

Design for All



Le Louvre Abu Dhabi by Jean Nouvel.

© Photo credit Dr. Dolly Daou

Quote by Rumi: "Everything in the universe is within you"

20:20 Celebrating Women Designing Design

Part I: Receptivity

Guest Editor: Dr Dolly Daou

Citizen of the Year 2024. Kingston Community Awards. Australia

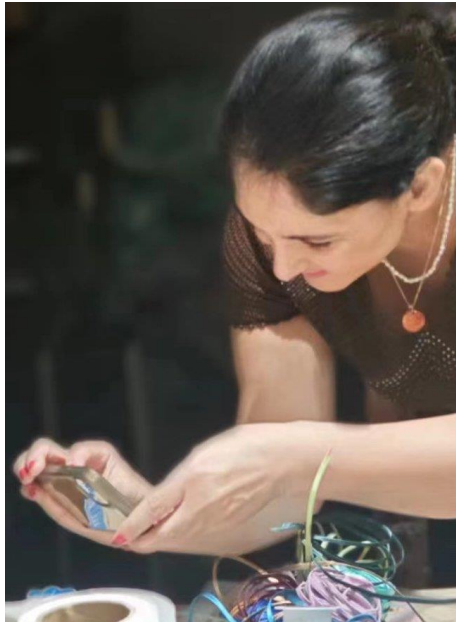
Board Member CindreBay University, Dubai

February 2025 Vol-20 No-2

1. Editor's note - 20:20 Celebrating Women Designing Design	
Part-I and Part-II:.....	3
2. Dolly Daou - Designing for humanity: Food interior and the urban:.....	9
3. Brigitte Borja - Designers, my Life Heroes: From Designomics to Designence© and Design:.....	17
4. Gini Lee - Tracing design as practice as research – reflective open-ended expeditions across time:.....	32
5. Suzie Attiwil -?Interior and interior designing:.....	43
6. Shashi Caan - Reclaiming Designer: From Basics to futures:...	55
7. Annabel Pretty - Hope is on the Horizon: Temporal Layering; Architecture and AI:.....	66
8. Rouda al Shamsee - Design- The expression:.....	77
9. Satu Miettinen - Legacy of Women in Service Design:.....	87
10. Indu Varanasi - Design Definitions :.....	97
11. Ilana Razbash - Restructuring the Spoken Language of Design: A Framework for the New Sound of Architecture:....	103

Other Regular features

Guest Editor:



Dr Dolly Daou

Member of Advisory Board for Cindrebay University's, Dubai. Co-founder and co-Chair of Food Think Tank, Cumulus Association. Kingston Citizen of the Year 2024, Australia

Dr Dolly Daou is on the advisory board of Cindrebay University in Dubai and since 2018, Dr Daou has been the co-founder and co-chair of Food Think Tank, Cumulus Association. In recognition for her career trajectory, Dr Daou achieved the Kingston Community Award of Citizen of the Year (2024) And was the finalist for Kingston Community Award, Women of Year (2024). Dr Daou was also awarded Al-Safeer Congress Ambassador Award from the Ministry of Economy and Tourism in Dubai.

Dr Daou completed a PhD in the reconstruction of cities and communities in the fields of architecture, interior architecture, urban design and anthropology. Dr Dolly Daou's academic experience in design education and research spans over 25 years,

of establishing higher education programs and leading non-for-profit organisations in Australia, Asia, Europe and in the Middle East. After establishing the Interior Architecture Program at Swinburne University of Technology, Dr Daou was invited to lead the Food Design Lab at l'École de design Nantes Atlantique in France. Dr Daou's global and multi-disciplinary experience, established the platform of her distinctive knowledge and expertise in higher education design programs and in non-for-profit organisations. Combining her Doctorate knowledge in interior architecture and urbanism with ecological management of food and natural resources, Dr Daou became one of the global food design experts with distinctive trans-disciplinary and multi-disciplinary skills and knowledge. Her expertise led her to develop and to transform theoretical research into impactful economical and ecological outcomes for higher education and for organisations.

Dr Daou collaborated with policy-makers to influence policies and to develop community projects. Also, Dr Daou established design entrepreneurship programs with a successful record of transforming ideas into business ventures. Dr Daou is author to many publications including: Unbounded on the Interior and Interiority (Cambridge scholars) and co-editor of Food Transformations: Adaptability, Connectivity and Identity (in-print by Routledge). <https://orcid.org/0000-0001-5113-818X> Google Scholar: Dr Dolly Daou. Website: <https://dollydaou.org/>

Editor's Note:

20:20 Celebrating Women Designing Design Part I and II: Receptivity and Expressions

Dr Dolly Daou

I am privileged to have been invited for the third time as a Guest Editor at Design For All for their February and March 2025 special issues, to celebrate their 20-year anniversary. I wish to thank Dr Sunil Bhatia for inviting me as the guest editor to celebrate a significant milestone in Design For All's history and for all the authors who accepted my invitation and are trusting me to share their voices and to celebrate their achievements.

For 20 years, uninterrupted Design For All, demonstrated its commitment to high standard of design and research by inviting: authors, thought leaders and academics as guest editors for their monthly publications. To celebrate its anniversary Design For All is dedicating its 2025 publications to honour women designers. The February and March 2025 special issues are linked together through their celebration of 20 women designers; each special issue will feature 10 authors. I have titled the February special issue: 20:20 Celebrating Women Designing Design Part I: Receptivity, and for the March issue 20:20 Celebrating Women Designing Design Part II: Expression. These titles represent the ratio of 20 year-anniversary of Design For All to 20 remarkable authors. The authors were invited from a global network with a verified knowledge of their track record in contributing to designing design; many I have collaborated and/or I am currently collaborating with. Although only 20 women designers are celebrated in these issues, there are thousands of other designers

from different genders that deserve to be recognised for their contribution to design. This opens an opportunity, for this project to continue to evolve into an archive of documenting the history of design through the celebration of people's trajectories and design contributions.

I have kept the same Editor's Note for both special issues to position and link the context, process and purpose of both publications in addition to explaining the background of Design For All. The process began by inviting authors from different disciplinary backgrounds to share their thoughts, stories and knowledge by writing 1000-2000 words on a topic of their choice. Through academic articles, essays, and reflective writing each author selected their topic based on their own reflections, disciplines, professional experiences and career trajectory. As the authors were designing their own lives and careers they were also designing and contributing to design.

The original intention of this special issue has been to position and recognise the achievements of the authors, by offering an open platform for authors to share their voices and trusting that their voices will be heard, respected, recognised and appreciated. During the editing process, as I abided by the scholarly standards of academic publications, I ensured minimum intrusion on the writing. I kept the authors' original voices, uninfluenced and in their original cultural, and linguistic context, meaning and purpose. The authors' voices expressed the urgency of the design state and of the issues facing design at the present moment, to be heard now globally and across sectors.

The outcome of this special issue evolved into two rich depositories of design knowledge from a diversity of design topics, disciplines,

language and cultures. The articles demonstrate the value of the universal language of design practice, education and research globally. The February and March special issues combined include articles written by twenty authors from seventeen different countries across five continents and different design and architectural disciplines, which demonstrate the receptivity of design and the diversity of the authors' expressions.

The value of these papers are in the topics and their reflections on the authors' career trajectories and their definition of design, as an open, adaptable, and a relevant discipline. In both issues, new disciplines, thought processes, storytelling advocacy, methods, methodologies, and perspectives are introduced to show the value of design in our lives and in education and practice across sectors.

The journal issues were designed sequentially to celebrate the different areas of design. The February issue is part I of the 20:20 Celebrating Women Designing Design, and explores the different definitions and openness of design beyond a singular discipline, which reflects its receptivity and adaptability. The March Issue is Part II of the 20:20 Celebrating Women Designing Design and explores design expressions, through storytelling advocacy, cultural contexts, sustainable and ecological design, inspirational career trajectories and questions on higher education internationalisation and funding.

The cover image shows a perspective through the glass at the Le Louvre in Abu Dhabi. I have used the same cover page as a visual link between Part I and Part II, to represent the visual identity of 20:20 Celebrating Women Designing Design. The image was selected due its representation of the two design themes of these special issues: receptivity and expression. Through this cultural

exchange, the architect Jean Nouvel, combined both the French and the Emirati's cultural context and identity, expressing the receptivity of both cultures and the historical significance of Le Louvre. Similarly, the 20 authors across continents unite through their receptivity, and through their expression of their design contribution, based on their different cultural and disciplinary perspectives and experiences. The text that appears on the glass, is the first part of Rumi's quote in English and in French, which adds another cultural and lingual dimension and meaning. The original quote is: 'Everything in the universe is within you'. This quote reflects the authors' creative achievements and contribution; their internal calling and purpose led them to being open and receptive in their careers for the possibilities of design receptibility and expressions.

It has been an inspirational experience working on these special issues with incredible women, and witnessing these two archives of design storytelling come together. I invite you to read, understand and respect the voices of the twenty influential authors, who continue to inspire, motivate and contribute to designing design, across disciplines and continents. As I celebrate with Design For All their 20-year anniversary, I also celebrate the achievements of the twenty women and every person who is designing their own life trajectory, while contributing to their local and global community. With the hope that this publication will evolve into an impactful project to narrate more successful stories and to celebrate the value of design.

Designing for humanity: Food interior and the urban

Dr Dolly Daou

Abstract

Similar to the inspirational authors in this special issue, I am sharing my story and voice to present and link the major career milestones that contributed to designing my professional life. We design according to what we know, our personal memories and our everyday experience are revealed through the choices we make in life and through the design processes. These experiences influence our: creativity, limitations, innovations, and choices of topics and disciplines. My personal background led me towards designing my life based on my multi-cultural and trans-disciplinary experience and background. I chose interior design as my discipline, and through my PhD I combined interior design with architecture, urban design and anthropology. This multi-disciplinary topic prepared me to be open and adaptable to different disciplines and expanded my area of research into food design and into design strategies based on my interior design education, research and practice. This article will describe my three main areas of research: The interior of urbanity, food and identity and food design entrepreneurship education. These milestones explain how my bespoke design research methodology contributed to design, by combining interior design, food design and entrepreneurship education.

The centre of our being

There has been many milestones in my career trajectory that led me to develop distinctive skill-sets and designed my identity by

working across disciplines, cultures and continents, mainly in: Australasia, Europe and the Middle East. In 'Over the Mainstream' in DIDI's special issue, upon the invitation of Andrea Sicklinger (2002), I wrote: 'The essence of design is to push boundaries of innovation and to question: what else is out there? And how can we do things differently' (Daou, 2020, p. 192). This is how I led my personal and professional life to continue to push the design boundaries in education, research and in practice. I have demonstrated this creativity through global projects and in my leadership roles. During my collaborative projects I practice trans-disciplinary and transcultural design working between academia, industry, research and government. I am currently collaborating on these projects with some of the authors who contributed to this special issue. I will explain this collaboration further in the sections below titled: Interior of urbanity, Food and identity and Food design entrepreneurship education. These sections are linked through the innovation of design research and through the adaptability of my design research methodology. Interior design philosophy, research and practice is the platform that I expanded on and adapted to explore food design research and entrepreneurship.

My interior design education played a significant role in expanding my trans-disciplinary knowledge and expertise to design beyond the scope of interiority. In addition, my professional global network played a key role in supporting my career trajectory, sharing knowledge, and expertise and shifting my perspective towards a new cultural and disciplinary knowledge. I also take into account the role of my personal multi-cultural and trilingual background (English, French and Arabic), as an Australian from a Lebanese and a Francophone origin, who lived, worked and led programs and organisations across continents. This offers the reader context into my trans-disciplinary and trans-cultural career trajectory driven by

my passion for design.

The interior of urbanity

Through interior design education, research and practice I developed an in-depth knowledge into other disciplines, such as: architecture, urban design and social behaviour. I was introduced to inhabitation and placemaking from an interior design context, and that was my point of departure. On my first day in the interior design program, I knew I wanted to become an academic and selected my post-graduate topic. My Doctorate was titled 'Beirut: the absent vision' and comprised of two volumes: The thesis and the Book of Maps. I explored the city centre as an external urban place with interior qualities. I examined how war and violence transform the city's identity as it transforms its urban fabric, based on people's memories and everyday, using Beirut, Berlin, Sarajevo and Mostar as case studies. Through my PhD, I inhabited virtually old Beirut, 'the Paris of the East'. In the book of maps, I collected maps from the French archives to document the evolution of Beirut's site and urban maps from the Pre-Palaeolithic period until 2005. This methodology was recently revisited and adapted into a landscape architectural project revived by my former PhD supervisor Dr. Gini Lee. The project is on the lost garden of Altichiero near Padua. I was introduced to this project in 2006, when I translated a diary written in French by Justina Wynn, Countess Orsini Rosenberg. Through our collaboration, Gini and I will be applying our transdisciplinary and transcultural experiences from design and architectural perspectives.

Food and identity

Food design, was established in Europe, in the 1980s, known in Australia and in many other countries as food innovation. Upon my

return to Australia from Europe, I introduced food design by writing an industry paper for the *Fight Food Waste Cooperative Research Centre* at RMIT titled: 'Food Design methodology' and an opinion piece for the *Fifth Element* titled 'healthy planets, healthy community'. I have noticed that every country develops its own cultural context on food design, especially when it comes to food identity and its socio-economic values. I was first introduced to food design at l'École de design Nantes Atlantique, where I was invited to become the Director of the Food Design Lab in 2018 (at the time the lab was called New Eating Habits). I am often asked, what does design has to do with food? Or what is the link between interior, urban design and food? The link is the methodology of design research, to generate new food systems and eating habits and innovate solutions to achieve a balance between ecology and economy. In the last few decades, especially due to the climate crisis there has been a major shift from designing for humans to designing for humanity. Humanity means all beings, placing the health and well-being of the planet at the centre, rather than the need for consumption. I define food design as: '... the study of the relationship between people and their natural and built environments'. I explore in my research the simultaneous relationship between eating habits and our natural and inhabited environments based on the sensory experience.

I have developed my own bespoke methodology that ensures tangible outcomes for organisations and institutes to achieve economic and ecological values specifically in food design. This involves the methodology, philosophy, practice and research of interior design combined with design strategy. Through this methodology I develop the interior and exterior context of the urban, which includes micro and macro habits and systems of inhabitation and of placemaking. The inhabitation of these spaces

also require an understanding of our daily behavioural patterns, and how it influences our, sensory experience, and our eating habits, which ultimately influences our built and natural environments. I collaborate with social science, food engineering, and business to develop tangible projects analysing and questioning the pressure on natural resources and the efficiency and viability of food systems. To explore these topics further I am publishing a co-edited book with Professor Melanie Sarantou titled: *Food Transformation, Adaptation, Connectivity, and identity*, which will be published by Routledge. The book will explore the evolving relationship between people and food migration from a food design perspective. We invite global experts in food across disciplines to write articles on the process of food transformation and connectivity during migration, which leads to the adaptation of new food identity. This reinforces the role of food design, which is to design for humanity.

Food Entrepreneurship Education

In a previous article for Design For All, where I was an invited guest editor for their October 2023 special issue, which I titled: 'Entrepreneurship mindset in design', I explored the cultural differences between design innovation and entrepreneurship. During my leadership to the Food Design Lab at l'École de design Nantes Atlantique I combined the food design process with entrepreneurship mindset to develop a food design entrepreneurship education strategy. Writing on this process I explained: 'Entrepreneurship mindset in design is combining successful design idea with a successful business strategy for the 'moral good' of the community and for a sustained economic growth. From the first idea the designer and the entrepreneur are building their process on a potential; they both take risks (*entreprendre*) and action to experiment and transform ideas that

make a difference in people's lives. However, the main point of difference in the mindset between a designer and an entrepreneur is the validation of the idea by transforming it into a profitable business, based on market needs.” (Daou, 2023, p. 11-12)

I have adapted this strategy to other disciplines and recently applied it in my leadership to an Art and Technology design program in China, with successful award-winning records. I start with a premise that every creative project has the potential to evolve into an entrepreneurship project based on the mindset of the innovator.

What's next

As a guest editor of this issue, I have been inspired by the trajectory of the authors, many have supported me on my own trajectory and we continue to collaborate together. In this article, I am celebrating my own achievements as well as the achievements of my network, which played a key role in encouraging my success, adding to my knowledge and allowing me to shift my perspective as a interior designer and a food design researcher

In my career I have followed many paths, combining interior design, urban design, food design, and architecture to create my unique design identity, signed by my experience and my design ethos and life philosophy. Even if people try to copy or use these methods and follow the same path it will not be the same, it will evolve into something new. Interior design was the platform and the spark that ignited my trans-disciplinary career, while my multicultural perspective was part of my personal life and my upbringing. As I continue to build upon my education, personal and professional global career I open the potential to expand into new horizons, and new perspectives, to inhabit the limitless possibilities

of design. This is the essence of design spirit and mindset.

References

A. Hill, L. Rigbye, M. Monnier-Penny, S. Lockrey, K. Verghese, D. Daou. RMIT industry paper. (September 2023). Food Design methodology. Fight Food Waste Cooperative Research Centre.

D. Daou. (February. 2024). An opinion piece on healthy planets, healthy community. Fifth Element. 20.

Dolly Daou, 'Entrepreneurship mindset in design'. Design for all, Institute of India. Guest Editor: Dolly Daou. October 2023 Vol 18, No.10.

Dolly Daou. (December 2023)'Opinion Piece'. In Francesca Zampollo edited book. Food Design Voices 2023, Insights from the designers, researchers, and chefs who make the Food Design.



Dr Brigitte Borja de Mozota
Founding Director of Designence©

I founded Designence©, a consultancy that specialises in education and research in design management and design leadership. Our holistic model, validated by 30 years of research with organisations, helps you to effectively lead and evaluate any transformation through design. I am particularly interested in healthcare, silver economy, urban design, social design, and systemic design.

Designers, my Life Heroes: From Designomics to Designence© and Design

Dr Brigitte Borja de Mozota

Abstract

Design science is purpose, process, form aiming at a “better world” for humanity. Both a philosophy of persons and of forms connecting designers’ theories with other sciences. The paper explains WHY and HOW my life purpose is to research evidence of the roles and value of design in economics.

For all designers my Life Heroes... Demonstrating effects of valuing design capabilities into strategy, innovation, brand, and performance. From PhD in 1985 to European research with 33 design driven CEOs in 2002, my posture as academics developed two models:

Designomics is the system of design value creation as relational economics Life Centric industry and Designence© a model for design leaders for managing, visualising, and measuring design strategic impact in value chain, business model and society.

Forever, advocate of a transformation of organisations’ theory to recognise design as an autonomous function in all organisations.

Keywords: Design Science, Design Thinking, Design Strategy, Designomics, Designence, Life Heroes

Early years: from Prisunic Ethics to Design Management

In the 1960s, I graduated in econometrics, mathematics, economics, and English. I had no clear career path but was lucky to start as a researcher in the statistics department at SAPAC Printemps Prisunic. This role introduced me to the vibrant world of innovative architecture and decorative arts that department stores championed. By the 1970s, Prisunic was THE place to be in France.

Jacques Gueden, CEO of Prisunic since 1946, inspired by Raymond Loewy in the USA - believed in "Prisunic ethics"—a visionary strategy to restore growth by reconciling human needs with progress through Quality, Style, and Price. Success followed with innovations in branding and the establishment of a design department of 40 individuals under artistic director Denise Fayolle obsessed to benefit from the best of creativity. She attracted exceptional talents like Andree Putman, Jean Widmer, and Peter Knapp, ensuring every detail - from labels to products and spaces - upheld the whole of Prisunic's identity.

My journey with designers began in 1969 when I joined the statistics department during the creation of the PRISU furniture catalog (1968-1976). This square-shaped catalog featured avant-garde furniture designs from Marc Held, Gae Aulenti, Marc Berthier, Olivier Mourgue, Danielle Quarante, Terence Conran... all now stars of vintage design boutiques. Think of me wearing 'Mary Quant' mini skirt walking on the Champs-Élysées in charge of observing reaction of customers on their innovative plastic furniture in our store ...

Prisunic symbolised the democratisation of 'good design', a principle that resonated deeply with me. My time there, shaped my view of designers as my 'raison d'être'— my Life Heroes. Their

commitment to quality and creativity profoundly influenced my career.

Designers my 'raison d'être' forever my Life Heroes

I was soon appointed as a buyer Au Printemps leading the decoration department, managing Paris Haussmann team, and curating collections for all stores. The dream job ... Guided by Prisunic ethics, I was quick to experiment similar strategy with the expertise of stylist Natacha Ferdman.

In the existing internal Bureau de Style, her job was to design trend books for us buyers. Good at mathematics I rapidly improved the finances of this costly department and I imagined a new way to manage through a continuous dialog with our stylist: asking questions, calling for her skills upstream when suppliers were showing new products. Facing Galeries Lafayette's competition nearby on Haussmann Boulevard, we innovated with exclusive collections driving growth in sales.

I deeply understood the value of working near a designer who taught me to SEE the world differently and about quality craft in artefacts. To think creatively - the whole system with all design disciplines. So, my department that first looked to me as a succession of unconnected parts, suddenly became a story for our clients and I shared this co-creative process with my sales team and managing turned out to be fun.

This exceptional "Au Printemps" design context changed my view of economics from transactional to relational economics. It made me feel the strategic value of design as a competitive advantage

through its impact on customer-centric culture. This changed me forever as a manager, as a person.

The entrepreneurial Leap

In 1977, I ventured into entrepreneurship, founding America Designers. I discovered designers-entrepreneurs in the US like Massimo Vignelli, Mel Fante, Oak Hill, Taylor & Ng introducing their products in France as their agent through 'Moving' trade exhibition. Trusting the 'exception' of Printemps Prisunic in France as US mainstream business practice. The satisfaction of seeing their designs successful in France was immensely rewarding and further reinforced my belief in the transformative power of design—both as a creator of innovative artefacts but also as a societal force of change.

Was I thinking like a designer?

Lately designers Ayse Birsel claimed that values are the foundations of our ideas: 'Whether we are designing a chair or our lives, the qualities we see in our Heroes are our own values.' I could not agree more! I believed in the continuing chain of design creating artefacts, design outputs, that in return through feedback loops transform society and changed business theories.

Academic pursuit: ENSCI Les Ateliers. PhD in Economics on Design

Driven by curiosity, I transitioned to Academia facing my peers in economics totally ignorant and even suspicious on design. I wanted to research on WHY Design was invisible in economics and WHY designers develop a hate /love relationship with capitalism or business.

I was fortunate again; Mitterrand became president of France; Jacques Lang opened a new school ENSCI les Ateliers (without age limit) which I joined in 1983 ... Here I explored the history of design and its foundation theories, design advocate of a 'better world' for people aligning them with business concepts in strategy, value, performance, innovation, brand, and reputation. I enjoyed the difference of design education, its orientation on problems finding and solving, on projects, 'hands on' learning, experimentation, craftsman skills, awareness of technology and materials and its creative mindset using art and drawing abilities. Simultaneously, I pursued at Université Paris I Panthéon Sorbonne a PhD in economics on design, focusing on the big picture of the intersection of design and economics, on the impact of all design disciplines in marketing and on searching any theoretical background.

Resonating with my early experience, a design management space emerged. I understood that integrating design within organisations enhanced knowledge capital and bridged functional silos R&D, marketing, HR. Forms as triadic —technology, use, beauty—creates a cohesive narrative that connects functions and better service customer experience. My PhD dissertation in June 1985 provided theoretical and empirical evidence of design's impact on business performance.

Global recognition. Design Management advocate

A pivotal moment came when I partnered with the Design Management Institute (DMI) - created in 1997 in Boston - on the invitation of its President Earl Powell - another Life Hero for me - to share my PhD findings with leaders of design consultancies like Gianfranco Zaccai or design directors in large companies like Lee Green at IBM. I became an advocate for design's role in management research on strategy and innovation. One significant

achievement was creating DMI's academic research activity helping bridge the gap between designers and business research worldwide. By researching on real-world applications of design management, we at DMI empowered organisations to harness design as a strategic asset. This collaboration deepened my understanding of design as both a discipline and a philosophy. I share with philosopher Luigi Pareyson "Design as a philosophy of the person that is also a philosophy of forms". *Esthétique : théorie de la formativité*, (2007, p196).

In organisations' theory, we care for people but not about theory of forms. Human consciousness is a dynamic spiral of human needs - physical, affective, social, intellectual, aesthetic, spiritual - that changes over time. This requires reinventing the forms in society to fulfil changing desires. Design makes visible through the culture of objects this universal law of humans changing their relationship to reality overtime. What I learnt from early days is useful for business research:

- The desire for beauty exists in all humans.
- Designers have a philosophy of life and a different set of skills.
- Design is contextual and holistic: the whole is in every action.

Following my research system after 2025 - 1985.

Designomics: The economics of designers

Designomics encapsulates in any world context the economic ecosystem of designers integrating purpose, process, and form. (Fig2) Reducing design to just one element, as seen in the 'Design Thinking' movement's overemphasis on process skills undermines its holistic potential.

Designomics is “the whole” for all designers and a ‘Design for All’ space. This framework positions design as a connector, enabling individuals to become ‘design-conscious’ actors. Designomics aggregates all design projects and disciplines. UX design is design, circular design is design, social design is design... A whole where fits each unique designer profile.

Figure 1, illustrates the diverse skills and roles designers play, from leader to maker, shaping the organisational culture and driving innovation. Design education develop capabilities to build a specific set of skills - some shared with other scientific mindsets - and enrich other sciences such as business.

Project	Skills	Key Attributes	Design Role
1. Purpose	Risk-taking, Managing uncertainty, Originality, Anticipating future trends, Forward thinking, Proactive in developing relationships, Open-minded, Understanding multidisciplinary context, Focusing on usability, Attention to detail, Learning from errors	Attitudes and Values	Leader
2. Process	Observation, Researching, Logical thinking, Analyzing, Prioritizing, Structuring problems, Synthesizing, Holistic thinking, Consumer and stakeholder needs, Intuitive thinking and action, Human empathy, Computer skills	Understanding Skills	Researcher
3. Creation	Practical design skills, Prototyping, Drawing ability, Creative techniques, Lateral thinking, Commercial skills, Communication (e.g., presentation, report writing), Scenario building and narrative, Project management, Optimization, Teamwork	Applied Skills	Maker
4. Form	Design process, Materials, Market, Technology, User awareness, Culture, Aesthetics, Manufacturing	Craft Skills	Experiencer

Figure 1: Design capabilities as sustainable competency in organisations

Seeing designers as persons with capabilities means understanding them as actors in economics and society. In design 'You Think, and you Do' at the same time as a craftsman. Design skills can prevent economics from separating the head, the heart, the hand in the person, therefore avoiding mental stress and work with no meaning. Design industry is then as a system of design parts (inflow of theories, skills, methods), which must work together as systems do - to accomplish a common purpose of inventing valued 'what do not exist' (fig 2). Adopting Donella Meadows system model illuminates the core principles of design as more than the sum of the parts (Gestalt theory) and as a pragmatic activity creating value.

'Designing my life' was to consciously work on such robust design industry system, developing syndicates, research networks and journals, PhD platforms, education, reference books, master's programs...

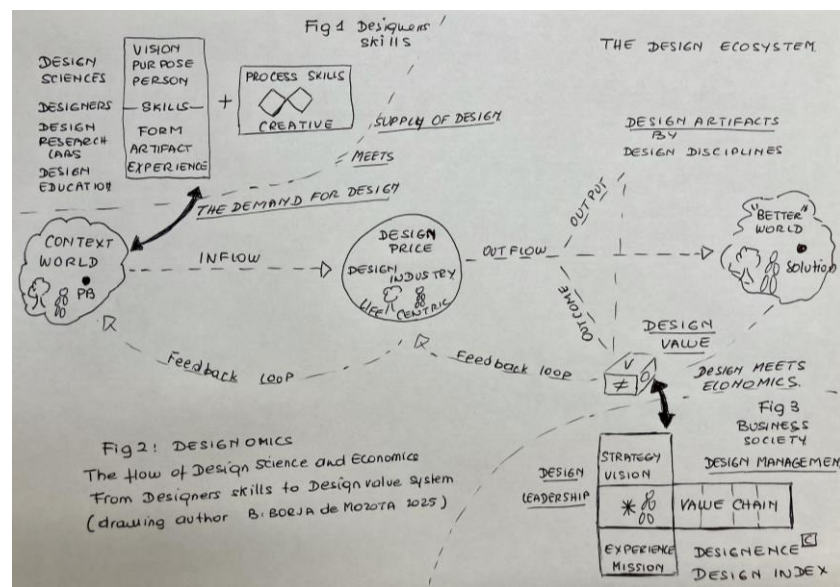


Figure 2: Designonomics: Design industry system flows of value creation

Figure 2 visualises the loops of the design industry system and its own pattern of behaviour overtime. From the inflow of design knowledge capital to the outflow of artefacts and impact metrics

into a 'better world'. Design is a life centric industry where designers invent forms for human safe space (Kate Raworth doughnut) and makes cultural changes possible. Designers tend to name new design disciplines when the context changes, but the design ecosystem remains the same.

Designence© A model for strategic design

Designence© - a model based on our European Research in 2002 - is used to implement Designomics in organisations. **Designence©** links design knowledge into strategy: corporate, business, brand, experience, (fig3). **Designence©** transforms abstract business strategies into tangible outcomes aiming at growth, performance, and competitive advantage. It has been implemented successfully across industries, from technology to fashion. It is now developed as a CUBE (Fig4). Strategy is the 'fil rouge' for survival. It is where organisations meet outside societal and competitive challenges, look for the fit with their internal resources and imagine a business model that provides a competitive advantage. Evolving ADN skin of their relation to the world.

Designence© model and CUBE work around two axes:

- **Design strategy its vertical axis: from VISION - purpose - to MISSION form. Creating, merging design strategy with corporate strategy.**
- **Design Management its horizontal axis: implementing in all strategies levels: culture, business, HR, communication, brand, finance.**

At the core of the two axis is the design function - led by Corporate Design Officer or Chief Experience Officer - who aligns design strategy initiatives with business silos and selects design impact metrics.

VISION / PURPOSE Design leader <u>Attitude & values skills</u> KPIs -Design to support strategic decisions -Design as a competitive advantage - Design as core competency			
PEOPLE CULTURE Design storyteller <u>Understanding skills</u> KPIs -Design to change the spirit of the firm -Design to improve circulation of innovation -Design as a know how that transforms society	PROCESS Design researcher <u>Applied process skills</u> KPIs -Design to develop user centric innovation -Design to improve collaboration -Design to accelerate launch of new product	PORTFOLIO Design maker <u>Craft skills</u> KPIs -Design as consumer benefits and experience -Design as differentiator vs. competition -Design to make intention real	PERFORMANCE Design manager <u>Business skills</u> KPIs -Design to increase market share -Design to allow brand premium and IP -Design to create / access new markets. -Design to increase margin
MISSION PERCEPTION Form giver <u>Sensorial. experiential skills</u> KPIs - Design to generate technology transfer - Design to change relationships -Design to develop emotional relationships			

Figure 3: Designence©. Vertical & horizontal axis. Design Metrics

The Cube is an artefact, which six faces simulate the functions of any organisation: vision, culture, business, portfolio, performance, experience. The six steps of the strategic design process (Balanced Scorecard model). A design project enters one face to focus on competitive, cooperative, sustainable advantage, then changes the whole of relationships.

**Now, hold the dice in your hand as a metaphor of the context...
Throw the dice. Imagine a better surface for the dice...
Can you feel our design responsibility in your body?**



Figure 4: The "Designence© cube (Designer copyright Hervé Collignon)

Now my Life Heroes trapped in a CUBE ... you probably hate me for that...

But be pragmatic. This is a simple way to play with design with anyone.

Designence© model (fig 3) and CUBE (fig4): scientific Theory + Form.

My wishes for our future

As humanity confronts challenges like climate change, IA, social tensions, Designers my Life Heroes you have a pivotal role in humanising technical solutions. By fostering a "life-centred" and cognitive approach, our relational Designomics framework

highlights how your projects influence societal consciousness. Consider the rise of circular design— facing zero waste, system change, regenerative industries, Designence© model and CUBE prove that sustainability and profitability can go hand in hand.

Meanwhile academic research should continue.

- *Businesses should recognise the materiality in organisation decisions and change d'organisations theories, consequently trusting design by granting the design function its autonomy.*
- *Design communities should develop Design Metrics and consequently training into Executive Board participations.*

Join us on building Design Impact Index and Journey to Corporate Design Executive

To my Life Heroes—designers—your skills are vital in navigating today's complexities. Embrace William Morris' ethos of critical thinking, activism, entrepreneurship, and trust yourselves to ACT

References

Borja de Mozota, B., Collignon, H., Valade-Amland, S. (2024). Strategic design: powering a responsible future: Designence 2.0

Borja de Mozota, B., Joern, Burhring. (2023). Design & Strategy Special issue. CUBIC review, no 6, Hong Kong Polytechnic

Borja de Mozota, B., Steinar Valade-Amland, S. (2020). Design: a Business Case, co-authored with BEP. translated Korean and Hindu 2021

Borja de Mozota, B., Wolff, F. (2019). Forty Years of Research in Design Management: A Review of Literature and Directions for the Future. Strategic Design Research Journal, v. 12, no. 01, January - April 2019. 4- 26. Doi: 10.4013/sdrj2019.121.02

Borja de Mozota, B. (2011). Handbook on Design Management (research Chapter: Design Value revisited a theoretical model. Berg. UK, ed Lancaster University/DMI

Borja de Mozota, B. (2008). A Theoretical model for design in Management science: the paradigm shifts in the design profession for management as a constraint to management science as an opportunity. Special issue, Academic Journal of the Design Management Journal, V. 3, 30-38

Borja de Mozota, B., Veryzer, R. (March 2005). The impact of User Oriented Design on New Product Development: an examination of fundamental relationships. Journal of Product Innovation Management, v. 22, 128-143

Borja de Mozota, B. (2003). Design Management (reference book). Allworth Press New York French (2002) Editions Turkish (2005). Korean (2008). Italian (2008). Spanish (2010). Brazilian (2010). Japanese. (2010). Farsi (2010). Chinese (2011)

Borja de Mozota, B. (2002). Design and competitive edge: a model for design management excellence in European SME's. Academic Review of Design Management Journal, V. 2

Borja de Mozota, B. (1998). Management of Design Alliances. Wiley, J., GB, contributing chapter Challenge of Design relationships: the converging paradigm

Borja de Mozota, B. (1990). Design Management: Handbook of Issues and Methods. Design as a strategic management Tool. Basil Blackwell Reference Oxford Co-editor and author.

Borja de Mozota, B. (1990). Design & Management. Éditions d'organisation. Paris.

Borja de Mozota, B. (1985). Essai sur la fonction du Design et son rôle dans la Stratégie marketing de l'Entreprise. Thèse de Doctorat en Sciences de Gestion, Université de Paris I Panthéon Sorbonne, Juin PhD Dissertation : The role of design in marketing strategy of the firm.



Professor Gini Lee

Honorary Professorial Fellow at the University of Melbourne, Adjunct Professor at RMIT University and at the University of Adelaide

Professor Gini Lee is a landscape architect, interior designer and pastoralist, and current Honorary Professorial Fellow at the University of Melbourne (2021-) and Adjunct Professor at RMIT University and at the University of Adelaide. She was the Elisabeth Murdoch Chair of Landscape Architecture (2011- 2017) and Professor of Landscape Architecture (2018-2020), to pursue research and pastoral programs at her South Australian property Oratunga Station. She was the Professor of Landscape Architecture at Queensland University of Technology (2008-2011) and Head of School at the University of South Australia (1999-2004), moving to academia after many years in Landscape Architecture and Interior

Design practice in Melbourne. Focusing on the arid environments of Australia, her multidisciplinary research into the water landscapes of remote territories contributes to the scientific, cultural, heritage and Indigenous understanding and management strategies for fragile landscapes. She was appointed as a member to the South Australian Heritage Council in 2024.

Tracing design as practice as research – reflective open-ended expeditions across time

Professor Gini Lee

Abstract

The following response to Dr Dolly Daou's invitation is a personal review into the agency of critical reflection on the diverse facets of my design praxis embracing expanded fields and communities of practice. Through examining works undertaken over times past and shifting geographical circumstance, this writing tries to expose how the medium of reflective practice PhD research might cultivate methods for recognising that a personal ethos for design can be founded. Ostensibly a historical review this writing proposes to revisit works made again and again after the research has been critically examined, published and deposited on the shelf. I suggest that to sustain received and closely examined knowledge it is a useful process so to continue to advance the cause of collective, creative and situated design through reflection.

Keywords: *Design research, creative practice, postproduction, collection, tour, ordinary landscape*

Tracing Research as Creative Practice

One of the best aspects of contemplating embarking on a design-led PhD, from the perspective of a mature age practitioner academic, is the thinking necessary to fashion how to evaluate the motivation for doing so. Below I extract some pertinent aspects of the PhD – plus a tangential interlude and four hints - that I hope can be pertinent.

After lengthy deliberation, and help from others, the title 'The intention to notice: the collection, the tour and ordinary landscapes' was adopted to position the PhD work within a layered sensibility representative of my layered methods. The intent was to recover a design methodology that crosses the varied threads of disciplines in which I habitually practice; in architecture, interior design, landscape architecture, graphic design, industrial design, museum and exhibition design, interpretation, architectural and landscape criticism, teaching and research. It was therefore necessary to take a range of elements, ground conditions and processes that I habitually operate within and investigate them individually and from various relational perspectives. The collection is the material that I work with, the tour operates within performative and temporal space, and I position my projects in the cultural, ecological and political structures that preside in ordinary landscapes. Here, I offer Hint #1 on the importance of effectively naming what the research is trying to communicate in its reach and complexity. While at first this might seem a trivial idea a good title is your primary introduction to your audience. Additionally, attaining this commitment to the title this really requires personal reflection and synthesis of the objectives and purpose of the work.

During the process I realised that my design interest lies beyond the agency of strategic or (master)planning, so beloved of the milieu in which I customarily practiced. My work tends towards a curatorial turn which eschews completion (of a place) to rather promote open ended interventions based upon reworking towards renewal.

At the time I wrote:

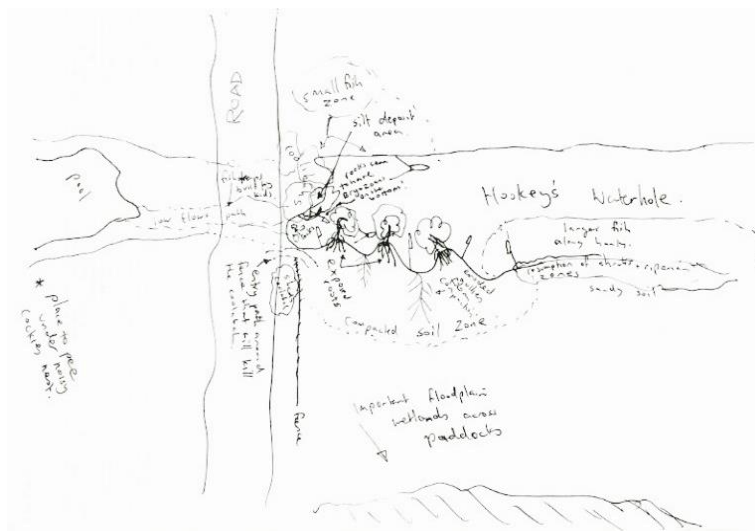
'I seek to develop text and practice-based narratives that recognise the layered histories, ecologies and politics of

places. I uncover, recognise and make explicit material and ephemeral conditions, informed by other situations which may include; speculative travelling, peripatetic drifting, dispassionate observation and chance association; that lead to the production of outcomes that may include storytelling, archiving, the making of experimental itineraries and collaborative interventions in and around ordinary landscapes. And this is not necessarily, but can be, about site-specific works.' (Gini Lee, 2006, p4)

It was extremely helpful to inadvertently come across Nicolas Bourriaud's postproduction during the early days (Bourriaud, 2002). From this small book I learned to accept the notion that everything already designed in the world is enough, given the increasing limits to carrying capacities everywhere. Essentially, design tactics for renewal of that which already exists operate as methods to appropriate designed places, objects and systems for reflective practice. Using postproduction theory as a methodological tool might influence contemporary design by adopting perspectives that embrace ecological and multi-dimensional practices conversant with the global landscape of the production and consumption of everyday goods, services and places.

Hint #2 is to be open to ethically borrow to expand the knowledge of others, even if at first this appears tangential. If design practice is to retain relevance to the complexities of a changing environment, then my sense is that transdisciplinary thinking across knowledge realms is critical. Together with developing interactive communities of practice to dissolve communication barriers between dissimilar knowledge through shared modes of expression. (Lee, 2006)

Anecdote post PhD research yet built upon a curatorial eye to promote a transitory collaborative performance. One of my most memorable experiences involved sitting around a waterhole in the dry Australian outback discussing with Dale - an ecologist concerned with fish - the structures and dynamics of how the place worked between culture, landscape and aquatic science. Our mode of communication beyond being in the place together was the mud map drawn on site to express everything that went on the place that we could see or knew from our pre-trip research. Later we used this simple graphic to develop projects for the waterhole, both cultural and scientific, and it still resonates with its authenticity when exposed to later audiences. (Lee, 2011)



Hookeys Waterhole as record 2009

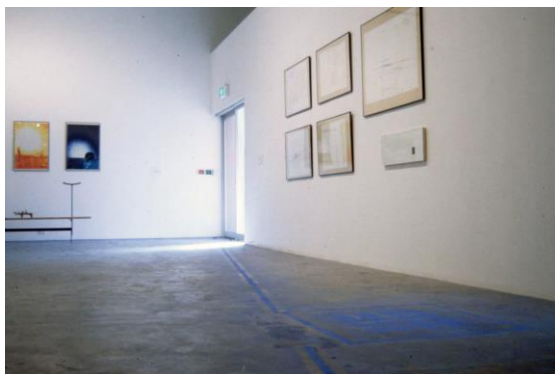
I return to briefly review three selected curatorial works arising from immersion in the kinds of peripatetical excursions afforded by speculative PhD programming, of works that embrace the thematic intent inherent in Intention to Notice.

Collection and the (design) landscape: The intent of the Field notes: S(c)ite works exhibition¹ was to provoke my design school

¹ An exhibition of the research work of academic/practitioners from RMIT

colleagues to speculate on how their investigations in the field were translated from (the) field and returned to the (the) studio site to provoke further development of a conceptual attitude to works in situ. This first open-ended, non-linear curation also allowed this group of designer/academics to operate within a community of practice. In the gallery individuals could offer up thinking and making practices for demonstration and scrutiny in a public forum. In part the curatorial idea suggested that

'the studio never replaces the field as a place for investigation; rather the studio is a place for experimentation and gestation. The practical capacity of the field to provide unconstructed data for further reference understates the diversity of field conditions which designers employ in amassing subject [and object] matter. The imprecise nature of the field creates the domain for a variety of associations and interpretations, encouraging chance observations and collaborations to provoke responses both poetic and pragmatic.' (Lee, (1999), 2006, pp22-25)



*Field notes:S(c)ite works
the collaborative space*



*Terra-cognita garden
(an explored region)*

My offering allowed for an appropriation of Mughal spatial representation of the Garden of Eden, where the gridded works of

University Interior Design and the Louis Laybourne Smith School of Architecture and Design at the University of South Australia, 1999

'gardened' nature are an idealised utopian vision of the uncertain occupation of wilderness. The blue chalk floor work inscribed an abstracted garden plan around the gallery, to invite the others' works into my garden of ideas, objects and other offerings – indeed appropriation but nonetheless expressive of a shared response to the exposition of design research beyond academic norms.

Tour and the collection: The Theodosian Walls of Istanbul provide enclosure and occupation as they march across the landscape, expressing space for the materiality and the ephemerality of lives contingent on their consistency. Suzie Attiwill and I took a morning walk to trace the journey of the walls to see how closely we could follow the old tracks; to explore the spatial layers and the material layers that we could record as visitors. Back in Melbourne, we made an installation: I wrote on spacing itineraries: wall walking, and Suzie wrote on between itineraries: wall walk. We laid out the work on gallery wall in a return community of practice exhibition. Suzie's expressed the narrative horizon line; mine, a photographic excursion above and below, of lives performed within and without the walls. (Lee, 2006, pp64-65)

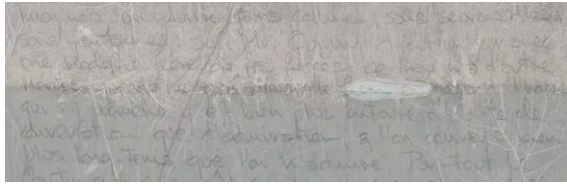


Spacing itineraries: wall walking

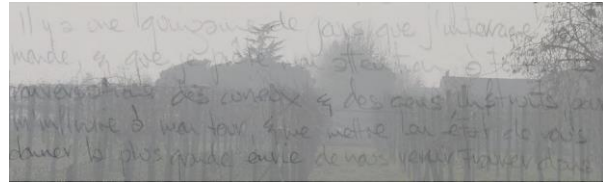
Between itineraries: wall walk

Hint #3 revolves around the need to welcome in discursive practices in praise of experimental design works for and in experimental places as theoretical expression made visible. Essentially, devise a flexible curation program as necessity to be managed due to the diversity of offerings and collaborations as the key to making a community of practice according to a collaboration of minds willing to commit to exposure in the public area.

Ordinary landscapes and the tour: Alticchiero in Padova, is an apparently disappeared place, as a site where imprecise memories and false leads provoke a method of recording and reconstructing a lost philosophical garden, through examining absence while in search of presence. A theoretical prompt in this case appropriated the experience of the feminine sublime, to propose that the process of garden-making could be reimagined as fluid narratives of text and image, fashioned around the act of travelling through place. Jenny and I travelled to the Brenta River to find the house and garden that as once written could be experienced in two hours or two days depending upon the itineraries found in the late 18th century guide book *Alticchiero* by Justine Wynne, Countess Orsini Rosenberg. During the time spent in the contemporary Alticchiero landscape, as we became more certain that we would not find the garden's remnants, I chose to record snapshots of the immediate landscape. Later I made a new imagination for the garden through overlaying Justine's French words copied in pencil from her book. Hoping that delving into the topographical layers of a place, where the material details are absent, might uncover hints of extant qualities to inform a performative curation methodology in the imagination. (Lee, 2006, pp54-57, 70)



The Brenta



The Vineyard

Back home, as I couldn't translate the French, I gave the copied pages to Dolly to make a reading of the original text; in order to curate the next tour through a collaboration of Dolly's sensibilities and response to Justine's diary and my experience of the now absent place. This work has been revitalised just recently where we can both experiment between knowing and not knowing a place to imagine what might have been and to trace where fragments from the past might lead us.

The final Hint #4 is both a summary and a provocation that resonates in the elaboration of the Alticchiero project. My design research practice has evolved through an attitude to practice and promotion of expanded curation as a mode of creative work. Over time the research collaborations that occur through journeys around landscapes made with others are always drawn from the field – whether a physical place, an abstract situation or usually a combination of both. The hint is to seek to practice knowing one's personally held field, a place that naturally makes sense - to a remembered past, to the experienced present and to an imagined future.

References

Bourriaud, Nicolas. (2002). Postproduction: Culture as Screenplay: How art reprograms the world. Lukas & Sternberg: New York

***Lee, Gini. (2011). Cultural landscape assessment and analysis of the Neales Catchment and Algebuckina Waterhole,
<https://cdn.environment.sa.gov.au/landscape/docs/saal/water-neales-catchment-landscape-2011-rep.pdf>***

Lee, Virginia. (2006). The intention to notice: the collection, the tour and ordinary landscapes'. Unpublished PhD, RMIT University

Wynne, Justine. (1780 and 1784). Alticchiero, self-published Justine Wynne,



Dr Suzie Attiwill

Professor of Interior Design, School of Architecture and Urban Design, RMIT University

Suzie holds a PhD by practice/project titled 'interior, practices of interiorization, interior designs; a Master of Arts Design and bachelor's degrees in Interior Design & Art History with Indian Studies. Research is conducted through practice and experiments with new productions of interior and interiority in relation to modes of living, inhabitation, subjectivity and pedagogy. Collaborative research projects include urban + interior an international publication; beyond building with the Australian Childhood Trauma Group; Abacus Learning Centre for children on the autism spectrum. Suzie has published widely and supervises PhD candidates as part of RMIT Practice Research Symposium in Melbourne, Barcelona and Saigon.

?Interior and interior designing

Dr Suzie Attiwill

Abstract

The invitation to contribute to a journal issue 'celebrating women designing design' prompted thoughts as to whether I have designed interior design, a discipline in which I have been practising as an academic, teacher, student, designer since the late 1980s. And if so, how and why. Reflecting on this time, a recurrent concern with the concept of interior as a problematic becomes evident. This essay follows this refrain that has shaped my trajectory and contribution as an interior design student and academic.

Keywords: Interior, interior design, history, theory, philosophy

My entry into the territory of interior design was as an undergraduate student. I had previously completed another degree in art history with Indian studies and decided on what I thought was a career change. However, I have come to see how I brought a genealogy of interests that was different to that of many colleagues and peers who had studied architecture and trained as architects. My studies in art history included the Renaissance (the invention of perspective, the context of the Enlightenment that placed Man at the centre of knowledge/knowing), Baroque art (Caravaggio's paintings where figures seemed to spill from the frame into the space of the viewer, where space was understood through movement), contemporary art (Duchamp's experiments with object, space and viewer relations; site specificity as many possibilities; critiques of the gallery as a white cube and space as

empty and neutral), design history and art history itself. It was also a time when poststructuralist theory was active; I found *A Thousand Plateaus. Capitalism and Schizophrenia* (Deleuze & Guattari, 1987) and the writings of Michel Foucault on power and knowledge inspiring as they enabled a way to think differently as a young woman.

During my studies in interior design, I encountered a kind of essentialism in terms of how concepts such as 'subject' and 'space' were understood. While, as students, we were encouraged to experiment and expand the concept of interior design through re-framing it as spatial experience, 'experience' was assumed as that produced by an individual subject; as given and natural rather than something which was based on particular philosophical ideas, in this case phenomenology. Historical and theoretical work concerned with how to position and articulate the specificity of interior design as a discrete discipline emphasised space to distinguish interior design from interior decoration. In the 1990s, three key theoretical texts were produced – *A Philosophy of Interior Design* (Abercrombie, 1990); *The Interior Dimension. A theoretical approach to enclosed space* (Malnar & Vodvarka, 1992); *Interior Architecture* (Kurtich & Eakin, 1993). All discussed interior design in the context of architecture. This view was further supported by a key historical text, *The History of Interior Design* by John F. Pile which was first published in 2000, where he states 'interior design is inextricably linked to architecture and can only be studied within an architectural context' (Pile, 2014, 11).

Joining the discipline as an academic, my knowledge of history and theory led me to take on the role of history and theory coordinator for the undergraduate interior design program at RMIT University (1999-2009). I took this as an opportunity to review the curriculum

and shift the focus to one which invited students to critically consider the concept of 'interior' – historically and theoretically – and to see the potential in 'interior design' as a practice of designing interior. I brought together a range of experiments (a term I preferred to exemplars/examples) from art, architecture and film where the concept of interior was specifically addressed.

Introducing students to this array was not to re-write history as a re-righting nor to present them with a set of precedents for interior design so much as to invite them to pause and think about the concept 'interior' before designing and to see how it is a production as distinct from necessarily assuming it as an enclosed space to be defined and revealed. An important reference that guided my approach was a conversation between the philosophers Gilles Deleuze and Michel Foucault where they discussed theory: 'A theory is exactly like a box of tools. ... It must be useful. It must function. And not for itself ... A theory does not totalize; it is an instrument for multiplication and it also multiplies itself' (Deleuze & Foucault, 1977, 208). I wanted students to appreciate how a theory works as 'a box of tools' in designing and from this, how different theories created different interiors – spaces and subjects. And that understanding this was an empowering position for an interior designer.

This approach has continued – and perhaps this is where/how I have designed interior design – by working with the concept of interior in conjunction with design as a verb – as designing, and how this is different to interior architecture and interior decoration where interior is an adjective for something already existing. Interior design keeps the question of 'interior' open as a creative proposition and problematic. Later, during my PhD research, I invented the question ?interior where the question mark coming

before brings attention to 'interior' and the curious grammatical arrangement forces a pause that potentially interrupts assumptions of interior as necessarily enclosed space. The question mark beforehand also opens 'interior' as a problematic which is different to 'interior?' – a question concerned with identity and identification (what is interior?). Posing ?interior invites a shift to practices of interiorization where selection and techniques/box of tools become critical.

Writing has also been an important way of designing interior design, extending this thinking through teaching and with students into the discipline more widely through conferences, events and publications.

An article published in 2004 titled *Towards an Interior History* brought history and interior design together with a particular emphasis on foregrounding the spatial and temporal qualities that are implicit in both practices. It introduced a term 'inter-story' – formed from a conjunction between interior and history – as a technique for re-thinking history and interior design (Attiwill, 2004). At the time, I referred to myself as 'a history designer' and distinguished this from a design historian (Attiwill, 2003). 'Inter-story' was offered as an invitation to experiment and invent new interiors through a focus on concepts of interior and dynamic relations between interior/exterior: 'a tactic to enable an encounter with history in relation to thinking and practicing now. Privileging the criticality of the concept of interior and acknowledging the value of history in this conjunction, inter-story invites experimentation with what can be thought and said in relation to interior design with a view to connecting current forces and inciting future practices' (Attiwill, 2013b).

Along a similar trajectory, in 2006, I convened a discussion as part of a design festival: *What's in a canon? The state of interior design at the beginning of the 21st century*. A panel of practitioners, academics, graduates and editors were invited to respond to the question of the value of having a canon for interior design (with reference to how there is an architectural canon and its value for the discipline) and if there is perceived value, what works would be included in a canon for interior design. As with inter-story, there was an array of offerings from classic commercial interiors that marked significant shifts in workplace design to one panel member citing the experience of an underground cave as a canonical interior. I presented the outcomes from this panel at the first Interiors Forum Scotland conference in Glasgow – *Thinking Inside the Box* – and the paper became a book chapter (Attiwill, 2007).

Another text I wrote for *The Handbook of Interior Architecture and Design* (Brooker & Weinthal, 2013): '*Interiorizt* brings *interior* to the fore as a primary activity; as a focus on practice, interiorization, techniques and tactics. *Interiorizt* is a proposition for practicing, a way of seeing and saying, thinking and doing, attending to the question and making of interior(s) in the midst of contemporary forces that transform ideas of inside, outside and ways of inhabiting' (Attiwill, 2013a, 107). As with my approach above, drawing on an array of precedents to test and experiment with 'interior' as a creative problematic: 'located in the middle between past and future, this text is manifesto-like to address here and now. A series of interior designs will be sketched in as a proposed genealogy to intervene in the present moment and to invoke a current and future-becoming interiorizt' (107-8).

Other similar provocations to/with the discipline and in relation to my own trajectory and experiments with a specific box of tools

included: *INSIDEOUT* (Attiwill & Lee, 2004) – a symposium I convened with colleague Gini Lee that invited the disciplines of interior design and landscape architecture to come together while suspending the middle bit i.e. architecture which usually defines interior and exterior and to encounter what could be said and thought. The philosopher Elizabeth Grosz was invited as a keynote; her talk – *Chaos, Territory, Art. Deleuze and the framing of the earth* – offered the concept of framing as the first construction that establishes territory through a 'provisional ordering of chaos' that fabricates a space 'in which sensations may emerge, from which a rhythm, a tone, colouring, weight, texture may be extracted' (Grosz, 2005, 12).

These provocations were also engaged through teaching. In 2020, I invited philosopher Jon Roffe to develop a theory course on interiority for our interior design programs. Titled *From the inside out*, he developed a series of lectures and readings that began with philosophers who position a concept of interiority as first-person experience with its intentional character (Martin Heidegger, Maurice Merleau-Ponty) through to a concept of interiority as a folding in a generalised exterior (Gilles Deleuze). Roffe said his aim was not to give a correct account of interiority but to complexify 'interiority' and 'to work on creating a concept of interior design'. Here he connected with Deleuze and Guattari's artisan in *A Thousand Plateaus* (Deleuze & Guattari, 1987). The artisan's practice is one of coming into a situation, following existing movements and drawing out the potential they have to offer. As Roffe noted - like a carpenter who follows the knots in the wood and the grain, the artisan-interior designer follows the real material constitution of the world; material reality in all its peculiarities and singularities. Roffe proposed the interior designer is 'the one that follows or begins in context, that works "inbetween" other

practices, and that produces new spaces that modify the force of social striation rather than erasing them' (Roffe, 2020).

I connected with Roffe's approach as similar to mine in that it is not so much a question of which is essentially true or right and using philosophy to make universal claims so much as to appreciate the value of an array as demonstrative of the richness of ideas and how they produce ways of thinking and doing – each 'a box of tools'. In many respects, this indicates how Deleuze's philosophy has shaped this overall way of thinking. Roffe's concept of the interior designer as one who follows also has resonance with the approach of working into existing conditions i.e. the outside, following particular lines, selecting and folding in.

Over this time, others also engaged in specifically addressing the theoretical and historical territories of interior design – to name just a few which have extended the discourse of the discipline: *Intimus: Interior Design Theory Reader* (Preston & Taylor, 2006); *Toward a New Interior: An Anthology of Interior Design Theory* (Weinthal, 2011); *After Taste. Expanded Practice in Interior Design* (Kleinman et al., 2012); *Interior Design and Architecture: Critical and Primary Sources* (Taylor, 2013) as well as journals publishing peer-reviewed research: *Journal of Interior Design* (since 1975), *idea journal* (since 1996), *Interiors: design, architecture, culture* (since 2010), *Interiorities* (since 2018).

The focus of my interests on 'interior' and posing ?interior is specific in that it highlights 'interior' as a creative production involving theoretical/philosophical ideas (boxes of tools) and techniques. My work also places 'interior' in dynamic relation with exterior; this has involved making conjunctions that open interior in an exterior – 'inter-story', 'insideout', 'outside-interior', 'urban +

interior'. These provocations have encouraged and supported interest in situating interior design as a practice in the urban environment. In 2015, I co-edited a special issue of the *idea journal* which posed the conjunction of urban + interior internationally and we received an array of urban interiors including the architectural i.e. as inverted urban space and left-over space, the idea of urban as personal, intimate and domestic (Attiwill et al., 2015).

In relation to my own trajectory of learning and research, my PhD titled *?interior, practices of interiorization, interior designs* enabled me to experiment with my specific interests and concluded by saying how posing ?interior opens 'interior' 'to an outside of contingency, chance and variation – and invites an interior designing each time anew. This research places the question of ?interior in the world' (Attiwill, 2012, 130). Perhaps I could say this is my contribution to designing interior design in the twenty-first century: to encourage through teaching and research the criticality of posing ?interior in an exterior and as a practice of interiorization.

References

Abercrombie, S. (1990). *A Philosophy of Interior Design*. Harper & Row.

Attiwill, S. (2003). *Inter-story*. In T. Nairn & M. Kalantzis (Eds.), *International Journal of the Humanities* (Vol. 1). Common Ground Publishing.

Attiwill, S. (2004). *Towards an Interior History*. *IDEA Journal*, 1(5), 1–8.

Attiwill, S. (2007). *What's in a canon? The state of interior design at the beginning of the 21st century*'. In E. Hollis, A. Milton, D. Plunkett, A. Milligan, F. Hay, & J. Gigli (Eds.), *Thinking Inside the Box. A Reader in interiors for the 21st century* (pp. 57–66). Middlesex University Press.

**Attiwill, S. (2012). *?Interior, practices of interiorization, interior designs* [RMIT University].
https://research-repository.rmit.edu.au/articles/thesis/_interior_practices_of_interiorization_interior_designs/27581085**

Attiwill, S. (2013a). *Interiorizt*. In G. Brooker & L. Weinthal (Eds.). *The Handbook of Interior Architecture and Design*. Bloomsbury Academic.

Attiwill, S. (2013b). *Practices of Interiorization: An inter-story*. In T. Vaikla-Poldma (Ed.), *Meanings of Designed Spaces* (pp. 175–184). Fairchild Books.

Attiwill, S., & Lee, G. (Convenors). (2004). *INSIDEOUT, an IDEA symposium, Melbourne, 22 to 24 April.*

Attiwill, S., Giunta, E. E., Fassi, D., Crespi, L., & Hermida, B. (2015). *URBAN + INTERIOR. idea journal, 15(1).*

Brooker, G., & Weinthal, L. (Eds.). (2013). *The Handbook of Interior Architecture and Design. Bloomsbury Publishing.*

Deleuze, G., & Foucault, M. (1977). *Intellectuals and Power. A conversation between Michel Foucault and Gilles Deleuze. In D. Bouchard F. (Ed.), Language, Counter-Memory, Practice. Selected Essays and Interviews by Michel Foucault (pp. 205–217). Cornell University Press.*

Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia (B. Massumi, Trans.). University of Minnesota Press.*

Grosz, E. (2005). *Chaos, Territory, Art. Deleuze and the Framing of the Earth. idea journal, 15–28.*

Kleinman, K., Merwood-Salisbury, J., & Weinthal, L. (Eds.). (2012). *After Taste. Expanded Practice in Interior Design. Princeton Architectural Press.*

Kurtich, J., & Eakin, G. (1993). *Interior Architecture. Van Nostrand Reinhold.*

Malnar, J. M., & Vodvarka, F. (1992). *The Interior Dimension: A theoretical approach to enclosed space. Van Nostrand Reinhold.*

Pile, J. (2014). A History of Interior Design (3rd ed.). Laurence King Publishing.

Preston, J., & Taylor, M. (Eds.). (2006). Intimus. Interior Design Theory Reader. Wiley-Academy.

Roffe, J. (2020, May). Interior Design from the Inside Out. RMIT Interior Design Specialisation—Bachelor of Interior Design (Hons).

Taylor, M. (Ed.). (2013). Interior Design and Architecture: Critical and Primary Sources. Berg Publishers.

Weinthal, L. (Ed.). (2011). Toward a New Interior. An Anthology of Interior Design Theory. Princeton Architectural Press.



Shashi Caan

Founding Partner, SC COLLECTIVE / Co-Founder & President, Globally We Design (GloWD)

Shashi Caan is an internationally recognised and acclaimed multidisciplinary designer, educator, and author dedicated to advancing human betterment through design. With over 25 years of experience, her work highlights design's transformative power to elevate life quality. She is the Founder and leader of SC COLLECTIVE, an innovative structured design firm, and the Founder and President of Globally We Design (GloWD), an independent design futures think-tank. Through her ReDesignEd Educators Forum, she facilitated the Universal Design Education Charter (2018) and The Johannesburg Declaration (2019). Previously, she served as Associate Partner and Design Director at Skidmore, Owings & Merrill (SOM) in New York and as Chair of Interior Design at Parsons, The New School for Design.

In volunteer service to the design profession, Shashi serves as an Executive Committee member and Chief Executive Officer on the Board of the International Federation of Interior

Architects/Designers (IFI). As IFI President (2009–2014), she spearheaded the IFI Interiors Declaration, ratified with unanimous global agreement across 88 nations. She is a Fellow of IFI and the Royal Society of Arts (RSA, UK) and holds honorary fellowships from leading design institutions, including the Australian Institute of Designers, British Institute of Interior Design, Ibero-Americano Council of Design, and American Society of Interior Designers.

Her past volunteer leadership includes numerous board and executive roles, including with the United Nations Association (UNA).

RECLAIMING THE DESIGNER: FROM BASICS TO FUTURES

Shashi Caan

Abstract

As digital tools proliferate and design becomes increasingly democratised, the discipline faces an existential challenge: the erosion of expertise in favour of curatorial aesthetics. This paper argues that true design mastery demands a return to foundational principles of light, colour, and form, while purposefully integrating emerging technologies. Tracing the historical trajectory of design from craft to a rigorous discipline, it examines the Bauhaus legacy and its enduring impact on contemporary practice.

Today's digital shift risks reducing designers to curators rather than creators, necessitating a reframing of pedagogy and professional practice. The paper critiques the limitations of traditional Design Thinking and advocates for an evolved framework, one that moves away from the 'T-model' of specialisation to a 'Tree model' that strengthens shared foundational knowledge. It asserts that designers must reclaim their creative agency, distinguishing themselves from curators by shaping rather than merely organising visual and spatial experiences.

With current technological capabilities, if designers cannot only maintain but deepen their analog and sensory knowledge for meaningful integration with digital tools, design has the potential to be redefined at a transformative scale. Perhaps paralleling the paradigm-shifting impact of the Bauhaus. However, this evolution must remain human-driven, ensuring that technology serves as to

aid and increase human creativity, intentionality, and judgment rather than to replace. This synergy between human ingenuity and digital potential safeguards design's relevance and power in shaping a meaningful future.

Keywords: *Digital tools, Design, Bauhaus, technology, Tree-model, sensory knowledge*

Why Rethink Design?

In an era of rapid advancements in AI, digital technologies, and the global democratisation of design, the seductive ease of digital tools and the illusion of 'good taste' have led many to mistake curatorial skills for true design expertise. This shift toward curation over creation threatens to diminish the depth and intentionality required for meaningful design.

True design expertise demands disciplined education, intentional creativity, and a profound understanding of foundational design elements such as light, colour, and form. These essentials form the bedrock of the visual design language, supporting principles like scale, proportion, balance, and harmony. Together, they cultivate the ability to create visual poetry that transcends tools and surface stylisation.

Yet, as a visual language, this foundational knowledge has always been challenging to impart. The shift to digital design tools demands a renewed focus on purposefully adapting and integrating these principles into pedagogy, then to practice. This ensures that their relevance and depth are preserved, keeping design practices grounded in its core while embracing the possibilities of new technologies.

The Evolution of Design

The history of design traces its evolution from craftmaking to the recognised discipline it is today. Design, as a purposeful process, harmonises functionality, creativity, and aesthetics to support and enhance healthy living. It bridges form and purpose, transforming abstract ideas into tangible solutions that meet human needs and aspirations. By blending the rigour of science with the interpretive skill of art, design enriches human experience and fosters progress across all facets of life.

Grounded in artistic expression and skilled craftsmanship, early design was defined by the creative use of materials and artisans' interpretations to produce functional outcomes. Over time, it evolved beyond an artful craft into a rigorous discipline, serving as both a method for addressing practical needs and a medium for expressing reimagined, creative and aesthetic values.

The Bauhaus philosophy, developed between 1919 and 1933, marked a pivotal moment in this evolution. Pioneered by visionaries such as Walter Gropius, Josef Albers, Johannes Itten, László Moholy-Nagy, and Mies van der Rohe, the Bauhaus redefined design as a unified, principled discipline. At the short-lived but influential Bauhaus school, these leaders introduced a transformative approach that continues to shape modern design. Their work laid the foundation for Modernism, establishing principles and aesthetics that set enduring standards for contemporary practice.

The Bauhaus philosophy unified art, craft, and technology to serve functional, aesthetic, and societal purposes, emphasising experimentation and iterative processes for innovation. Walter Gropius merged art and technology with a focus on architecture and industrial design, Josef Albers explored materiality and the optical

interplay of forms, Johannes Itten introduced spiritual and intuitive dimensions through foundational training in form, colour, and materials, and László Moholy-Nagy expanded Bauhaus principles into new media like photography, film, and graphic design.

Mies van der Rohe, the final Bauhaus director, extended its legacy through his minimalist architectural philosophy and renowned dictum, Less is More. This approach emphasised simplicity, functionality, and elegance, becoming a core element of Modernist design DNA. Its influence profoundly shaped global design practices and remains relevant today.

While the Bauhaus vision continues to guide contemporary design, its ethos must now be reframed and reshaped to address the challenges and opportunities of this new era, where digital abstraction and rapid technological advancements redefine the designer's role.

Design's Modern Challenges

At this pivotal juncture of global change, the legacy of the Bauhaus serves as a reminder of design's transformative power. Born in response to the upheaval of Industrialisation, the Bauhaus elevated craftmaking into design, preserving its tactile qualities while introducing principles for affordable, high-quality production. This redefinition established design as an industrial necessity.

Today, as design enters the digital realm with newfound capabilities and increasing abstraction, it faces a critical challenge: balancing technological innovation with the tangible outcomes that are integral to the design process. This balance is essential to forge a meaningful partnership between human creativity and machine

intelligence, reshaping design expertise through fresh approaches to both thinking and making.

To navigate these changes, designers need a new ideology - one that envisions the full spectrum of creative possibilities while integrating technology imaginatively and responsibly. Such an ideology must ensure that technology remains a tool for purposeful, human-centred futures in both digital and physical realms. Grounding these futures in tangible, sensory-rich experiences, particularly through 3D design outcomes, is vital.

The global democratisation of knowledge and tools has given rise to unprecedented accessibility, empowering amateurs to engage in design with ease. While this democratisation has its merits, it also underscores the need for deeper intellectual and creative discernment in the use of such tools. Designers, as experts, must lead this digital transformation with intention, leveraging their expertise to navigate its far-reaching consequences while maintaining the depth and rigour that define the discipline.

Rethinking Design Thinking

Design is undergoing a profound transformation, propelled by advancements in artificial intelligence and machine learning. Traditional tools, once extensions of hand-eye coordination, have evolved into collaborative partners, offering capabilities like pattern recognition, rapid prototyping, and optimisation. This shift compels designers to blend human intuition and compassion with AI's precision and efficiency, expanding creative possibilities and redefining the design process.

Rooted in mid-20th-century ideas from pioneers like John E. Arnold (Creative Engineering, 1959), L. Bruce Archer, and Herbert Simon

(The Sciences of the Artificial, 1969), Design Thinking has long emphasised systematic, interdisciplinary approaches to complex challenges. Popularised by IDEO and Stanford's d.school, it revolutionised industries with its empathetic, team-driven, and iterative problem-solving methods.

However, in today's digital age, Design Thinking must evolve further. Integrating AI's analytical and generative strengths with human observational rigour, it must balance digital precision with multisensory discernment. This adaptation enables designers to harness the power of emerging tools while maintaining the unique human capacity for judgment and creativity.

As digital tools democratise design, blurring the boundaries between professionals and amateurs, designers must redefine their value. Mastery of foundational principles, contextual understanding, and purposeful creativity is now more critical than ever. Developing new visual and sensory literacies will distinguish professionals, enabling them to use digital tools as intelligent extensions of their imagination and creativity rather than substitutes for human judgment.

Beyond technical innovation, designers face global imperatives such as sustainability, inclusivity, and cultural sensitivity. They must honour local traditions while meeting global standards of functionality and accessibility. Achieving this balance demands robust education, expanded global awareness, and the ability to navigate conflicting demands, ensuring design remains authentic and universally relevant.

To remain vital, designers must transcend past philosophies and embrace evolving ideologies that prioritise intentionality,

innovation, and societal impact. By guiding technology responsibly, they can preserve humanity and the planet while shaping a rapidly changing world.

Back to Design Basics

As design transitions into an era of intelligent, machine-aided systems, the need to return to its fundamentals - light, colour, and form – is critical. These universal principles form the foundation of all visual and sensory literacy, sharpening observation, enhancing composition, and fostering intentionality in the creative process.

Mastery of these core elements is vital to carry their analog wisdom into the digital realm, enabling their purposeful application with new tools. This renewed focus equips designers to integrate emerging technologies, such as AI and generative systems, as extensions of their creativity rather than substitutes for human judgment. By grounding design in foundational knowledge, technology becomes an enhancer of the uniquely human aspects of the creative process, rather than overshadowing them.

Moreover, this mastery distinguishes the designer, who actively creates and shapes solutions, from the curator, whose role centres on organising and presenting pre-existing works. It also dispels the misconception that 'good taste' alone equates to good design, reinforcing that true design expertise is rooted in intentionality, critical thinking, and a command of these foundational elements.

By rooting design in its essential language, technology becomes a powerful amplifier of human creativity, underscoring the designer's role as an innovator capable of crafting meaningful, sensory-rich experiences that bridge both physical and digital realms.

From T to Tree

Today's leading design innovators demonstrate the transformative potential of creativity to address global challenges. From systems thinking to speculative futures, their work reveals how design can shape behaviours, environments, and societal values. Yet, their contributions often expose a critical gap in design education: the need to strengthen foundational visual literacy rooted in light, colour, and form.

To address this, the traditional T-model of early specialisation and deep expertise could evolve into a Tree model, offering a more holistic framework. This approach envisions a robust root system of shared foundational knowledge that supports a branching canopy of diverse specialisations. The Tree model allows designers to grow organically, informed by life practice and advancing technologies, while maintaining a strong connection to universal design principles.

This model emphasises a deeply interconnected foundation for all entrants to the design profession, fostering individual expertise within a comprehensive understanding of design's potential. Anchored in critical visual, sensory, and foundational principles, it calls for design education to begin with a substantial, mandatory core curriculum before progressing to professional specialisation. This approach ensures that all designers share a common literacy across disciplines, enabling them to innovate with depth, intention, and versatility.

By reimagining the educational framework in this way, the Tree model preserves the rigour and depth of design expertise while allowing space for personal and technological evolution. It ensures that designers remain creators, equipped to shape the future with

skill and intentionality, rather than curators simply organising the work of others.

Creators Over Curators

Designers are agents of change, uniquely equipped to transcend the role of curator and actively shape the future through imagination, responsible creativity, and intentionality. Reclaiming this leadership demands more than good taste or technical proficiency; it requires mastery of the art and craft of design, exploration of emerging tools, and purposeful collaboration across disciplines.

True designers are creators, transforming abstract ideas into imaginative, meaningful, responsible and sustainable futures. This expertise sets them apart from curators, whose role is to organise and present pre-existing works. By grounding design in foundational knowledge and purpose, designers amplify human creativity through technology, using it as a tool to enhance judgment and depth, not replace them.

Through their craft, designers have the power to shape futures that deeply resonate with human values and purposefully advance society. This unique capacity ensures their relevance and influence in an evolving world, reaffirming their role as creators of meaningful and lasting change.



Dr Annabel Pretty

Senior Lecturer, Discipline Leader Master of Architecture Professional (MArch Prof.), Unitec Institute of Technology, Aotearoa New Zealand

Dr Annabel Pretty is the Discipline Leader for the Master of Architecture Professional (MArch Prof.) and a Senior Lecturer at the School of Architecture, Unitec Te Pūkenga, whose research investigations are located at the intersections between architecture, photographic representation of architecture, encompassing the diverse cultures associated with the reproduction, mediation, and reception of architecture.

The research trajectory includes supervising thesis students on the professional Master's, whose projects lie within art, architecture, and social architecture. Current research has sought to investigate—the hyperreal photomontage representations of architectural possibilities. Recent study involved a Doctor of Philosophy in Architecture at the School of Architecture and Planning, Waipapa Taumata Rau (University of Auckland) titled "Sublime Follies: Unveiling the Realm of Multiple-Reality Architecture".

Curator of the Unitec School of Architecture Instagram Account

https://www.instagram.com/unitec_school_of_architecture/
www.architecturewomen.org.nz/network/member/91269

[ORCID Number] <https://orcid.org/0000-0001-6786-301X>

[Google Scholar]

<https://scholar.google.com/citations?user=murhRR8AAAAJ&hl=en>

[AWNZ] Architecture+Women NZ

<https://www.architecturewomen.org.nz/network/member/91269>

Hope is on the Horizon: Temporal Layering; Architecture and AI

Dr Annabel Pretty

Abstract

This paper explores the intersection of architecture, generative artificial intelligence (GenAI, hereafter), and the 4EA framework (Embodied, Embedded, Enactive, Extended, and Affective cognition) (Kousoulas et al., 2024) through the allegory of Pandora's box, where hope (Bloeser & Stahl, 2022) remains a guiding beacon amid the troubles unleashed by rapid technological advancement. Drawing on Christine de Pizan's *The Book of the City of Ladies* (de Pizan, 1982 [1405]), which envisions a sanctuary for feminine potential, the study juxtaposes historical allegory with contemporary 'phygital' (physical-digital) design paradigms (Belitskaja, 2023).

Through the lens of 4EA, the paper examines how GenAI-integrated architecture might embody new possibilities for urban spaces, blending cognitive interaction, embedded intelligence, and 'affective' design. This integration poses critical questions: Can GenAI-infused architecture mitigate humanity's existential woes, or will it deepen inequalities and alienation? De Pizan's levels of reality provide a conceptual scaffold for reimagining the boundaries between digital abstraction and physical presence and the seamless blurring of each.

Ultimately, the paper argues that hope persists in the hybridity of architecture and GenAI, offering opportunities to construct inclusive, responsive spaces that extend human potential (Rehm

& Jovanovic, 2022). However, realising this vision requires careful negotiation of the tensions between dystopian fears and utopian aspirations, reminding us that hope, like architecture itself, must be intentionally designed.

KEYWORDS: *Architecture, Generative AI, Christine de Pizan, Hope*

Introduction: Pandora's Box Redux

The convergence of GenAI and architecture presents a modern-day Pandora's box. As these two forces entwine, they unleash a cascade of challenges: the pervasive surveillance (Zuboff, 2020) of urban spaces, the homogenisation of cultural expression, and the virtual footprints of digitally orchestrated and conceived cities. Yet, just as in Pandora's ancient myth, one element remains amid the turbulence—hope.

Pandora's box serves as a fitting metaphor for the 4EA framework, as outlined by the writing of Kousoulas, Radman and Sohn 'Noesis Without a Mind' encompassing Embodied, Embedded, Enactive, and Extended, 'Affective 'cognition (Kousoulas et al., 2024, p. 01). Each dimension reflects the complex interplay between GenAI's digital interface and architecture's metaphorical physicality, challenging us to rethink what it means to inhabit the spaces we create.

Counterbalancing this uneasy opening is Christine de Pizan's *The Book of the City of Ladies [1405]*, an allegorical construction of possibility. Pizan envisioned a sanctuary where all women could thrive, challenging the limitations of her time. De Pizan was

deliberate in naming her visionary creation [...] “kingdom of femininity” the City of Ladies rather than the City of Women [...] all woman can find a place and realise their feminine potential.” (de Pizan, 1982, p. xxx). City of Ladies offers a counter-narrative to the chaos GenAI might bring: a hopeful blueprint for reimagining inclusion, diversity, and potential (Sauvagnargues et al., 2016, p. 47). *This paper asks whether architecture and GenAI, through the emerging ‘phygital’ paradigm (Belitskaja, 2023), can deliver on this promise. Can the intersection of embodied intelligence and built form become a vessel for hope on the horizon, rather than another iteration of despair?*

The 4EA Framework and Pandora’s Box: A Troubling Fit?

The interplay between GenAI and architecture can be examined through the lens of the 4EA framework, revealing how these dimensions shape our engagement with the built environment and its potential for either hope or anguish:

Embodied cognition highlights the physicality inherent in both architecture and GenAI systems, anchored in human sensorial interaction. The tactile, spatial, and visual dimensions of these systems prompt us to ask whether this grounding in human experience might counteract some of the dystopian “troubles” GenAI threatens to unleash.

Embedded Intelligence explores how GenAI functions as an integrated layer within architectural systems, seamlessly blending into the infrastructure of cities and buildings. Yet this raises a critical question: does such integration amplify existing societal anxieties, or can it offer solutions that ease humanity’s burdens?

Enactive processes consider how GenAI and architecture together construct meaning, creating spaces that respond to human needs and actions. Could these dynamic interactions inspire hope, or do they risk devolving into frustratingly glitchy environments (Menkman, 2009, 2011; Pretty, 2023) that alienate rather than connect spatial constructs?

Extended cognition frames the city as an externalisation of human thought and culture, with GenAI functioning as the urbanised brain. But as these systems grow increasingly complex, one wonders if hope can endure amidst the overload of digital and cognitive stimuli.

Finally, the Affective dimension probes the emotional resonance of GenAI-enhanced spaces. Do these environments comfort and inspire, or do they instead evoke an unsettling uncanniness that leaves us longing for more authentic connections? Together, these perspectives illuminate the multifaceted implications of architecture and GenAI, balancing the promise of hope against the weight of uncertainty.



*Annabel Pretty, Image
Generated 15 February 2024*

Calotype & Tintype Series

https://cdn.midjourney.com/43021170-1bc6-4bd1-91cc-442b79b52734/0_2.png



*Annabel Pretty, Image
Generated 15 February 2024*

Calotype & Tintype Series

https://cdn.midjourney.com/f048204c-5345-4dce-88d8-fa4d65b68b92/0_3.png

The City of Ladies: A Hopeful Blueprint

De Pizan offers a striking historical precedent for exploring the creative possibilities of artificial intelligence— the allegorical city, conceived as a sanctuary for feminine potential, resonates beyond its time as a broader framework for realising untapped potential—whether human, feminine, or even machinic (Steyerl, 2013). This vision of a constructed space where all forms of possibility can flourish serves as an evocative metaphor for what GenAI might achieve when applied to ‘phygital’ architecture.

From a feminist perspective, de Pizan’s commitment to inclusion (de Pizan, 1982, p. xxxvii) takes on new meaning when interpreted as a manifesto for AI-driven governance and design (Cixous, 2003). Just as de Pizan sought to create a “kingdom of femininity” that embraced diversity and empowerment, GenAI

can aspire to foster inclusive systems that reflect a multiplicity of voices and perspectives, reimagining algorithmic and architectural structures alike.

Further, de Pizan's exploration of different levels of reality (1982, p. xvi) invites a dialogue between allegorical and material forms of architecture. By drawing on her layered approach, one can reimagine the principles of the 4EA framework—Embodiment, Embeddedness, Enaction, Extension, and Affect—in digital and physical spaces, pushing the boundaries of what architecture can be in an GenAI enhanced world.

Hope on the Horizon: The Future Beckons

Bringing together the myth of Pandora's box, Christine de Pizan's allegories, and the transformative potential of GenAI reveals a complex intersection at the horizon of human ingenuity. Pandora's troubles echo through the challenges posed by GenAI and architecture today, while de Pizan's *City of Ladies* offers a hopeful counterpoint—a vision of what might be built if creativity, inclusivity, and diversity guide our designs. GenAI, with its promise of innovation, stands poised to bridge these narratives, embodying both the perils and the possibilities of our time.

Yet, hope, as always, remains in the box. Its realisation depends on those who wield the tools of creation—architects, designers, and technologists—and on the intentions behind their work. Will they construct spaces that embody human potential or reinforce the troubles already let loose? The outcome hinges on how carefully one balances optimism with caution. Would individuals place their trust in algorithms to construct a shared vision, or

would their confidence ultimately depend on the financial investment associated with such systems? The answer likely resides in the intricate interplay of human hope, scepticism, and pragmatic considerations. Hope is not merely a cognitive stance; it is shaped by our awareness of the possibilities and probabilities of future events. It also carries a conative dimension—unlike simple expectations, hopes are deeply connected to and informed by our desires.

Perhaps hope isn't just on the horizon; perhaps it's in the pixels.

References:

Belitskaja, S. (2023). *All At Once – From Zoom Fatigue to Immersive Digital Experiences: Why Architecture Must Adapt*. *Architectural Design*, 93(6), 112–121.

<https://doi.org/10.1002/ad.3001>

Bloeser, C., & Stahl, T. (2022). *Hope*. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Summer 2022). Metaphysics Research Lab, Stanford University.
<https://plato.stanford.edu/archives/sum2022/entries/hope/>

Cixous, H. (2003). *Attacks on the Castle*. In N. Leach (Ed.), *Architecture and Revolution: Contemporary Perspectives on Central and Eastern Europe* (pp. 228–233).

De Pizan, C. (1982). *The Book of the City of Ladies [1405]* (E. J. Richards, Trans.). Persea Books.

Kousoulas, S., Radman, A., Sohn, H., & Delft University of Technology, The Netherlands (Eds.). (2024). *Noetics Without a Mind* (1st ed.). TU Delft OPEN Publishing.
<https://doi.org/10.59490/mg.120>

Menkman, R. (2009). *Glitch Studies Manifesto*.

Menkman, R. (2011). *The Glitch Moment (um)*. Institute of Network Cultures.

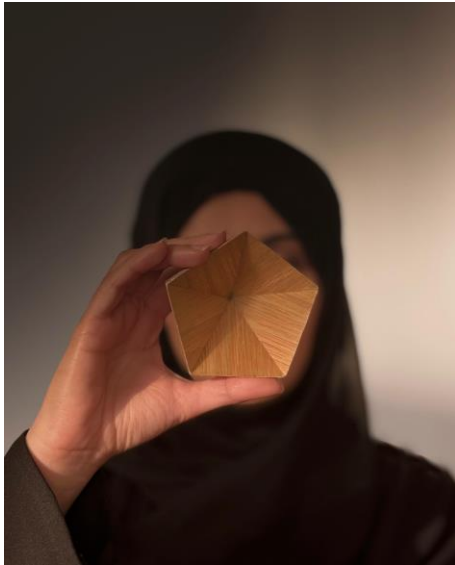
Pretty, A. (2023, June). *ESSAY II Unreliable Landscapes: Urban and Post-Photographic Fragments—An Assemblage in the Digital City*. *Unreliable Landscapes*.
<https://unreliablelandscapes.net/ESSAY-II>

Rehm, M. C., & Jovanovic, D. (2022). *Assembled Worlds: New Campo Marzio – Piranesi in the Age of AI*. *Architectural Design*, 92(3), 80–85. <https://doi.org/10.1002/ad.2817>

Sauvagnargues, A., Verderber, S., Holland, E. W., & Flaxman, G. (2016). *Artmachines: Deleuze, Guattari, Simondon*. Edinburgh University Press.

Steyerl, H. (2013). *The Wretched of the Screen*. Sternberg Press.

Zuboff, S. (2020). *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power (First trade paperback edition)*. PublicAffairs.



Roudha Alshamsi

Founding Director of Roudha Alshamsi Design

Founded in 2017, Roudha Alshamsi Design is an interior design studio specialising in experimental interior and product design. Alshamsi's distinctive artistic identity deeply influences her work, with each design being a unique artistic creation in both concept and execution.

Roudha Alshamsi is an artist and a designer whose early artistic experiences continue to shape her approach to spatial design. After graduating from Zayed University in 2011, she developed a growing interest in modern, contemporary, and futuristic art, which is evident in her later work. In recent years, she has delved into experimental space and furniture design, using artistic methods to evoke specific emotional responses and communicate well-defined design concepts.

Alshamsi collaborates closely with clients on a range of commercial projects, including studio spaces and experimental exhibition designs for high-profile events such as the F1 Grand Prix and the

Qasr Al Hosn Festival. She also focuses on limited-edition VIP artworks as well as concept furniture, lighting pendants, seating, and accessories. Roudha has worked alongside skilled artisans and partnered with renowned international brands like FBMI, Orsoni, and House of Artisans on exclusive projects.

Her work has been showcased globally at prestigious events such as the London Design Fair, Salone del Mobile Milano, Maison & Objet, Sikka, COP28, Abu Dhabi Art, and as an annual exhibitor at Downtown Design in Dubai.

Design: The expression

Roudha Alshamsi

Abstract

Design thinking is a dynamic, analytical, and creative process that engages individuals in exploring opportunities, creating, prototyping, gathering feedback, and refining models. It is shaped by cultural contexts, with designers in regions like the UAE drawing on their unique heritage and environment to reflect their identity. Emirati designers, in particular, incorporate local identity into their design thinking, enriching the process through a blend of domain-relevant skills, creativity, and intrinsic motivation. Designers in the UAE integrate both regional and global perspectives to reimagine design challenges. Abstraction plays a key role in the design process, offering a balance between what is included or omitted, evoking curiosity and emotional connection. Ultimately, successful design manifests not only through the materialisation of concepts but also through storytelling and emotional engagement, reflecting the designer's deep connection to their cultural and personal experiences.

Keywords: *Design thinking, Innovation, Abstraction, Cultural Identity, UAE designers*

Introduction

Design thinking is at the heart of every successful design process, serving as both a methodology and a mindset that guides designers through exploration, creation, prototyping, feedback, and refinement. This article explores how the design thinking process is shaped by cultural context, innovation, abstraction, and

manifestation, particularly within the UAE. By examining the distinct design approaches that emerge from this region, we uncover how Emirati designers blend global perspectives with local traditions to create innovative, emotionally engaging designs that tell meaningful stories. Through abstraction and conceptual thinking, the process transcends the mere creation of objects or spaces, becoming a form of expression that invites emotional connection and narrative, reflecting a designer's deep personal and cultural connection to their work.

Definition of Design thinking

Every design process is guided by design thinking. "Design Thinking is generally defined as an analytic and creative process that engages a person in the opportunities to expertise, create, and prototype models, gather feedback, and redesign." (Razzouk, R., & Shute, V. 2012). In another definition: "At its core, design thinking refers to how designers see and how they consequently think" Lui, Y-T (1996).

Design Thinking Process

In the design thinking process, two different design thinking directions are taken by creatives. They are either finders or makers; finders are driven by curiosity to find explanations to unknown phenomena to come to a better understanding of surroundings, whereas makers utilised their knowledge and "are driven to synthesise what they know in new construction, arrangements, patterns, compositions, and concepts." (Owen, 2017)

A design thinking process is shaped by a diagrammatic depiction of the design problem. This simple depiction is gradually built up to become more complex in the form of dialogue, critique, reflection

and interpretation of the outcomes and designer's vision, (Do & Gross, 2001; Nagai & Noguchi, 2003).

With these fundamental processes practiced in various professional fields, differences in the design process arise to lead to a more crystallised definition of the design thinking process. Taking for instance design in the MENA region and in the UAE, it is shaped by the cultural asset; it is a reflection of unique cultural traits, heritage elements and surroundings. We as design creatives from the UAE seek our own interpretation to enrich the design thinking process with elements and concepts that distinguish our work from other regional designers. Apart from that, Emirati designers are witnessing an intellectual cultural exchange amidst the accelerating design boom. Therefore, the design thinking process of this region is faced by interchanging design requirements, higher demands for cultural knowledge and more conceptualised approaches. Each designer is approaching design thinking process with a distinct approach using skills of a cognitive style.

Innovation vs invention



Artwork 1 Acacia Series, Concept Table, 2017

Invention and innovation are terms of the design thinking process. Invention is distinguished from innovation in the fact that invention is the ability to generate new ideas, while innovation is the ability of an entrepreneur to “implement and introduce ideas into a form of widespread use”. In another definition, innovation is “simply the doing of new things or the doing of things that are already being done in a new way” (J Schumpeter 1989). Schumpeter also highlighted that innovation is of a greater contribution to prosperity than invention.

The ability to innovate requires a componential framework. “The psychologist Teresa Amabile proposes “three main psychological components: domain-relevant skills, creativity-relevant skills, and task motivation.” (Wylant, B.2008). Domain-relevant skills refer to factual skills attained by an individual. Task-relevant skills are the intrinsic motivations a creative pursues and comes from within an individual’s view. With creativity-relevant skills, a designer’s cognitive style influences the problem solving approaches to specific design problem; it reflects the way a design thinker perceives, comprehends and visualises a design task. Ultimately, a certain degree of novelty is captured in the design thinking process and outcomes.

Design innovation in the UAE is shaped by the ability to interpret local identity into a componential frameworks. With constantly seeking research for new concepts and knowledge using advanced domain-relevant skills, Emirati design creatives are equivalently using their creativity-relevant skills to look into design problems and come up with new interpretations and reintroduce findings in a fashionable manner in various design fields such as architecture, interiors, fashion or Arts. The use of unique regional domain,

creativity, and task skills presents a unique framework for designers in the MENA region and the UAE specifically. The intrinsic motivation of designers is triggered whilst staying original to their own identity as Emirati designers. They possess a competitive advantage by having the ability to express original concepts through design.

Abstraction



Artwork 2 Zor, Concept Vase, 2020

Artists very well acknowledge abstraction. In a way, abstraction is a pause in time of an artwork or a moment to be captured that will never come back. Look at a painter for instance, painting a scene starts with the movement of brush strokes onto a canvas. Those brush strokes highlight elements of a scene or an object. It is only the painter who decides how far those brush strokes will go to best depict the beauty they see or a feeling they express.

We as humans tend to be attracted to the unknown, the unclear and indefinite. When abstraction is applied in design, it is the fine balance between what to be taken away and what to be kept or added; a state to be reached that is a fine line between completion and incompleteness. Abstraction is an intuitive expression. It triggers

a sense of curiosity and excitement in the design thinking process for both creatives and the byproduct of design. Designers specifically, use abstraction in their design concepts, design process or design product to provoke the reintroduction of abstracted forms.

Manifestation

The embodiment of a concept is the true essence of a successful design. A product or a space has more value when it tells a story, or has a conceptual approach. Designers, like “makers” tend to seek not only elements from their surrounding, but also, they seek experiences and moments to carry forward a feeling and convey a story. It is an invitation to experience and be emotionally attached to the design process.



Artwork 3 NSJ, Kilim Carpets 2023

Today, the power of storytelling in design is quite significant; as an Emirati designer, I seek to narrate stories from the Emirates to the world. As a form of expression, I tend to look thoroughly into my surroundings like nature's flora and fauna, heritage and handcrafts of artisans. I am more curious to be involved in the making of architectural elements, objects and feelings I grew up with. With a solid foundation and research, moments become the intrinsic motivation resulting in perpetual and timeless artworks.

Conclusion

In the UAE's rapidly growing design scene, designers find themselves in a unique position where intellectual, cultural, and emotional exchanges are constantly reshaping the landscape. Through this continuous exchange, design thinking in the UAE has evolved to reflect a balance between originality, identity, and conceptual depth. Emirati designers have an intrinsic advantage: the ability to draw on their rich heritage while remaining open to new ideas, thus creating works that are not only innovative but also deeply rooted in the cultural and emotional experiences of their surroundings.

Ultimately, design is an asset, a manifestation of the mind and spirit, and a powerful form of expression. By embracing both the abstract and the tangible, the personal and the universal, designers in the UAE are shaping a future where design transcends functionality, becoming a medium for storytelling, connection, and cultural dialogue. Much like the brush strokes of that painter; a designer orchestrates design skills, sometimes choreographed and other times chaotic to tell and express!

References

Do, E. Y.-L., & Gross, M. D. (2001). *Thinking with diagrams in architectural design. Artificial Intelligence Review, 15, 135–149.* <https://doi.org/10.1023/A:1006661524497>

Lui, Y-T. (1996). *Is designing one search or two? A model of design thinking involving symbolism and connectionism. Design Studies, 17, 219–238.* [https://doi.org/10.1016/S0142-694X\(96\)00018-X](https://doi.org/10.1016/S0142-694X(96)00018-X)

Marschalek, D. G. (2005). *Object design: Twelve concepts to know, understand, and apply. Art Education, 58(2), 46–52.* <https://www.jstor.org/stable/27696065>

Owen, C. (2004). *Expertise in design: An overview. Design Research. Quarterly, 2, 15–27.*

Razzouk, R., & Shute, V. (2012). *What is design thinking and why is it important? Review of Educational Research, 82(3), 330–348.* <https://www.jstor.org/stable/23260048>

Schumpeter, J. (1989). *The creative response in economic history. In R. V. Clemence (Ed.), Essays on entrepreneurs, innovation, business cycles, and the evolution of capitalism (pp. 221–224). Transaction Publishers.*

Wylant, B. (2008). *Design thinking and the experience of innovation. Design Issues, 24(2), 3–14.* <https://www.jstor.org/stable/25224163>



Professor *Satu Miettinen*

Dean and professor of service design at the University of Lapland

Satu Miettinen is dean and professor of service design at the University of Lapland, specialising in design and its multifaceted impact on society. With a focus on participatory design processes and arts-based research (ABR), she investigates how design and arts can foster community collaboration and innovation. Miettinen's research emphasises acknowledging cultural contexts in design practices and promoting sustainable and inclusive solutions. She has published extensively in academic journals and frequently presents her work at international conferences. Passionate about education, she inspires students to explore the intersections of service design, society, and technology, encouraging a holistic approach to contemporary challenges.

Legacy of Women in Service Design

Professor Satu Miettinen

Abstract

This research paper discusses the legacy of women in service design. It is a short historical review of some of the main topics that especially female researchers, academics and practitioners have addressed in the era of service design. This research paper is grounded on a thematic literature review. It discusses several concepts where women have had research impact: Service design, design for services, service ecosystem design, systems-orientated service design and decolonizing service design. In the conclusions, it proposes some future directions for women in service design.

Keywords: Women, legacy, service design, research

Introduction

It is important to acknowledge women in service design. As a relatively young discipline, women have made considerable contributions to service design. This article is asking: “What is the main contribution of women in service design research?”

The discipline started developing in the late 1990s with the advocacy of exceptional women, Professor Birgit Mager. She established the service design discipline at the International School of Design in Cologne. She was one of the co-founders of Service Design Network, an international organisation promoting service design research, practice and education. There have been similar contributions by women such as Lucy Kimbell, Anna Meroni, Daniela Sangiorgi, Katarina Wetter-Edman, Mari Suoheimo and the author Satu Miettinen along the way. This article introduces some of the

research work done by women that has helped to develop the service design discipline. This is not to say that men shouldn't be acknowledged. There are many wonderful and knowledgeable men that have made contributions to service design but this article is trying to highlight academic women and their publications. Of course, the world is not binary at all but we need to acknowledge diversity of gender also in service design. It already might be a bit old-fashioned to celebrate only women.

Suoheimo, Trapani and Miettinen (2023), all women, discuss the historical perspectives on service design in the context of technology. They recognise several concepts and transformations from the history that service design is underpinning. They introduce several different approaches to service design: Service design, design for services, service ecosystem design, (ibid.)

In this article, I'll first introduce previously mentioned topics and secondly add to this list systems-orientated service design and 'decolonial' point of view. Miettinen and others (2025) have recently discussed an emerging paradigm in service design that highlights the larger systemic view on service design as well as the need to understand ethical, 'decolonial' as well as 'pluriversal' views in service design. The overall context of service design has become more complex and challenging.

Research Methodology

This research article is based on a thematic literature review. The literature review tries to identify, analyse, and synthesise the main themes that women have contributed to service design (Braun & Clarke 2006). I try to provide some insights into the research landscape that women have contributed to. I will group the literature under the main topics and finally, analyse and synthesise

this in conclusions, (Mason 2002).

Thematic literature review has many limitations. It is leaving out important and relevant references that should be acknowledged. Hopefully, many women recognise themselves in the topics even if their publications are not mentioned.

Findings

I'm summarising some of the main topics where women have contributed to service design. Women's contribution is very much in line with the overall development of the discipline. One can recognise the shift in service design from a more operative towards a more strategic approach (Miettinen et. al. 2025, forthcoming).

Service design

To start with, service design has an initial approach towards designing and co-creating experiences with users and stakeholders while keeping a holistic view in mind. Service design has been focusing on tools that help analyse the service experience such as service journey, touch points and blueprints. The user-driven service development has been important and has also included several methods based on co-design, inclusion and discovering user insights. Many times, an iterative design process is applied to service development and later on the famous "double diamond", (Bitner 1992; Bitner 2001; Miettinen & Koivisto 2009; Miettinen and Valtonen 2012).

Design for services

Service design has evolved from having an operative view focusing on user insights and engagement during the development process. Design for services highlights the need to design for value co-

creation during the consumption of the service. This view gained popularity as it discussed both value co-creation utilised in marketing literature and co-design with users. This approach highlights also the connections between specific service contexts, resources and service-dominant logic, (Kimbell 2011; Meroni and Sangiorgi 2011; Wetter-Edman 2014).

Social innovation and service design

Services and service design has been recognised as a platform for social change, (Cipolla et. al 2019). Service design can be a true catalyst for change. In relational services, interpersonal relations play a role in creating solutions, (Cipolla 2012). Service design can also be incorporated into the public sector where it can create social innovation with active citizens, (Penin 2018).

Service Ecosystem design

Mager and others (2023) discuss product-service systems (PSS) as a model that integrates both products and services to deliver value to customers and focus more on providing comprehensive solutions. Further, they refer to ecologies of reconfigurable elements within larger social or technical systems. This is shifting service design already closer to service ecosystem design which challenges linear double diamond with an embedded loop for feedback and reflection. Service ecosystem design acknowledges the actors being part of a service ecosystem, and a social structure and aims at transforming also the system as a whole, (Vink et. al 2021a&b).

Systems-orientated service design

Suoheimo and others (2025, forthcoming) have been investigating how systems' theories can be integrated into service design. This

is needed to address complex socio-economic-technological challenges. Service design has become both a transdisciplinary and a transformational approach. Määttä and others (2024) have a systems-orientated service design approach to inclusive education which can be recognised as a wicked problem.

Decolonizing service design

Seppälä and others (2021) have investigated how art-based methods can help in creating more horizontal and democratic research practices as well as how art-based methods can decolonize participatory research. Service design employs art-based methods. Rautiainen and others (2021) have had a close look at the facilitator's role in service design workshops to enable decolonial approach. Decolonizing design in the context of cultural heritage is more important than ever, (Paananen, Suoheimo & Häkkinen 2022).

Conclusions

We can state that there have been about forty years of service design. Or at least thirty years with the very title of service design. Female researchers in service design are addressing more and more complex challenges with the service design approach. Concurrently, service design itself is addressing more and more complex challenges, addressing diversity and the need for decolonizing not only for services but the very design itself.

Of course, it's hard to differentiate the contribution to design by gender as we research in teams and the world is not binary at all. Yet, in this article, I wanted to highlight the work of some wonderful women and briefly introduce the different approaches to service design.

References

Bitner, M. J. (2001). *Service and technology: opportunities and paradoxes. Managing Service Quality: An International Journal.*

Bitner, M. J. (1992). *Servicescapes: The impact of physical surroundings on customers and employees. Journal of Marketing, 56(2), 57-71.*

Braun, V., & Clarke, V. (2006). *Using thematic analysis in psychology. Qualitative Research. In Psychology, 3(2), 77-101. DOI: 10.1191/1478088706qp063oa*

Cipolla, C. (2012). *Solutions for relational services. In: Miettinen, S. (org). Service Design with Theory, Discussions on Change, Value and Methods. Rovaniemi: Lapland University Press (LUP) Publishing.*

Cipolla, C., Joly, M.P., Watanabe, B., Zanela, F.B., Tavares, M.F. (2019). *Design for Social Innovation as Designing for Service: The Case of Active Aging in Brazil. In: Pfannstiel, M.A., Rasche, C. (eds) Service Design and Service Thinking in Healthcare and Hospital Management. Springer, Cham. https://doi.org/10.1007/978-3-030-00749-2_20*

Kimbell, L. (2011). "Designing for service as one way of designing services". *International Journal of Design, 5(2), 41-52.*

Mager, B., Susani, M., Pacenti, E., Fileno, E. & Meyer, M. W. (2023). *Product-Service Systems Design Education: Normalize, Grow, and Evolve. She Ji: The Journal of Design, Economics, and Innovation, V. 9, Issue 2, 213-233, <https://doi.org/10.1016/j.sheji.2023.06.004>.*

Mason, J. (2002). *Qualitative Researching*. London: SAGE Publications.

Meroni, A. and Sangiorgi, D. (2011). *Design for Services*. Surrey: Gower Publishing.

Miettinen, S., Suoheimo, M., Morelli, N., & de Götzen, A. (2025, forthcoming). *Emerging Systemic Turn in Service Design in Systemic Service Design* Eds. Suoheimo, M., Jones, P., Lee, S.-H. & Sevaldson. B. Routledge.

Miettinen, S. and Valtonen, A. (2012) *Service design with theory*. Lapland University Press.

Miettinen, Satu and Koivisto, Mikko (Eds.): *Designing Services with Innovative Methods*. Publication series University of Art and Design Helsinki B 93. Kuopio Academy of Design. Taitemia Publication Series 33. Otava. Keuruu. 2009

Määttä, K., Pääkkönen, K., Kotaniemi, S., & Suoheimo, M. (2024). *Inclusive Education as A Wicked Problem: Introducing Systemic and Service Design Approach to Tackle the Challenge*. *International Journal on Social and Education Sciences*, 6(3), 301-318. <https://doi.org/10.46328/ijonses.677>

Paananen, S., Suoheimo, M., & Häkkilä, J. (2022). *Decolonizing design with technology in cultural heritage contexts-systematic literature review*. In *Congress of the International Association of Societies of Design Research, 1839-1855*. Springer, Singapore.

Penin, L. (2018). *An introduction to service design: designing the*

invisible.

Bloomsbury

Publishing.<https://doi.org/10.1080/17547075.2015.1105564>

Rautiainen, M., Van Wek, M. & Miettinen, S. (2021). Navigating Uncertainty: Developing the Facilitator's Role Through Participatory Service Design Workshops. In Arts-based methods for decolonising participatory research. Seppälä, T., Sarantou, M., & Miettinen, S. (Eds.). Routledge.

Seppälä, T., Sarantou, M., & Miettinen, S. (Eds.) (2021). Arts-based methods for decolonising participatory research. Routledge.

Suoheimo, M., Jones, P., Lee, S.-H. & Sevaldson, B. (Eds.) (2025, forthcoming). Systemic Service Design. Routledge.

Suoheimo, M., Trapani, P., & Miettinen, S. (2023). Historical Perspectives on Service Design and Technology. In U. Z. A. Hamid, & M. Suoheimo (Eds.), Service Design for Emerging Technologies Product Development: Bridging the Interdisciplinary Knowledge Gap, 25-44. Springer. https://doi.org/10.1007/978-3-031-29306-1_3

Vink, J., Koskela-Huotari, K., Tronvoll, B., Edvardsson, B. and Wetter-Edman, K. (2021a). "Service ecosystem design: Propositions, process model, and future research agenda". Journal of Service Research, 24(2), 168-186.

Vink, J., Wetter-Edman, K., & Koskela-Huotari, K. (2021b). Designerly approaches for catalyzing change in social systems: a social structures approach. She Ji: The Journal of Design, Economics, and Innovation, 7(2), 242-261.

Wetter-Edman, K. (2014). Design for Service: A framework for articulating designers' contribution as interpreter of users' experience. Doctoral dissertation, University of Gothenburg.

***Indu Varanasi*****Design Director, IRD Design**

Indu Varanasi is the Founder, Design Director, and Architect (interior design and architecture) of IRD Design in Dubai. An award-winning architect and designer with over 30 years of experience, Indu has been based in Dubai and is renowned for her philosophy of ‘Design Consciousness’. She holds a degree in Architecture from JNTU in Hyderabad and a Master’s Degree in Design and Architecture from the School of Planning & Architecture, New Delhi. Starting her career in architectural practices in India and in Dubai, she established her own design practice, IRD Design in 2004 and has since been considered among the Middle East’s top 20 designers.

DESIGN DEFINITIONS

Indu Varanasi

Abstract

Design, often represents luxury, exclusivity, and perhaps has an aura around it. This is the misnomer which feeds into the narrative where as design should provide solutions, the ability to marry the tangible and intangible is the key strength of design. Design has the ability to solve problems, anticipate them and create solutions. The value of design should be respected to create a thought processes and different narratives. Design needs to be respected and be responsible to create a better tomorrow. The article reflects on the evolution and perception of the word "design" over 30 years. It explores how "design" has become commonplace yet often misunderstood. The author discusses the relationship between people and design, emphasising, the importance of balancing tangible and intangible factors. Good design is seen as an amalgamation of conditions to create solutions. The article also highlights the continuous change and learning in design, the impact on individuals and society, and the need for integrated solutions. Designers are encouraged to understand their responsibility and value in creating solutions that have longevity and adaptability. (AI supported)

Keywords: *Design perception, Design responsibility, Longevity in design, Emotional design*

The topic is a reflection of how the word 'design' is perceived during this long journey of 30 years in the design industry. The summary of this article will be exploratory in nature with some introspection, which will include:

1. Articulating what 'design' is? The word has become commonplace without the underlying understanding.
2. Arranging the pieces of the puzzles together to create a design
3. Continuity of change and learning
4. Relationship between people and design
5. Understanding the philosophy and application
6. Shaping the design industry today – attempting to do so.

The word 'design' is common place now from the mason to a tailor, from the gardener to the street food vendor, everyone recognises the word and uses it to define himself/herself, the product or the service. Big companies leverage the work differently to smaller entities, but everyone uses this word time and time again. So, it might be a good idea to dissect the word 'design' from the idea of someone who earns their living by using this word. Design can mean many things, exclusive, customised, expensive, individualist, personalised which somehow pander on our ego of say this is 'special' and it is made only for me, perhaps I am the few chosen ones who can afford it.

The word has been very well used by the marketing agencies to drive across the point that with this 'designed' product all the problems will be solved. It is the panacea of all problems. But what does the word actually mean, etymologically, de-sign, is something which is not constant, a sign is constant, symbolic and has a fixed connotation whereas something which is 'designed' is different, non-confirmative and breaking a few defined laws.

Why has this word become so common place? In a world of machine-made goods, factory made products, we suddenly crave for things which are special, something that is specially made to solve 'your' problem, be it food, clothing, living or anything. The simple understanding that design is something which looks at a problem, or anticipates a potential problem, considers the various tangible and non-tangible parameters. Tangible parameters are measurable, size, shape, location, target usage. Intangible parameters are hard to define, they have no metrics, sometimes they are subjective, sometimes they are driven by societal narrative and most times emotional. Good design is a product of the obvious and not so obvious amalgamation of conditions to create solutions.

How does one learn design? They don't because design is ubiquitous, everyone creates, designs their lives. We, as human beings aspire to create circumstances which are best suited for our well-being (or we think are best-suited). The so-called designers among us are the people who have some more technical knowledge than others to articulate the problems and thereby find solutions. The balancing act of not forgetting and integrating the intangible factors into our solutions makes good design.

Change is constant and also cyclic. What was a good solution to a particular problem may cause another problem, are we able to change constantly to provide solutions? Are we able to anticipate the implications of 'today's' solution? For example, the motor car was designed to create mobility, now the same mobility is the cause of traffic jams, air pollution, noise pollution and even oil-wars. Was this anticipated? I am sure not, was this the vision? Digital gadgets were meant to free us of time, give us leisure, perhaps our addiction was not anticipated.

Each design, big or small has an impact both on individuals and society at large. Every product we buy and every space we live in, work and play has a far reaching impact which is why design has to be critical in its thinking and approach. Design is being conscious of our surroundings, the impact which it has on ourselves, the impact it has on our immediate surroundings and the world around us. Products are manufactured all over the world, shipped from one part of the world to another, the standardisation of the products is as bad as it is good. Application of rules from one part of the world to another causes incompatibility leading to societal changes which are aspirational but yet conducive to our well-being.

The flattening of the design solutions leads problems, which seem insurmountable in the wake on fragmented knowledge base. Solutions provided by large organisations, without the actual localised societal norms of a cultural integration, respecting the flora and fauna, intersecting bounds of the existing building fabric are leading to alienated solution. Ours is a collective world, we need design as an integrated solution provider, designers are the only profession in the entire gamut of professionals who are able to sew different narratives both tangible and intangible into a tapestry.

Our design philosophy has to evolve from just producing beautiful, good looking products, places in renders but understanding longevity of both product and place. So, what does this look like? It is about how do we use resources (both natural and man-made) to create solutions which have longevity, which can survive for long periods of time and be passed on from generation to generation. Places which can survive changing narratives with their adaptability. Understanding that labels do not matter, labels should not be the cause of exploitation of people but that labels should represent a quality which serves the purpose and lasts, it is not

about the every year 'new' product launch. It also matters that society understands that our needs have to be limited, every new product, every cup of coffee, all the food waste is a product of our creation of a 'good life'.

Human tenacity is to constantly re-invent themselves, it is not about a slogan, it not about a narrative, it is not about religion, it is not about the economic barriers, it is for each of us to believe that we are able to better our 'living' in our world through the thorough process of design integration.

The world has to change, it will change only when we value the artisan, create the pride of the artisan. The designer has to be valued in society to bring solutions. Solutions should be a process of thinking, iteration and integration and not creating beautiful pictures as renders which are then interpreted by some others who have no understanding of the parts which made the whole solution.

Always keep the amalgamator, the designer in a discussion, value the thinking behind the process, it is only then that we will get solutions which can be either resolve or anticipate problems which plague. Finally, to my fellow designers, understanding the responsibility which you hold and the value you provide in making the better place to live, it takes courage to create solutions that will change the course of history and our lives on this earth.



Ilana Razbash

Registered architect, Director at Studio Razbash

Ilana Razbash is a registered architect from Melbourne, Australia and the Director of Studio Razbash, where she brings nearly a decade of experience creating environments that enrich communities and promote wellbeing. Having worked on public, education, community, and health projects ranging from \$3M to \$500M, Ilana now offers a bespoke design experience through Studio Razbash, ensuring clients feel truly heard. She is deeply committed to designing spaces that prioritise comfortable acoustics, clarity, and a holistic sensory experience.

As a Teaching Associate at Monash Art, Design & Architecture, Ilana mentors the next generation of architects, helping them discover their unique voices and embrace innovative design. She also hosts Radio Architecture, a weekly plain-language show on Radio Carrum that engages a broad audience in accessible conversations about architecture and design.

Ilana's academic journey includes a Bachelor and Master of Architecture with Distinction from RMIT University, complemented

by international study, Ph.D. research assistance, public speaking, speculative project research, and exhibition curation. Known for her forward-thinking approach, Ilana integrates sensory design, innovative procurement methods, and radical listening to create spaces that are both functional and transformative.

A thought leader in her field, Ilana frequently contributes to industry panels and publications. She is an active member of the Parlour Collective and the Australian Institute of Architects, continuously pushing the boundaries of what architecture can achieve.

Restructuring the Spoken Language of Design: A Framework for the New Sound of Architecture

Ilana Razbash

Abstract

This paper reflects and critically analyses the intentional process and systems employed by our practice, Studio Razbash, to establish a research framework for live radio broadcasting and academic pedagogy.

Now more than ever, complex global challenges require strategic design thinking and creative problem solving. Yet without accessible, inclusive language and clear communication, the value and urgent necessity of good design is seldom conveyed to the general public, stakeholders, decision makers and, importantly, governments. In June 2023, we commenced weekly broadcasts on local community internet radio station, Radio Carrum. The show titled *Radio Architecture with Ilana Razbash* was conceptualised with the intention of holding space for accessible plain-language conversations about architecture and design. It sought to advocate for the value of good design by discussing matters of civic interest about the public, for the public. Following 76 live to air broadcasts (and counting), it has become evident that the framework for these candid conversations communicates the importance of design, art and architecture by entirely unexpected means. This is achieved through personal history narrative, whereby the audience's emotional connection to the weekly guest fosters a deep appreciation for their creative practice.

Keywords: *live radio, public speaking, design conversations, framework*

Introduction

Founded in 2024, Studio Razbash is an architecture practice and a consultancy which uniquely combines architecture, acoustics and audio. The practice is concerned with integrating both creative and technical solutions, collaboratively producing multidisciplinary projects and holistic services². Central to the discussion in this paper is the understanding of the importance of a rigorous framework. These systems and structures formulated by our practice offers an armature for design conversation and education.

The praxis of redesigning design language begins with banning archi-speak (Bernstone, 2021) or jargon on the program. *Radio Architecture with Ilana Razbash* was conceptualised with the intention of holding space for accessible plain-language conversations about architecture and design. It seeks to advocate for the value of good design by discussing matters of civic interest about the public, for the public in a manner that is accessible and inclusive for broad audiences. Indeed, the audience of Radio Carrum is organically very broad - members of the local community; supporters and players of the Carrum Cowboys Football Club; residents of the local City of Kingston; along with general audiences across Australia and the globe. Interestingly, the metadata reveals a consistent listener base in remote communities in North America and Eastern Europe. In addition to this regular contingent across both podcast and live internet radio, *Radio Architecture* has attracted the attention of students, graduates, industry professionals, builders and suppliers, local, interstate and international listeners. Some engage with the live studio text message line and send in questions whilst live on air, while others prefer to listen at their own pace via podcast. *Radio Architecture*

² <https://www.studiorazbash.com>

with Ilana Razbash fills the urgent need for accessible and engaging conversation about architecture and design whilst returning architecture discourse to the radio for the first time since *The Architects* concluded their 10 year residency on Triple R³.

Designing Conversations: The research framework of Radio Architecture

Radio Architecture shows are entirely unscripted and broadcast live-to-air. Guests are not provided with questions ahead of time however they are advised of the typical framework for the 1-hour conversation: the first 15-20 minutes are about early life memories and creative influence. This is where the conversation instantly launches into candid terrain as guests are asked the signature question - "What's your earliest memory of a building or place?" - settling the interviewees nerves while bringing them back to a personal time and space which they know best. In turn, they are humanised for the audience and listeners can begin to connect with the real person in conversation, not just the professional image or corporate brand. We have found that consistently for the majority of show guests, this first memory usually reveals the initial thread of their future creative practice or research enquiry. The exact data on this requires further investigation and would be a valid topic for future research. From this point onwards the conversation oscillates; sometimes spirals up or returns full circle, as these early memories intertwine with creative work. Guests are challenged to consider these perspectives live on air and often react with an expression of revelation. The main body of the interview is about their projects or opinions on design and related current affairs. This is of course not enough time to critically traverse a full body of

³ *Since writing this paper, they have regrouped for a short summer 2024/2025 series on the same station - RRR.*

work, yet listeners are offered detailed insights into career highlights, current exhibitions or recently completed seminal works. The final 5-10 minutes of the broadcast are focused on future outlook and predictions, concluding and elevating the conversation with a final signature closing question: "What gives you hope?"

Whilst the initial intention of the radio program was to communicate the value of good design to broad audiences through targeted and intentional discussion, the generative outcome in creating this platform and contextualising it as a personal history interview, has been unexpected. Rather than communicating creative value through blunt advocacy, *Radio Architecture* has revealed the power in personal history narratives to connect listeners with the live studio guest. By understanding the journey, influences and individual human beings behind the work, listeners are then to deeply perceive and engage with their creative practice. Following 76 live to air broadcasts (and counting), it has become evident that the framework for these candid conversations successfully communicates the importance of design, art and architecture through personal history narrative, whereby the audience's emotional connection to the weekly guest fosters a deep appreciation for their work. This is because individual stories strike us at the core of what it means to be human. This is where the power of design lies and these are the ideas which can be brought to the surface through the deployment of an effective structure.

Speaking architecture as pedagogy and process

Through our work we have found that it is essential to not over design the process. Once an effective system or structure is in place, there must be enough scope for unexpected potential to occur and facilitate the emergence of new ideas. In designing

pedagogy, as with curating a live radio show, the scaffolding should be relied upon to establish the necessary constraints. The rest is all outcome.

Following a commission by the Architecture Faculty at Monash University, an outline for a new Master of Architecture Studies Unit, an elective called *Speaking Architecture* was designed and delivered in Semester 2, 2024. This course covered more than 10 different public speaking styles, with all topics and themes strictly contained to architecture and the expanded field of the discipline. Each lesson the class explored, practiced and refined a range of presentation and public speaking styles including competitive debating, speeches, lectures, presentations, design jury defences, radio and podcast announcing, plain language conversations and stakeholder engagement.

The objectives of the course were as follows:

1. Develop understanding and confidence with key speaking concepts and structures including Manner, Matter & Method.
2. Develop a broad linguistic register and the ability to shift tone subject to the relevant audience.
3. Expand knowledge of architectural ideas, issues and topics.
4. Exercise critical thinking and consider all positions.
5. Develop a personal and unique voice when speaking about architecture and communicating the value of (the student's) good design.
6. Understanding and analysing audio and video precedent

New focus topics in the form of speaking styles were introduced to the students on a weekly basis with the opportunity for practice and critique held in the following lesson. To distract from the stressor of engaging with this regular new challenge, a concurrent

round-robin style debating competition was scheduled. Students consistently identified debating as the most challenging aspect of the course for them and the greatest source of trepidation. This pedagogical framework offered a repeating challenge - a sophisticated topic requiring extensive critical thinking to establish relevant and compelling affirmative and negative cases, combined with the pressure of spontaneous reasoning and response; a reward - the prospect of being the weekly winning team on cumulative points or individual Best Speaker for the highest scorer of the day; and a common goal - progressing through each round of competition, semi-final and grand final as a team. Students were also diligent to fill in for each other's teams when classmates were absent, with the understanding that this was all essential practice and experience which would in turn make them a better public speaker and architectural communicator.

Both faculty and the inaugural cohort of students positively received the *Speaking Architecture* course which was designed to hone skills in public speaking, communication, and deep listening. These are all essential core skills for an architect but until this commission, have never been taught at tertiary level. Great design ideas demand great communication. With an ever constant and highly saturated flooding of media fighting for our attention, it has become widely understood that it is no longer sufficient for "design to speak for itself" - a commonly held mantra (excuse) in architectural circles. The *Speaking Architecture* course equipped students to better face this new set of challenges in the digital age.

Conclusion

Now more than ever, complex global challenges require strategic design thinking and creative problem solving. Yet without accessible, inclusive language and clear communication, the value

and urgent necessity of good design is seldom conveyed to the general public, stakeholders, decision makers and, importantly, governments. Through a rigorous curation framework, which establishes the armature for designing generative conversations, Studio Razbash engages in the wider expanded field of architectural practice and discourse to champion the value of good design. This body of work and knowledge generated through the process of live radio broadcasting and pedagogy is ultimately also shaping the soundscape of architecture and the wider public perception of the profession.

References

- <https://www.studiorazbash.com>
- *Bernstone, R. (June 24, 2021). "What's the problem with archi-speak (aka archi-babble and archi-jargon)?" Sounds Like Design Blog. Accessed December 3, 2024.*
<https://www.soundslikedesign.com.au/blog/archispeak-archibabbleand-archijargon-updated>
- *Rybczynski, W. (February 2, 2011). "A Discourse on Emerging Tectonic Visualization and the Effects of Materiality on Praxis Or an essay on the ridiculous way architects speak" Slate. Accessed December 3, 2024.*
<https://slate.com/culture/2011/02/architecture-speak-an-essay-on-the-ridiculous-way-architects-talk.html>
- *Lucas, C. (December 8. 2014). "Triple R's Architects show signs off after decade of sound design" The Age.. Accessed December 3, 2024.*
<https://www.theage.com.au/national/victoria/triple-rs-architects-show-signs-off-after-decade-of-sound-design-20141208-122qjl.html>



Letter from the Chairman's Desk By Sunil Bhatia PhD

Most of the time designers are worried about the learning curve of the users for operating specific machines or tools or devices for proper objective optimizations for it is designed. The faster the user learns the better the optimization of the objective of the machines for it is intended. It reduces downtime of not functioning the way it is supposed to optimize outputs because of mishandling They make manuals and organize training for fast proper learning to avoid character damage inbuilt while developing the product. My idea is worried about the users but it is one step ahead that the product has an adaptability curve of users. The product itself learns the behavior of users to help smooth operations and the optimization of its designed objective. It is the combination of the learning curve of users as well as the adaptability curve by-products of users' behaviors that is the secret of the success of the products.

One day I was in a traffic control headquarters for a meeting with high officials and the constable rank was instructed to manage the meetings by arranging papers or calling the concerned officers to get the data required for the meeting. A senior officer whispered and questioned him" There are a huge number of challans pending from specific crossing. He answered in the same low voice that I could hear " Sir, we installed scanner cameras last week and scanners are in a period of facilitations for proper number plates of the vehicles. Let that process be over

and as our scanners can start reading properly then only we will submit the challans to the vehicle owners. If we submit before completing this process there will be chaos of wrong vehicle numbers to the wrong owners. The officer understood what he said and his head moved in as to what you said I agree with you. I have a wheeler scooter for my transportation and I realized my vehicle is unable to perform even after my accetarting the vehicle. I visited the roadside mechanic and he said " Sir your vehicle's piston needs proper attention over the years of use piston wears out and a gap sucks air that is not allowing it to run the scooter as it was earlier. I agreed with him and left the vehicle for service.

The next day my scooter was handed over to me my warning "Sir, do not run this vehicle for above 40 kilometers and avoid pillion riding for a few days. Once the vehicle is tuned you can drive as you wish."

One day my neighbor visited my home and appeared worried. I inquired about his welfare and he said I purchased one stamping machine but it's not giving proper stisfactory output. My workers tried their best to get the desired output but did not succeed. I suggested to him that you keep running the machines and allow specific operators to function the machine. It is not an issue of learning machine operation by users but it is handled by many operators and the machine is failing in adopting the users. Too many hands operation does not allow the machine to settle for single-handed operation. Once the machine adopts the behavior of users then you can allow others to operate but the machine will keep producing the same result that it is designed.

In second-hand vehicle sellers' favourite sentence for convincing the buyer is ' This vehicle was driven by a single person' The Buyer has the psychology that too many drivers spoil the life of a vehicle. This machine is well-tuned and easily adapts to the

new driver in no time.

The biggest fear of modern humanity is that when a machine learns the improvement process with the guidance of humans and thinks on its own for improvement without the intervention of humans. Machines adopting the user's habits make it easy to learn for desired outputs. The moment a human is satisfied with the output machine the time machine has its learning and tries its permutation and combination even humans are not intervening to guide for some output that is not desired but develops their own. In general terms, it is the artificial Intelligence of machines.

With Regards

Dr. Sunil Bhatia

Design for All Institute of India

www.designforall.in

Dr_subha@yahoo.com

Tel:91-11-45793470(R)

91-11-27853470®



Forthcoming Issues

Year 2025 declared as Women's Designer March 2025 Vol-20 No-3



Dr Dolly Daou

24 years of global leadership experience initiating and developing industry-research strategies, research centres, and projects for medium-large organisations and for higher education programs in: Australasia, Europe, and the Middle East. I am Citizen of the Year 2024 received at the Kingston Community Awards. Also, I was a finalist for Kingston Women of the Year Award for the category of STEM education. I deliver workshops to organisations and institutes combining industry and academic bespoke design methodology to develop system and mission-driven strategies and transform research into actionable outcomes. I have also been the Chair of Food Think Tank Working Group at Cumulus Association

since 20019. Based in Melbourne, I led the Head of Master of Design: Art and Technology at NACAA (the first joint Sino-French School of Design in China) and I have established and led the Interior Architecture Program at Swinburne University of Technology and implemented its transition. My career path led me to France, where I expanded my area of expertise leading the Food Design Lab working with the industry and policymakers on mission-driven strategies that comply with current government, academic and business outcomes. visit my website for further details: <https://dollydaou.org/>

April 2025 Vol-20 No-4



Valerie Fletcher has been executive director since 1998 of the Institute for Human Centered Design (IHCD). Fletcher writes, lectures, and works internationally. She generates opportunities for IHCD and has broad oversight of all consulting and design services. She created the IHCD User/Expert Lab which has over 400 people engaged in the evaluation of places, products, and services. Her current research focus is generating data to inform inclusive designing for the Black, Indigenous, People of Color (BIPoC) and for people with a spectrum of brain-based conditions. Fletcher's career has been divided between design and public mental health and she is the former deputy commissioner of the Massachusetts Department of Mental Health where she oversaw

the largest participatory planning process ever undertaken in a state mental health system. She was Principal of Fletcher Studio Design from 1978-1985.

She is councilor for the International Association for Universal Design (IAUD) in Japan. She has created an international universal design benchmarking project for the government of Singapore. She serves as Trustee of the Boston Architectural College. Fletcher has a master's degree in ethics and public policy from Harvard University. The Boston Society of Architects awarded her the Women in Design award in 2005. The Helen Hamlyn Research Centre at the Royal College of Art in London named her Inclusive Design Champion 2022.

May 2025 Vol-20 No-5



Debra Ruh:

Advocate for Inclusion and Technology for Good
Debra Ruh is a globally recognized market influencer and advocate for the inclusion of people with disabilities. With over 500,000 followers on social media, she is among the top 2% of voices on LinkedIn, making her a powerful voice in the spheres of technology for all (Tech4All), technology for good (Tech4Good), and AI for good (AI4Good).

Debra has spoken at numerous multinational corporations, the United Nations, and the World Bank, emphasizing the importance of accessible technology and inclusive practices. She has authored three impactful books on disability inclusion and the role of

technology in creating a more equitable world. She also a speaker for US State Department. As the founder of Ruh Global IMPACT, a think tank focused on disability inclusion, Debra has driven forward-thinking initiatives and fostered global dialogues on these critical issues. Additionally, she co-founded Billion Strong, the world's first grassroots identity organization for people with disabilities. Billion Strong aims to unite the global disability community, enhancing their visibility and support network. Debra's efforts are rooted in her belief that technology can and should be a force for good, creating opportunities and breaking down barriers for all. Her work continues to inspire and lead the way toward a more inclusive and accessible world.

June 2025 Vol-20 No-6



Maria Kaplan

Mara Kaplan is a national expert and trailblazer in the realm of creating inclusive spaces for people of all abilities and ages to truly belong. As the lead consultant for PlayPower on inclusion, Kaplan pioneers initiatives shaping the future of playground equipment and play spaces nationwide. Her journey began as a parent advocating for her son with disabilities, leading her to establish an indoor inclusive play haven and serve as the executive director of the Center for Creative Play for over a decade. Kaplan's impact extends through her consultancy "Let Kids Play," where she conducts dynamic workshops, collaborates with landscape architects, and works with community groups on designing

playgrounds while also developing online training on inclusion and child development. Through her unwavering dedication, Kaplan continues to transform communities and champion inclusivity across the country.

July 2024 Vol-20 No-7



Prof Brigett Wolf

Brigitte Wolf is a retired professor of strategic design and design theory focussing on sustainability. Her background is in industrial design and psychology. She held a chair at KISD (Cologne International School of Design), Wuppertal University and the German University Cairo, Egypt. In addition, she was guest lecturer at universities in Cuba, Brazil, Argentina and Iran. Recently she has been conducting seminars at ecosign/Academy in Cologne and supervising PhD students at Wuppertal University and the University of Teheran.

August 2025 Vol-20 No-8

Shannon Iacino is a Professor of Industrial Design and Design for Sustainability at Savannah College of Art and Design. Her work specializes in leveraging technology to advance the principles of the circular economy and design for social good. With a background in sustainable design and emerging technologies, Shannon integrates innovation and ecological responsibility into her teaching and research. Her work emphasizes creating systems and products that minimize waste, promote resource efficiency, and address societal challenges. Through interdisciplinary design projects, Shannon collaborates with students and communities to develop impactful solutions that balance technological advancement with sustainable practices.

New Books



Sunil Bhatia

Design for All. Volume-II

Drivers of Design



<https://www.morebooks.shop/shop-ui/shop/book-launch-offer/74414a1df61c3d2ea8bf46ae7e3c0cf31769f261>



Sunil Bhatia

Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unnamed and selfless millions of heroes who have contributed immensely in making our society worth living, their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through manmade designs was a significant attempt of thinking beyond survival and not

doubt this contributed in establishing our supremacy over other living beings. Somewhere in journey of progress we lost the legacy of ancestors in shaping minds of future generations and completely ignored their philosophy and established a society that was beyond their imagination. I picked up such drivers that have contributed in our progress and continue guiding but we failed to recognize its role and functions. Even tears, confusion in designing products was marvelous attempt and design of ladder and many more helped in sustainable, inclusive growth.

www.lap-publishing.com

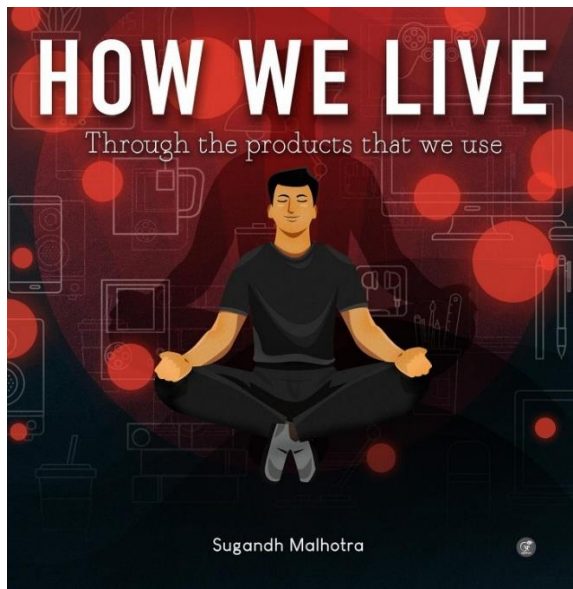
it is available on www.morebooks.de one of the largest online bookstores. Here's the link to it:
<https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>

HOW WE LIVE: Through the Products that We Use

Authored by : Sugandh Malhotra,

Professor, IDC School of Design, IIT Bombay (INDIA)

Sugandh(at)iitb.ac.in



Products tell stories about their users, their likes, tastes and journeys. 'How We Live' book aims to outlay, document and study the used products and create a persona of the users through a brief narrative. This visual documentation book is an excellent resource to observe and acknowledge the subtle differences in choices that are driven by nuances other than personal preferences.



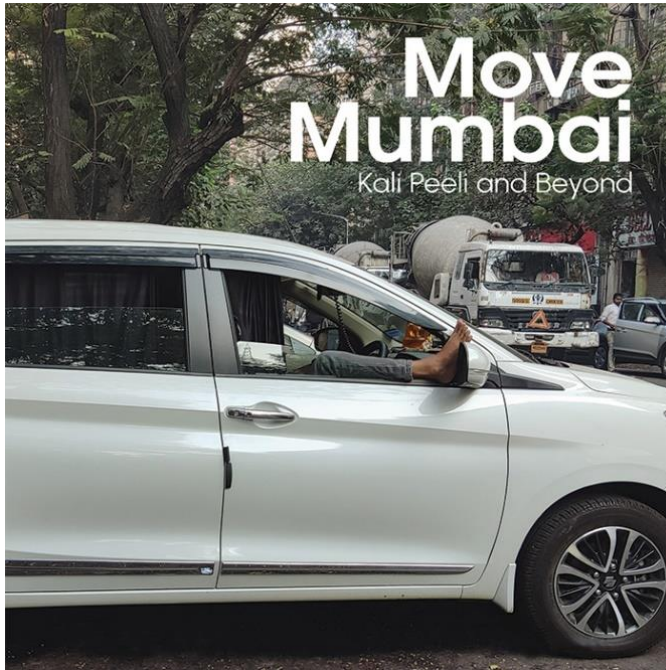
Available at: [Amazon.in](https://www.amazon.in), [Amazon.com](https://www.amazon.com), [Astitva Prakashan](https://www.astitva.com)

MOVE MUMBAI: Kaali Peeli and Beyond

Authored by : Vivek Kant, Sugandh Malhotra, Angshuman Das, Tekhenutso Theriah

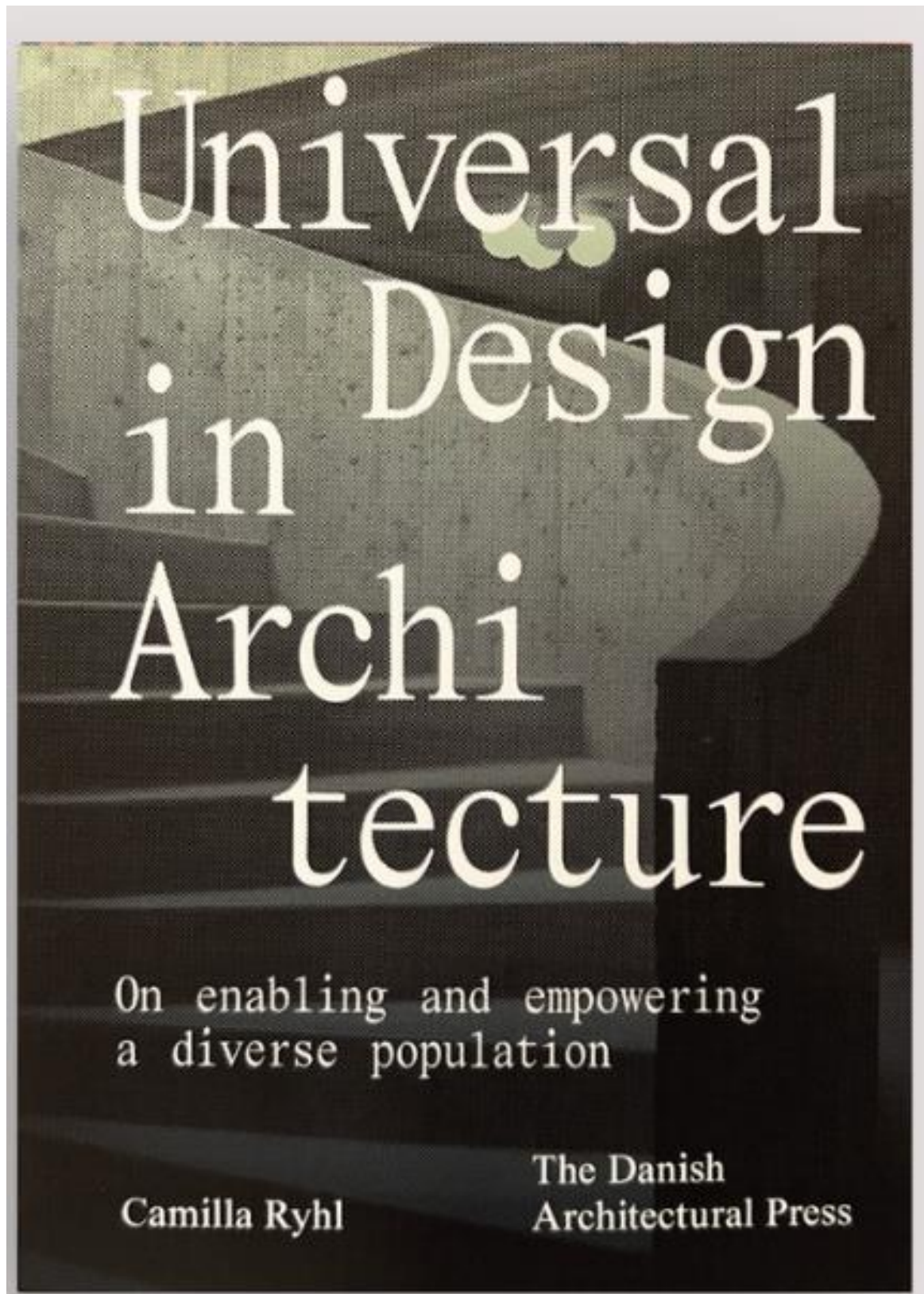
IDC School of Design, IIT Bombay (INDIA)

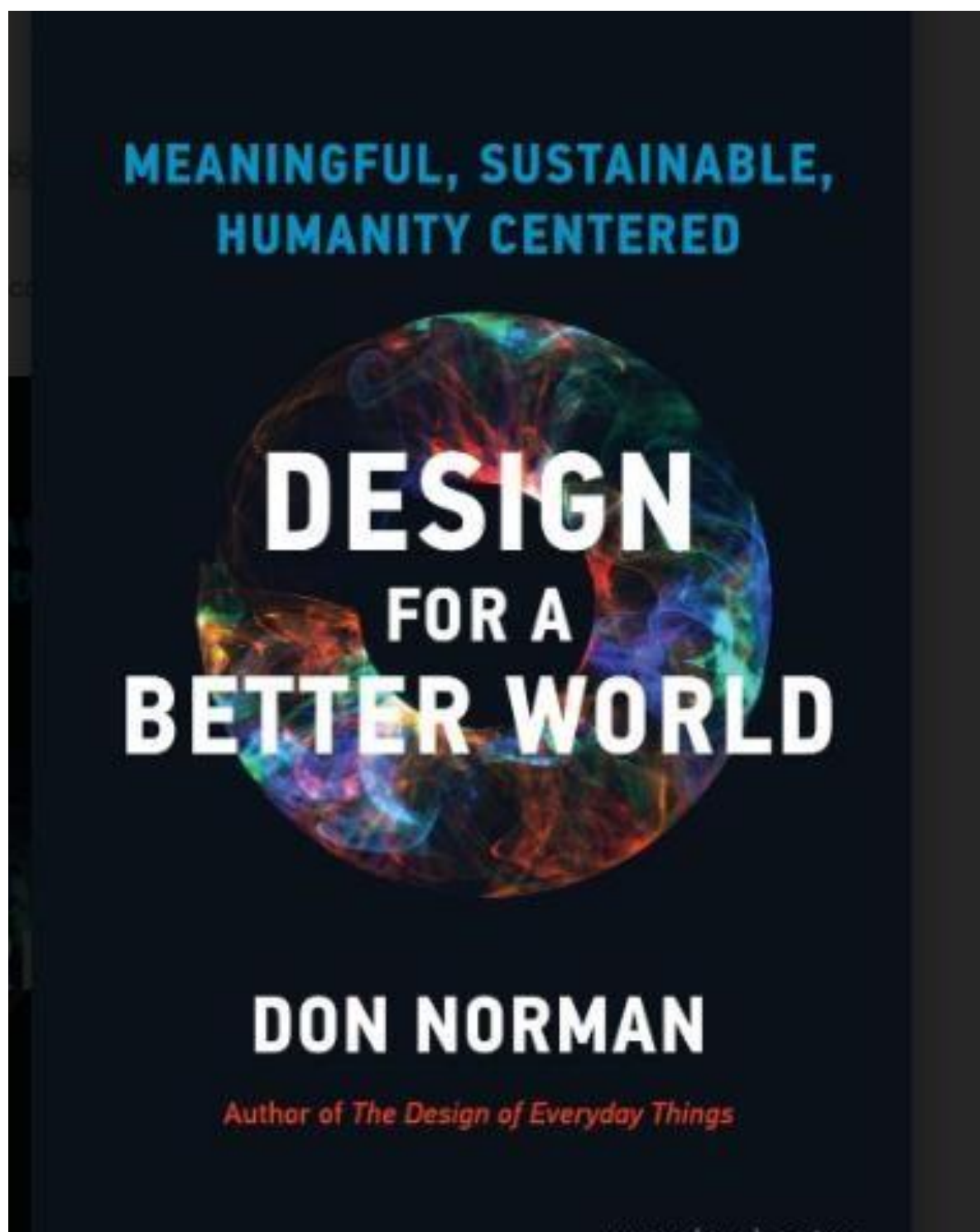
Sugandh(at)iitb.ac.in



“Move Mumbai” is an incredulous yet everyday traffic story from the streets of Mumbai captured through a series of photographs. We closely observe how Mumbaikars use their vehicles, and live with and around them. From cab drivers to bus passengers, from goods carriers to bikers, to children, and pedestrians, Mumbaikars encounter hundreds of vehicles daily while commuting between any two places whether they may or may not be in one themselves. While a two-wheeler motorbike is designed to carry two people, Mumbaikars still manage to fit multiple, especially younger children, in ways that a designer would typically not envision. This reflects in certain ways the economic constraints faced by many Indian families, the cultural value placed on integrated family living, and their resourcefulness. This is one of the many ways in which the city dwellers have appropriated vehicles. We hope that the readers relook at these everyday images with a new pair of eyes to understand the seemingly mundane yet incredulous images of the mobility of Mumbaikars.

Available at: [Amazon.in](https://www.amazon.in), [Amazon.com](https://www.amazon.com), [Astitva Prakashan](https://www.astitva.com)







News

1. Breaking Barriers: The Case for Accessible Venues

**Sensitization session for accessible venues
UNDP**

"Disability goes beyond wheelchair users—it includes diverse needs. Accessibility remains a challenge, with poorly designed roads and buildings. Collaboration with PWDs and authorities is key to change. Small steps, like tactile paving and clear signage, can make a big impact. Awareness is crucial, as many overlook daily barriers PWDs face." - Irshad from Maldives Association of Persons with Disabilities.

Inclusion is more than just a principle; it is a commitment to ensuring that no one is left behind. Yet, for many persons with disabilities, physical and structural barriers often stand in the way of full participation in social, professional, and cultural spaces. Accessible venues are not just about compliance with standards; they are about dignity, opportunity, and equal participation in society.

To address this pressing need, United Nations Development Programme (UNDP in the Maldives), in collaboration with the UN Resident Coordinator's Office (UN RCO), organized a sensitization session on February 13, 2025, for venue and catering service providers engaged across the UN system. The session aimed to promote accessibility and inclusion by providing practical guidance on making venues and services more accommodating for persons with disabilities.

Organizations of Persons with Disabilities (OPDs) were also invited to contribute their insights and lived experiences, including Maldives Association for Persons with Disabilities (MAPD), Maldives Deaf Association (MDA), Blind and Visually Impaired Society of Maldives (BVISM), and Mental Health Support Group (MHSG).



**DI - Sensitization session for suppliers
UNDP**

"Sounds and smells guide us in ways others may not notice. Elevators without voice commands, unread menus, and inaccessible documents create barriers. Sharing menus in advance and using plain text improves access. Clear event layouts enhance independence." - Saddam– Blind and Deaf Association

For individuals with disabilities, the simple act of attending an event or dining at a restaurant can be fraught with obstacles. Some common barriers include:

The Challenges of Inaccessible Venues

For individuals with disabilities, the simple act of attending an event or dining at a restaurant can be fraught with obstacles. Some common barriers include:

Physical Barriers: Steps without ramps, narrow doorways, and inaccessible restrooms can make navigation nearly impossible for wheelchair users.

Auditory and Visual Barriers: Lack of sign language interpreters, captioning, or braille signage can exclude those with hearing or visual impairments.

Cognitive Barriers: Poor signage, complex layouts, or a lack of clear information can make spaces difficult to navigate for individuals with cognitive disabilities.

Attitudinal Barriers: Misconceptions and lack of awareness among service providers can result in unintentional discrimination and exclusion.



**DI - Sensitization session for suppliers
UNDP**

"Accessibility remains a challenge for the Deaf community. We prefer simple English and need interpreters for better understanding—photos and signs aren't enough. Clear maps and more graphics would also improve inclusivity." - Ahusan, participant at the session.

The Path to Inclusion

Making venues more accessible is not just about modifying infrastructure—it is about fostering an inclusive mindset. The UNDP-UN RCO sensitization session equipped venue and catering service providers with practical knowledge on:

Building a Foundation and Understanding Disability Inclusion

Why is diversity and inclusion important?

Different types of disabilities

Terminologies and interacting respectfully

Reasonable Accommodation

Understanding the significance of reasonable accommodation in creating an inclusive environment.

Identifying practical ways to implement reasonable accommodation in venues and catering services.

Universal Design

Emphasizing the importance of designing spaces and services that cater to all individuals, regardless of ability.

Exploring real-world applications of universal design principles in venue management and hospitality.

In addition the session included:

Experience Sharing by OPDs

Representatives from MAPD, MDA, BVISM, and MHSG shared their lived experiences, highlighting challenges and best practices in accessibility.

Group Activity: Barrier-Free Services

Participants identified accessibility barriers at different stages of service delivery, from entry points to seating arrangements and restrooms.

Brainstorming sessions focused on developing practical and implementable solutions to ensure a seamless and inclusive experience for guests with disabilities.

(Courtesy: UNDP Maldives)



**DI - Sensitization session for suppliers
UNDP**

"Thank you, UNDP, for your continued support and for facilitating today's session. It was highly productive, offering valuable insights from both the presentation and discussions. This session reinforced the importance of raising awareness on inclusivity and designing environments where people with disabilities can live independently." - Hudha - Mental Health Support Group.

Why This Matters

Creating accessible venues is not just an act of goodwill—it is a necessity for building an equitable society. When venues are designed with inclusivity in mind, everyone benefits. Businesses and event organizers open themselves to a broader audience, governments fulfill their commitments to human rights and development goals, and most importantly, persons with disabilities can fully participate in social and economic life.

By bringing together venue service providers, OPDs, and key UN stakeholders, this initiative underscores the collective responsibility of ensuring accessibility is not an afterthought but a standard practice. The success of this sensitization session will serve as a steppingstone towards more inclusive spaces where everyone, regardless of ability, can engage freely and equally.



Programme and Events



The submission deadline for the 2025 edition is September 30,



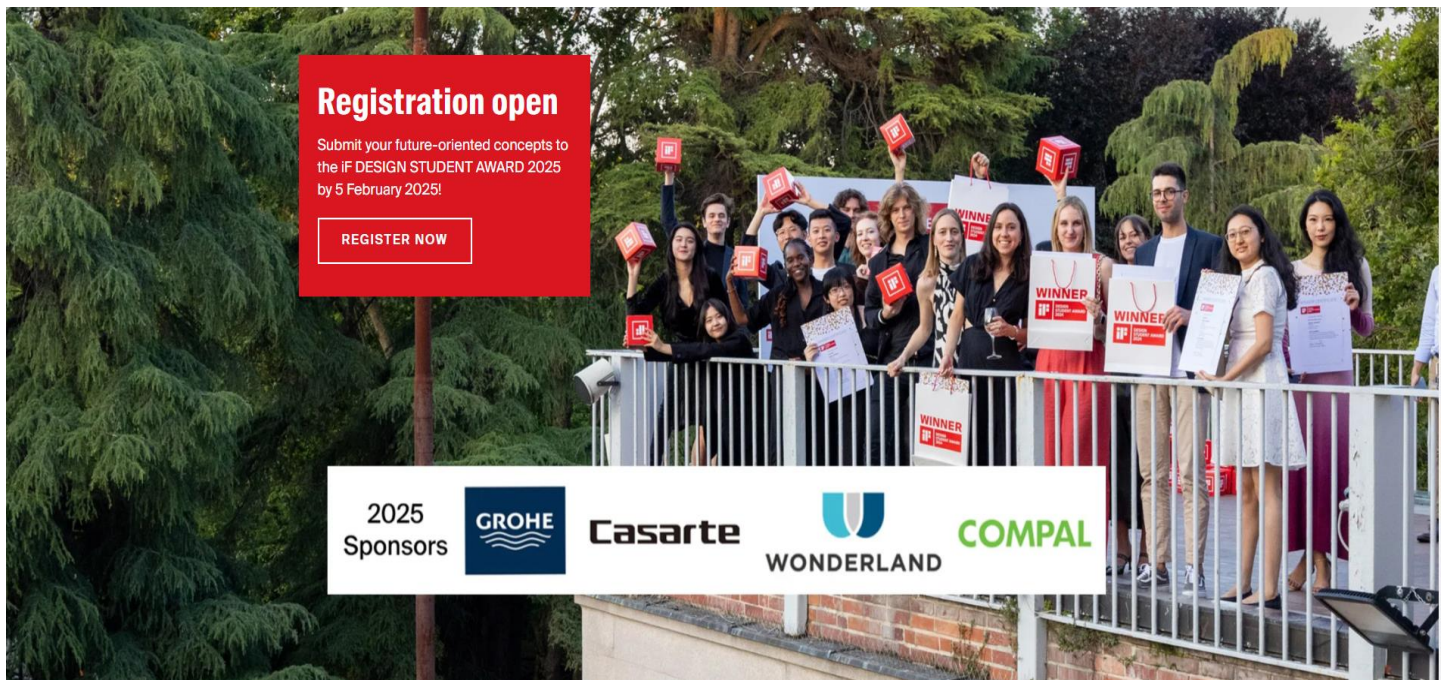
TypoDay 2025

6th, 7th & 8th March 2025

IDC School of Design, IIT Bombay

www.typoday.in

2024, with a late deadline of February 28, 2025. The judging period will take place from April 1st to April 15th, 2025, with the winners announced on May 1st, 2025.



Registration open

Submit your future-oriented concepts to the IF DESIGN STUDENT AWARD 2025 by 5 February 2025!

[REGISTER NOW](#)

2025 Sponsors

GROHE

Casarte

WONDERLAND

COMPAL



Integration, Design, and Innovation



AEI International Student Design Competition 2025

Kansas City, Missouri | April 13–14, 2025

2025

The deadline for submitting abstracts is 8 March 2025. Find out more about how to submit your abstract at the conference website: https://lnkd.in/eE7FCd_J



9-11 September 2025



STUDENT SERVICE DESIGN COMPETITION!

OBJECTIVE:

The competition aims to leverage students' creativity and service design skills to address real-world challenges faced by India's social sector. Solutions must be innovative, actionable, and culturally sensitive, motivating NGOs to implement them effectively.

ELIGIBILITY AND PARTICIPATION:

Open to undergraduate, postgraduate, and doctoral students enrolled in academic institutions during 2025.

KEY DATES:

Registration Deadline: **Feb 15, 2025**

Submission Deadline: **Jun 15, 2025**

Announcement of
finalist teams: **Aug 15, 2025**

Final Presentations: **Oct 6-8, 2025**,
at the ServDes25 Conference

Announcement of Winners: **Oct 8, 2025**,
at the ServDes25 Conference

serv DES '25



భారతీయ సాంకేతిక విజ్ఞాన సంస్థ హైదరాబాద్
भारतीय प्रौद्योगिकी संस्थान हैदराबाद
Indian Institute of Technology Hyderabad

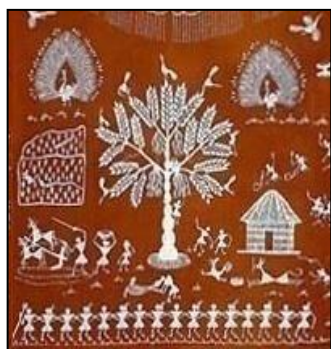
tcs Research



Department
of Design

Scan to know more about the competition





Job Openings



Contact

Design for All Institute of India

Advertising:

To advertise in digital Newsletter

advertisement@designforall.in

Acceptance of advertisement does not mean our endorsement of the products or services by the Design for All Institute of India News and Views:

Regarding new products or events or seminars/conferences/ workshops.

News@designforall.in

Feedback: Readers are requested to express their views about our newsletter to the Editor

Feedback@designforall.in



Forthcoming Events and Programs:

Editor@designforall.in

The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.

Chief-Editor:



**Dr.Sunil Kumar Bhatia Faculty Member,
13, Lodhi Institutional Area, Lodhi Road, New Delhi-
110003(INDIA)
E-mail:dr_subha@yahoo.com**

Editor:



**Shri L.K. Das
Former Head Industrial Design Center, Indian Institute
of
Technology (Delhi),
India E-mail:
lalitdas@gmail.com**

Associate Editor:



**Prof Dr Rachna Khare, School of planning and
Architecture , Bhopal,
India
E-mail:
rachnakhare@spabhopal.ac.in
Editorial Board:**



**Prof Dr.Gaurav Raheja, Indian Institute of Technology,
Roorkee,
India Email: gr.iitroorkee@gmail.com**



**Prof Dr. Sugandh Malhotra, Indian Institute of
Technolgy, Mumbai, India
Email: sugandh@iitb.ac.in**



**Prof Dr Ravindra Singh, Delhi Technological University,
India
Email: ravindra@dtu.ac.in**

Special Correspondent:

**Ms. Nemisha Sharma,
Mumbai, India**

Nemisha98@gmail.com

Address for Correspondence:

**13, Lodhi Institutional Area,
Lodhi Road, New Delhi-110 003India.**

**Material appearing in this journal may be freely
reproduced. A copy of the same and acknowledgement
would be appreciated.**

**This journal is published monthly for free for benefits
for readers, by Design for All Institute of India,/ 70
Sector-18 Rohini, Delhi110089 (INDIA) and publisher
name Dr. Sunil Kumar Bhatia, address A/2/70 Sector-18
Rohini, Delhi-110089 Tel: +91-11-
27853470 ,E-Mail: dr_subha@yahoo.com**

**This publication is completely free .We do not charge
anything for published items in this journal from
contributors .**

Disclaimer:

***While every effort is made to check the accuracy of the
contributions published in Design for All, the publisher
do not accept responsibility for the view expressed
which, although made in good faith, are those of the
authors alone***

Web site: www.designforall.in

**Special request should be addressed to
Dr_subha@yahoo.com**

ISSN: 2582-8304