

https://www.amazon.com/dp/1540788849/ref=sr_1_1?ie=UTF8&qid=1482329576&sr=8-1&keywords=Humantific

You can see the preview here:

https://issuu.com/humantific/docs/innovation_methods_mapping_book_pre



Appeals



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January 12, 2017

Statement on Algorithmic Transparency and Accountability

Computer algorithms are widely employed throughout our economy and society to make decisions that have far-reaching impacts, including their applications for education, access to credit, healthcare, and employment.¹ The ubiquity of algorithms in our everyday lives is an important reason to focus on addressing challenges associated with the design and technical aspects of algorithms and preventing bias from the onset.

An algorithm is a self-contained step-by-step set of operations that computers and other 'smart' devices carry out to perform calculation, data processing, and automated reasoning tasks. Increasingly, algorithms implement institutional decision-making based on analytics, which involves the discovery, interpretation, and communication of meaningful patterns in data. Especially valuable in areas rich with recorded information, analytics relies on the simultaneous application of statistics, computer programming, and operations research to quantify performance.

There is also growing evidence that some algorithms and analytics can be opaque, making it impossible to determine when their outputs may be biased or erroneous.

Computational models can be distorted as a result of biases contained in their input data and/or their algorithms. Decisions made by predictive algorithms can be opaque because of many factors, including technical (the algorithm may not lend itself to easy explanation), economic (the cost of providing transparency may be excessive, including the compromise of trade secrets), and social (revealing input may violate privacy expectations). Even well-engineered computer systems can result in unexplained outcomes or errors, either because they contain bugs or because the conditions of their use changes, invalidating assumptions on which the original analytics were based.

The use of algorithms for automated decision-making about individuals can result in harmful discrimination. Policymakers should hold institutions using analytics to the same standards as institutions where humans have traditionally made decisions and developers should plan and architect analytical systems to adhere to those standards when algorithms are used to make automated decisions or as input to decisions made by people.

This set of principles, consistent with the ACM Code of Ethics, is intended to support the benefits of algorithmic decision-making while addressing these concerns. These principles should be addressed during every phase of system development and deployment to the extent necessary to minimize potential harms while realizing the benefits of algorithmic decision-making.

¹ Federal Trade Commission, "Big Data: A Tool for Inclusion or Exclusion? Understanding the Issues." January 2016. <https://www.ftc.gov/reports/big-data-tool-inclusion-or-exclusion-understanding-issues-ftc-report>.



Principles for Algorithmic Transparency and Accountability

1. Awareness: Owners, designers, builders, users, and other stakeholders of analytic systems should be aware of the possible biases involved in their design, implementation, and use and the potential harm that biases can cause to individuals and society.

2. Access and redress: Regulators should encourage the adoption of mechanisms that enable questioning and redress for individuals and groups that are adversely affected by algorithmically informed decisions.

3. Accountability: Institutions should be held responsible for decisions made by the algorithms that they use, even if it is not feasible to explain in detail how the algorithms produce their results.

4. Explanation: Systems and institutions that use algorithmic decision-making are encouraged to produce explanations regarding both the procedures followed by the algorithm and the specific decisions that are made. This is particularly important in public policy contexts.

5. Data Provenance: A description of the way in which the training data was collected should be maintained by the builders of the algorithms, accompanied by an exploration of the potential biases induced by the human or algorithmic data-gathering process. Public scrutiny of the data provides maximum opportunity for corrections. However, concerns over privacy, protecting trade secrets, or revelation of analytics that might allow malicious actors to game the system can justify restricting access to qualified and authorized individuals.

6. Auditability: Models, algorithms, data, and decisions should be recorded so that they can be audited in cases where harm is suspected.

7. Validation and Testing: Institutions should use rigorous methods to validate their models and document those methods and results. In particular, they should routinely perform tests to assess and determine whether the model generates discriminatory harm. Institutions are encouraged to make the results of such tests public.



News

1.

India's parliament passes Disabilities Bill, making accessibility a mandatory requirement

The Lok Sabha on Friday passed by voice vote the Rights of Persons with Disabilities Bill, 2014, which makes accessibility a mandatory requirement.



The bill, which replaces the Persons with Disabilities (Equal Opportunities, Protection of Rights and Full Participation) Act, 1995, has been brought in to comply with the UN Convention on Rights of Persons with Disabilities (CRPD), which India signed in 2007.

It provides for imprisonment of at least six months up to two years, along with a fine ranging between Rs 10,000 and Rs 5 lakh for discriminating against persons with disabilities.

In the bill, disability has been defined based on an evolving and dynamic concept and the types of disabilities have been increased from existing seven to 21.

The government will have the power to add more types of disabilities to it. The types of disabilities now include mental, autism, cerebral palsy, muscular dystrophy, chronic neurological conditions. It also strengthens the office of chief commissioner and state commissioners for Persons with Disabilities which will act as regulatory bodies.

2.

Natick's Elaine Ostroff recognized at Smithsonian museum for work on universal design

Elaine Ostroff recalls working for the state Department of Mental Health several decades ago when she saw a young boy sitting by himself, rocking back and forth with nothing in the room and no one with him.

Staff at the facility Ostroff was visiting told her, "Oh, he destroys everything."

Today, Ostroff says she's glad people who have mental and other disabilities are much more integrated into schools and their communities.

"What's really changed is the whole notion of community living" as opposed to living in an institution, she said during a recent interview in her Natick home. "A family that has a child with a disability has many more options."

Ostroff, a pioneer and proponent of universal design, is being recognized with an exhibit of her work at the Smithsonian's National Museum of American History in Washington, D.C. Universal design, which has its roots in the disability rights movement, means designing environments in a way that everyone will benefit.

The exhibit is on display for several months, though Ostroff's papers will be available for people to peruse even after the exhibit is removed, said Catherine Keen, an archivist in the museum's archive center.

Keen recalled visiting Camden Yards in Baltimore when it was new, and learning that people who use wheelchairs do not have to be segregated to a specific area of the ballpark.

"I think people don't realize that it's everywhere," Keen said of universal design. "I think researchers who come to look at these papers will realize how influential Elaine has been and the movement has been in the built environment we completely take for granted unless you're disabled and then you can't take it for granted."

Ostroff, who has spoken internationally about universal design and was the co-founder and longtime executive director of the Adaptive Environments organization, said she's excited to have her work included in the museum's collection.

"It's pretty thrilling," she said. "It means that the materials will get used."

Ostroff, who spent some of her career focusing on education and classrooms, said she's glad to see improvements over the years in accessibility requirements for a variety of buildings.

Officials must make certain "we build buildings for people of all abilities," she said.

She recalled starting the Looking Glass Theatre in 1962. The organization performed for children in schools in Rhode Island and Massachusetts. She said that experience was her impetus to educate teachers and designers.

Ostroff, with Wolfgang F.E. Preiser, edited the first edition of "The Universal Design Handbook." She said the book provides inspirational case studies and examples of successful projects.

(Courtesy: MetroWest Daily News)

3.

Demand for accessibility courses in India

PUNE: Experts and people with disabilities have called for inclusion of accessibility as a subject in civil engineering and architecture curricula.



EKansh, an NGO, has announced a project design competition on the theme What would you do to make Sarasbaug barrier-free.

“There is no mention of accessibility in the syllabus of civil engineering course. Even in the curriculum they haven’t focused on it. Hence, when we teach design to students, there is hardly any mention of accessibility which should be there right from the undergraduate level,” Arti Ghate, assistant professor in civil engineering in a city college, said.

The National Building Code was amended to make sure that all the new buildings are accessible for persons with disabilities but enforcement has left much to be desired.

“The ramps are built at the entrance and not inside the buildings. We had a foreign guest lecturer in the college who was wheelchair user. While he could enter the college building, he had to be carried to the first floor as there are no ramps. Wash rooms are not accessible either. The university should include accessibility in the curriculum,” Ghate added.

Anita Iyer, founder and managing trustee of EKansh, said the purpose of the competition was to make people, especially students, think about making public places accessible.

“The ideas should be focussed on making Sarasbaug accessible to people with disability without changing the temple and other aspects of the park,” she added.

Architects, civil engineers and those into construction must build structures supporting people with disability.”Ramps and accessible toilets will not only help them but also old people, pregnant women and people who are unwell and need to use wheelchairs,” Iyer said.

Akash Pawar, a BCA student with disability, said that banks don't allow them separate queues and people don't allow them to jump the queue.

(Source: Times of India)

4.

Health board: Ireland ready for Medical World Cup



Ireland's Medical World Cup team which will take part in the 2017 tournament in Austria.

Ireland's team of soccer playing doctors is seeking new team members and age is no barrier. "As medics, we tell our patients of the importance of physical exercise. The Medical World Cup team is a fantastic way to put this into practice," says Dr Tommy Fitzgerald, a Dublin-based GP and team spokesperson. In 2017, the selected team will face counterparts from Venezuela, Canada, Catalonia, Lithuania, Ukraine, South Korea, Australia, Mexico, Austria, Denmark, USA, Germany, Brazil, Hungary, Sweden, Russia, Colombia, Great Britain, Belarus, Czech Republic and Uzbekistan at the Medical World Cup in Austria. More details on irishmedicalfootball@gmail.com.

Buteko practitioner and author, Patrick McKeon is holding classes for adults and children in Dublin, Cork and Galway this month. The Buteko Method is recognized internationally as a shallow breathing technique which helps improve conditions including asthma and sleep apnoea. For more details email info@buteykoclinic.com or call 091 756229

Trinity College Dublin has recently launched a new series of films which offer insights into the health and social challenges of people with an intellectual disability (ID). The films were made specifically for people with an ID and examine issues such as dementia, through direct interviews with people with an intellectual disability. The

videos are available as DVDs by emailing dmccaus@tcd.ie or on YouTube.

Designing Public Health is the theme of a discussion at the Science Gallery, Pearse St, Dublin 2 on Thursday, January 19th at 6pm. Health psychologist Catherine Darker and designer Frank Long will talk about public health interventions and medical device designs that encourage behaviour change. Dublin.sciencegallery.com

An exhibition on Universal Design is on display at the National Museum, at Collins Barracks until June. The designs on show were co-created by students at the Dublin Institute of Technology (DIT) and people with disabilities who are highly skilled in the use of assistive technology. "The goal of this exhibition is to raise the profile of DIT students learning with the community through innovative co-creation," explains Bernard Timmons, lecturer in Universal Design at DIT. Siobhan Long of Enable Ireland adds: "This exhibition highlights the importance of universal design as a means to removing social barriers for people with disabilities." The exhibition will be officially launched on January 24.

(Source: The Irish Time)



Programme and Events



Photo: Delfino Sisto Legnani.

Graphic Design: Groupa Ee

FARAWAY, SO CLOSE

25th Biennial of Design
Ljubljana, Slovenia
25. 5.–29. 10. 2017

The 25th edition of the Biennial of Design in Ljubljana is set to strengthen its role as an interdisciplinary collaborative platform where design is employed as a catalyst for change.

BIO 25, under the title *Faraway, So Close*, will be curated by Angela Rui, a Milan- and Rotterdam-based design critic and curator, and Maja Vardjan, curator of Museum of Architecture and Design (MAO).

In line with their focus on the humanistic side and expression of design, they will use the Biennial to decode through design the effects of environmental changes, asset migration, and reactions to the systemic crises.

In the face of the total failure of the theory of Positivism, we are now forced to confront the crucial and still largely hidden meaning of the consequences of "post-modernization", for which the city seems to have lost its authority as the territory where we look to find the source of quality existence.

Small changes are already taking place and gaining ground, and new inputs are slowly modifying our urban and rural environments. New frictions emerge out of the co-habitation of remote meanings and contemporary habits, as we look for new territories to signify, places to re-inhabit, ancient relations to re-enact, basic coexistences to re-imagine. Can this friction between distant conditions produce new scenarios for a different present time?

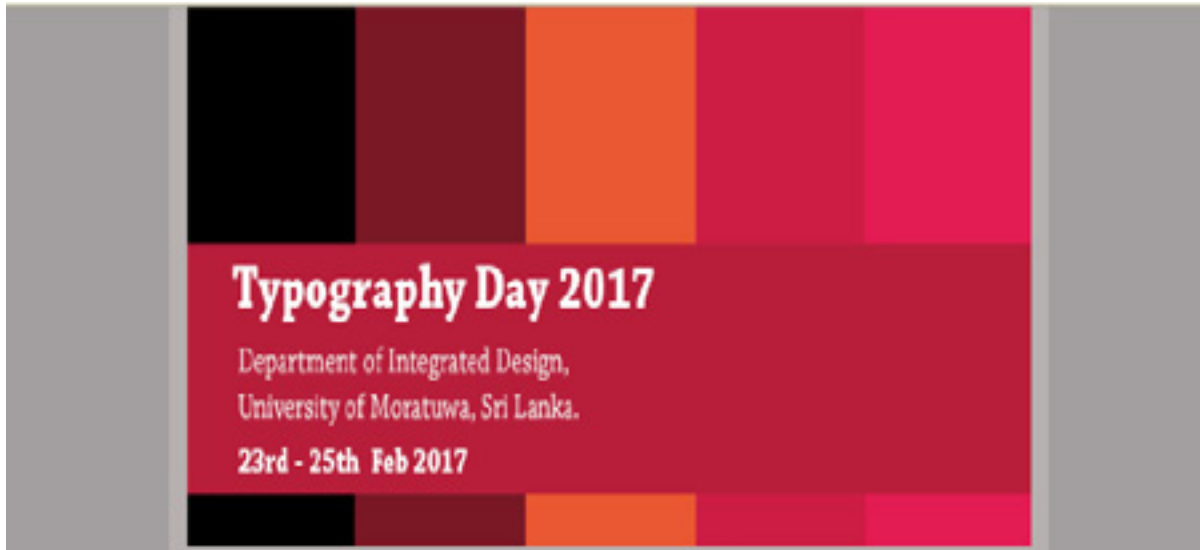
Along with the main subject-themes of the biennial, BIO 25 will de-centralize and will be interpreted as a shift towards new territories to be seduced by research and discourse, as well as by the idea of an event with which to produce knowledge. In the age of super information consumed in real time, the challenge of a biennial becomes increasingly closer to real conditions of everyday systems; to provoke and challenge the paradigms related to design and architecture through their pragmatic application, acting as a “permanent work in progress”.

Slovenia, in accordance with its geographical conditions, will perform as a paradigm to stimulate, discuss and test the status of this global shift.

SAVE THE DATE FOR THE 25TH BIENNIAL OF DESIGN

Open Call 12 May - 5 July 2016
Kick-off event 15 September 2016
Process Autumn 2016 – Spring 2017
Exhibition 25 May – 29 October 2017





DESIGN EXPERIENCE is an initiative conceived by designers, made possible through designers and directed to designers.

We organize a **one-week intense seminar in Barcelona** where we explore the main concepts of Office Management, Project Management, Teamwork, Customer and Space Psychology, Creative Process, Sustainable and Ethic Design.

Important Barcelona designers will open the doors of their offices for us, will show us their construction sites and will tell us about the way they work.

We organize visits and round trips in the most important factories, showrooms, retails, places and sites in the area of Barcelona.

We discuss in a design environment about the most advanced topic about the design process



6th IFIP TC.13 International Conference on Human-Computer Interaction - INTERACT 2017

Theme: Global Thoughts, Local Designs

at IDC, IIT Bombay 25-29 September, 2017 <http://interact2017.org/>



TypographyDay 2017 Focus on 'Typography and Diversity'

23- 25 February 2016

by **Department of Integrated Design, University of Moratuwa**, Sri Lanka at

Colombo, Srilanka Call for Abstract for Papers (deadline 31 August 2016)

Call for Poster Design (deadline 31 October 2015) <http://www.typoday.in>



30 September - 2016

UIA Awards 2017

The UIA Launch the 'Friendly and Inclusive Spaces' Awards 2017



'R

THE BERKELEY PRIZE 2017

ARCHITECTURE REVEALS COMMUNITIES

*Essay Competition
Travel Fellowship Competition*

ARCHITECTURE IS A SOCIAL ART

The BERKELEY PRIZE supports the study and teaching of the social art of architecture. The online, two-stage Essay Competition (in English) is open to undergraduate architecture majors in accredited schools of architecture throughout the world. The Travel Fellowship Competition is open to the Essay Competition finalists.

PURSE

Essay Competition: 25,000 USD; 1,750 USD Best prize; Multiple prizes
Travel Fellowship Competition: 20,000 USD and airfare; Multiple prizes

2017 JURORS

Sergio Rogga Balboa
Architect, Professor, Universidad College of Architecture (Universidad), Chile where she has conducted multiple collaborative student workshops focused on the reclamation of urban landscapes, environmental design and social issues. Internationally recognized figure in modern heritage conservation and urban social history studies at Universidad, and Member, BERKELEY PRIZE Committee.

Mark L. Siffers
Architect, Urban and Planning, Professor, Architecture and Urban Design, University of Oregon, Eugene, USA, Director, School of Architecture's PhD Program and the Urban Design Lab, Director of the International Association for the Study of Traditional Environments (IASTE), Principal of the Urban Collaborative, LLC, Eugene and author of *America Town: Building the Culture of Ingress*.

David Schwartz
Architect, Dean, College of Architecture and Chair of the Department of Architecture, Rowan University, responsible for major design projects including the Case Center for the Mentally Disabled and the Robert Hutton Center, directed representation on the managing board of the RUC Self Chapter, and co-author of *Time in Transition: Reclaiming the Global Built Environment*.

Fayyaz Hani
Architect, former student, teacher and BERKELEY PRIZE Executive Teaching Fellow, recent University Fellow, current college scholar at the University of Michigan, Ann Arbor, USA, studying the role of the built environment under urban colonization in Pakistan, Second Prize, 2013 BERKELEY PRIZE Essay Competition, and Member, BERKELEY PRIZE Committee.

ALORUM ONLINE: WWW.BERKELEYPRIZE.ORG

thanima 2
a quest for authenticity
19,20,21 January 2017 | NIT Calicut

jointly organized by

eimagining Aesthetic Unfolding - From Conditioning to Awakening'



Future Architecture platform

[Call for Ideas 2017](#)

11/15/-1/9/2017

Future Architecture call for ideas is open to all who wish to participate in the Future Architecture program cycle throughout Europe in 2017. The platform invites emerging creatives to apply with the ideas, visions and projects they consider important for the future of architecture. **Deadline is 9 January 2017!**

INTERNATIONAL VISUAL METHODS CONFERENCE 5 VISUALISING THE CITY

**16 - 18 AUGUST 2017
SINGAPORE
WWW.VISUALMETHODS.INFO**

The phenomenon of cities is an increasingly important aspect of the everyday life of individuals. The United Nations reports that as of 2014, 54 percent of the world's population live in urban areas, with that proportion rising to 66 percent by 2050. Asia and Africa are projected to contribute the most to this growth. Cities come in, and are engaged with, on a variety of scales, shapes and interactions. From global cities to urban neighbourhoods to the bedrooms of our informants, from walking to sensing to mapping the city – the ways in which we have seen, experienced and documented cities are myriad.

In this 5th instalment of the International Visual Methods Conference, we seek papers, presentations and performances that critically examine the city through visual methods. However, we also welcome proposals for topics not directly related to urban life, but nonetheless encompass visual methods.

CALL FOR PANELS, PAPERS AND OTHER CONTRIBUTIONS

Hosted in Singapore, itself a unique blend of city and state, we welcome presenters from a wide range of disciplines, from the arts to social sciences to STEM subjects – and particularly encourage interdisciplinary dialogues. Specific themes include, but are not limited to the following

- Critical Perspectives on Visual Methods
- Visual Methods for Urban Areas
- Walking, Sensing and Experiencing the City and other Spaces
- The Science and Technology of Visual Methods
- Mapping Everyday Life
- Visualising the Unseen
- Visual methods as an Agent of Change in the City
- Visual Methods in Teaching and Learning
- Open Stream

**SUBMIT ONLINE BY JAN 2017 AT
WWW.VISUALMETHODS.INFO/CFP**

IVMC 5
VISUALISING THE CITY
16 - 18 AUGUST 2017
SINGAPORE



22-26 MAY, 2017 | CANCUN, MEXICO
2017 GLOBAL PLATFORM
FOR DISASTER RISK REDUCTION

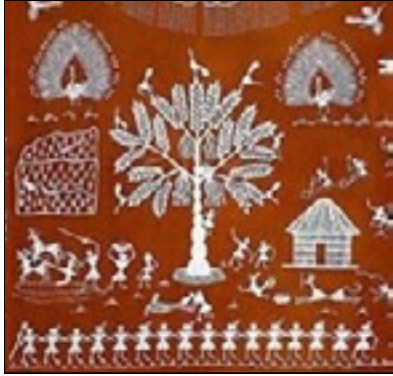
FROM COMMITMENT TO ACTION

Call for Papers - COINs17
7th International Conference on Collaborative
Innovation Networks
“Resilience through COINs”

COINs17 takes place September 14-17 in Detroit, Michigan.

This year's topic is "Resilience through COINs".

We invite you to submit your papers, posters, and proposals for workshops.



Job Openings

1. Job Opening

Xoriant is looking for an experienced HTML/CSS/JS specialist who can manage a team of 10-12 people and has very good communication skills. This person will need to coordinate with the client frequently. This is a contract / full-time position.

If you know somebody, please ask them to respond to me at:
ashish.ganu@xoriant.com

2. Job Opening

Looking for freelance UX designer to work on challenging interaction design projects on contract basis.

Please drop a line if interested.

thakur.satyajit@gmail.com

3. Job Opening

Looking for a talented product designer for my lab, Embedded Interaction Lab (EILab) to work on a research sponsored project with P&G Research Labs.

Brief overview:

According to 2001 census (unfortunately there is no recent data), there are more than 3.24 million dhobis in India. They divide into organized and unorganized segments. More than 70% dhobis work in unorganized segments having limited outreach, areas and customers, nil-to-low infrastructure and resources, lack of administrative and government support and hence limited income and future opportunities to grow. With P&G Supply Network Innovation Center (SNIC, Brussels), EILab aims to develop an ecosystem consisting of series of efficient solutions to uplift the worsening condition of unorganized dhobis in India. The ecosystem will potentially include solutions that reduce their physical efforts while washing, increase washing and cleanliness accuracy, improve their health conditions, enhance user experience and enable them to increase their user outreach. It also aims to minimize environmental hazards caused due to current practices and negligence, especially while using water resources of public interests. The total duration of the project is 2 years. The proposed ecosystem will be deployed for a period of 8 months in Guwahati, Assam and nearby areas. Please share with your friends who are looking to work in research labs.

Interested people can directly send me an email, i would be happy to share more details.

Keyur Sorathia, PhD
Embedded Interaction Lab (EILab), IIT Guwahati
Technology for Social Innovations

4. Job Opening

“Good design is obvious. Great design is transparent.” –Joe Sparano

Experience: 3-6 years

Role: Visual Designer

Location: Noida

- **Proficiency in Usability Analytics**
 - **Exposure to Mobile website development.**
 - **Expertise in designing tools like Dreamweaver, Illustrator, Flash, Photoshop etc.**
 - **Basic knowledge of JavaScript is highly desirable.**

Company:

At hCentive, you will be a vital part of ‘Deloitte Fast 50’ growing company, helping to build world class cloud-based products for the healthcare market. You will be part of a team of smart, successful innovators who are passionate about successfully rolling out products to the healthcare market by combining data analysis with proactive market research.

Do write back at sahil.jain@hcentive.com if you fit the bill .



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