DESIGN GETS CONSUMED

...And it makes people angry. Or dead.

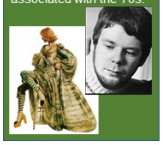
TIMELINE

1907: Mariano Fortuny – known to this day for a "secret" method of printing fabrics that many have tried to replicate unsuccessfully. Fortuny's fabric painting has been handmade since 1907. The gold print in this coat adds "luxury" to the garment.

1922: Coco Chanel's embroidered garments were the designer's trademark in the 1920s. The embroidery was exclusively made by the Russian House of Kitmir. The embroidery in this dress clearly enriches the simplicity of the garment's design.

1959: Sybil Connolly – The designer is famous for having introduced the pleated handkerchief linen into the fashion industry, proving the fabric could be used to produce trendy and glamorous garments! The different layers of fabric in this dress give it volume and movement.

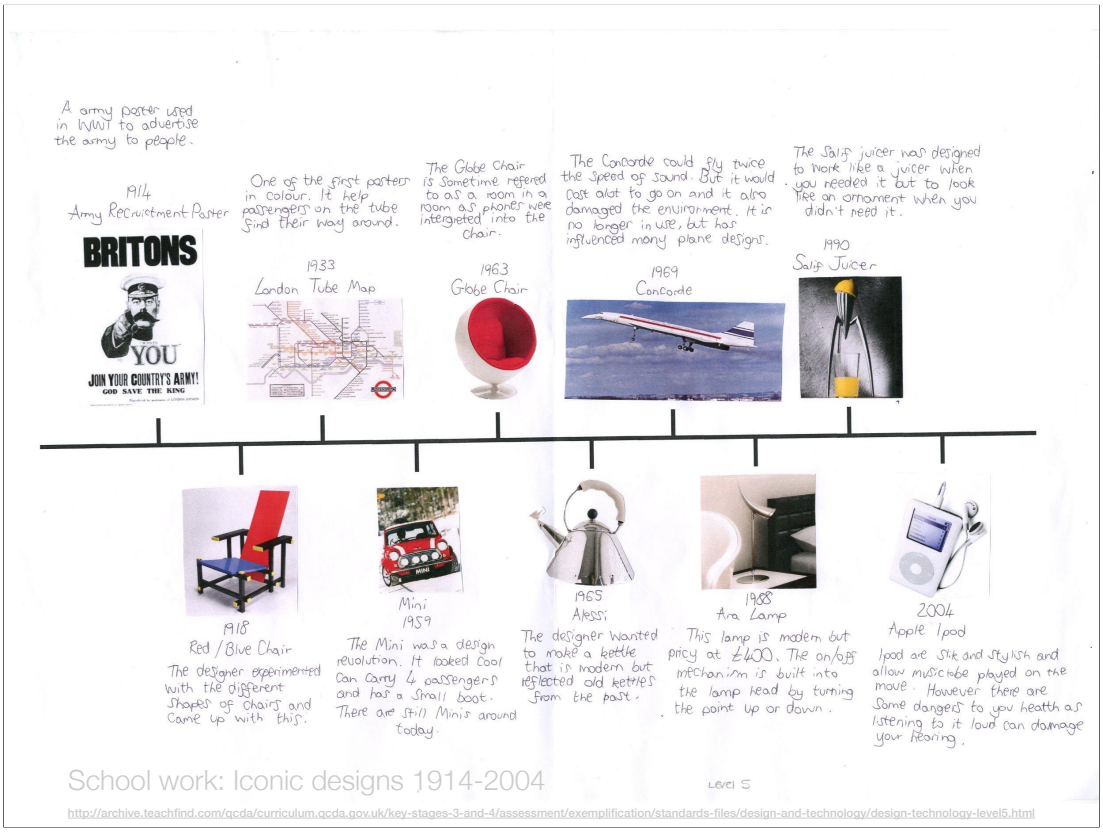
1975: Bill Gibb – I coud not ignore the contribution of the Scotland-born designer. Gibb brought something new when he introduced the Scottish Highlands colours and textures into the 70s fashion. Even though these textures are normally associated with formality, I think they worked really well here, giving the garment a bit of the "rebel" look associated with the 70s.



1993: Issey Miyake – The Pleats Please collection set a precedent in the history of fashion, whereby clothes are first cut and sewn together then pleated. The technique was patented in 1993 and make the designer's work recognisable, very distinct. The effect by the pleats is enough to give it movement. The shape and colours combined with the pleats make it unique! (I'm completely in love with this collection.

2001: Alexander McQueen – one of my all time favourites! McQueen's Voss collection was hugely influenced by his love for ornithology and nature. "Plumasserie" (an old technique) is abundant in this designer's work. The different colours and volume in the outfit above provide it with elegance and an extremely dramatic look, almost unreal (how one could imagine Greek Tragedy to be).

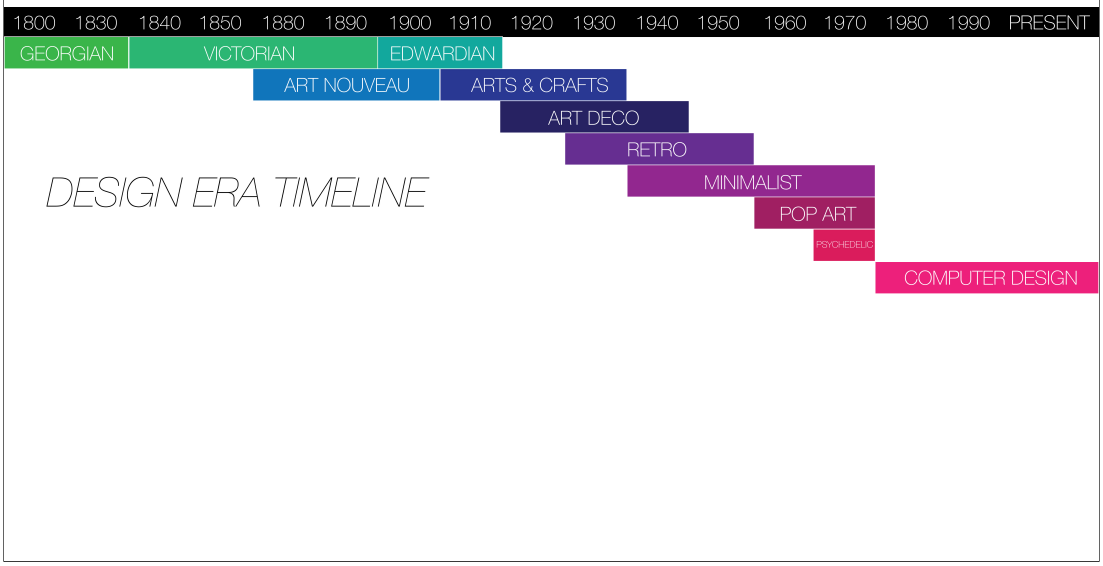
2013: Iris van Herpen – The designer is considered a pioneer in 3D printing on fabric. For her Voltage collection she used a multi-material 3D printing technology that allows a variety of material properties to be printed in a single build. The outfit almost looks like a second skin. O like the simplicity of the lines in this garment!

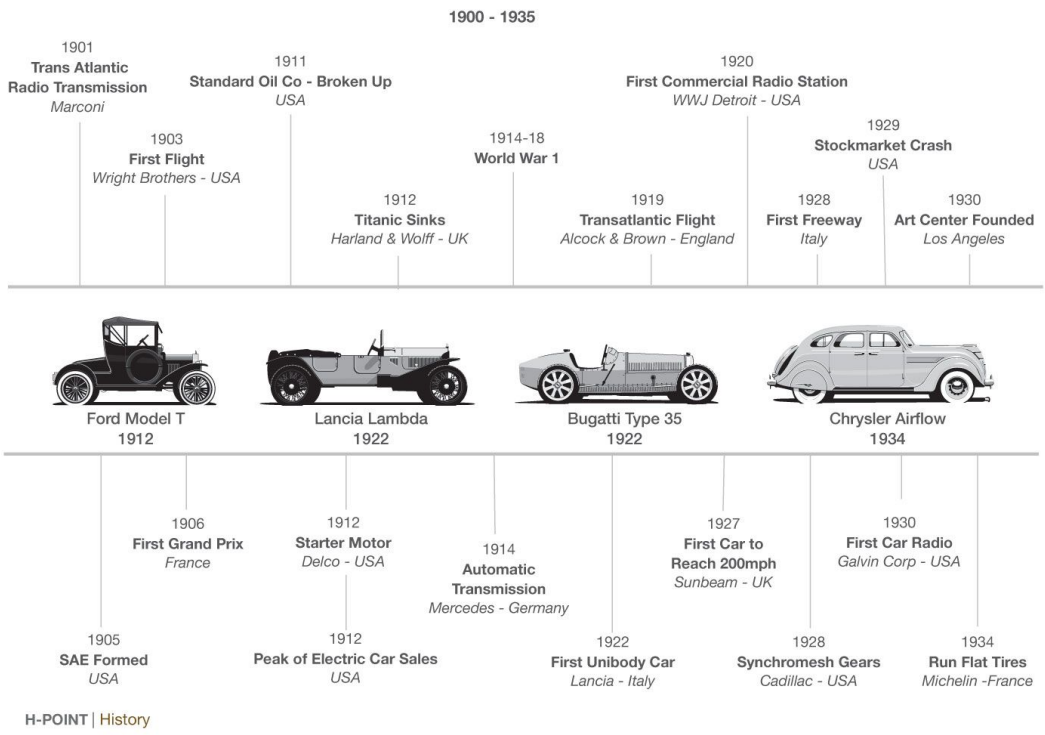


School work: Iconic designs 1914-2004

Level 5

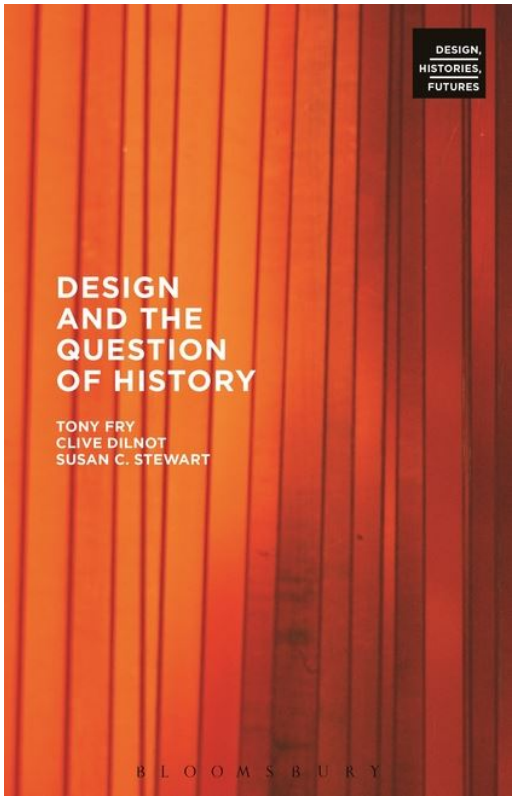
http://archive.teachfind.com/qcda/curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/design-and-technology/design-technology-level5.html





THE NARROW HISTORY OF DESIGN

- Significance of design is usually misunderstood or forgotten in the history writing, f.e. design's power to launch change.
- Design typically identifies with making the future but in fact design reduces futures ("defuture") with harmful and destructive innovations.
- If design's significance would be taken seriously, the practice of design could also change.



Fry, T., Dilnot, C., & Stewart, S. C. (2015). *Design and the question of history*. London: Bloomsbury.

5 part documentary Genius of Design by BBC > episode Blueprints of War. Check YouTube.

DEFINING DESIGN

- Elitist definition: well-known, appreciated name, brand, product.
- Institutional definition: education, platform, well-known, approved name
- Democratic definition: all artefacts are designed
- Ostensive definition: whatever happens to be recognised as designed
- Typically bad things are not recognised as designed. Why?

MISSING EVIL

- Especially in product design negative emotions (disgust, anxiety, irritation...) are typically considered unwanted even though people enjoy the products by f.e. game- and entertainment industries.
- Negative emotions and events can be joyful when they transform experience in special ways.
- Design of consumer product could benefit from more diverse and dramatic understanding of user experience.

Fokkinga, S., & Desmet, P. (2012). Darker Shades of Joy. *Design Issues, 28(4),* 42–56.

Darker Shades of Joy: The Role of Negative Emotion in Rich Product Experiences

Steven Fokkinga, Pieter Desmet

Introduction

Imagine you are moving to a new city. What emotions woul you experience? You might feel sad about leaving your famil and friends. At the same time, you might also feel hopeful abou the opportunities awaiting your new life, joy over the prospect exploring your new city and meeting new people, and anxiet about not knowing anyone yet. The combination of all these diffe ent emotions makes the transition a complex but rich experienc that you will long remember.

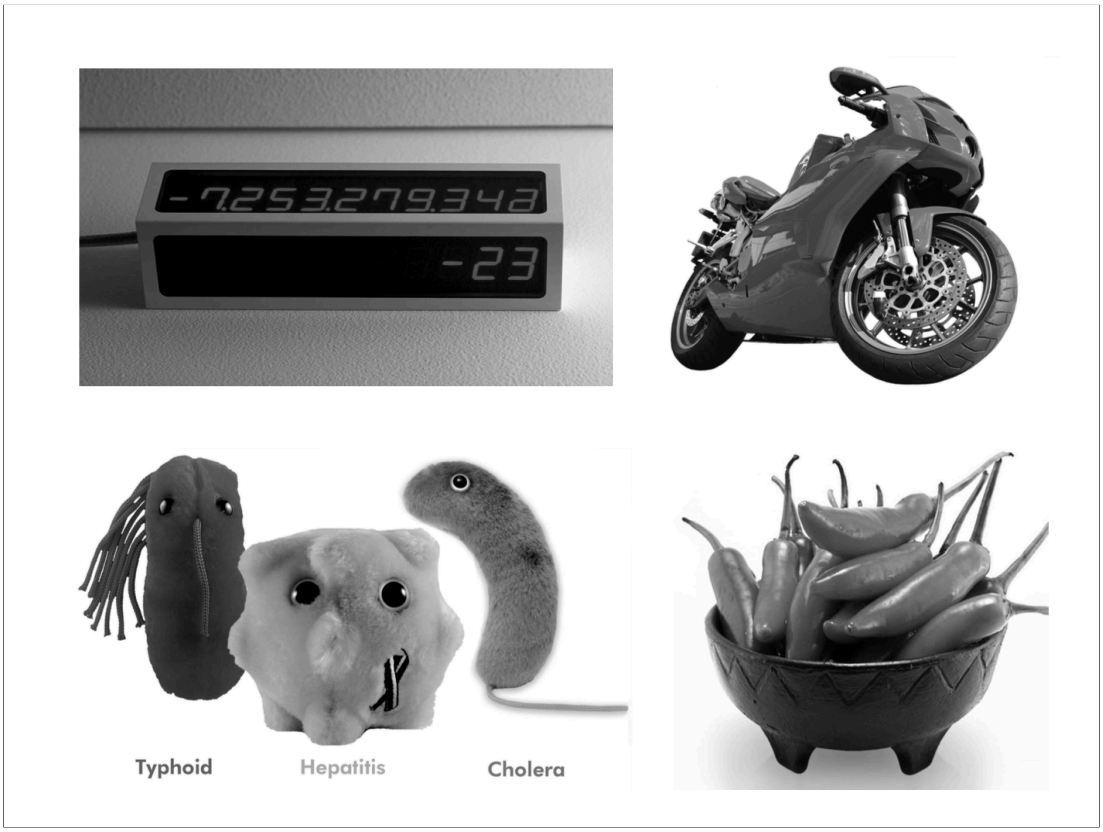
Several authors in the field of user experience and intera tion design have expressed the opinion that product experience should mirror the *richness* of these kinds of real-life experience Hassenzahl recently suggested that product experiences should b "worthwhile" or "valuable" to avoid the pitfall of shallow amus ment in experience design.[1] Likewise, Arrasvuori et al. invest

UNPLEASANT POSSIBILITIES

"Usually when we discuss big issues we do so as citizens, yet it is as consumers that we help reality take shape. It is only when products are bought that they enter everyday life and have an effect. The act of buying determines the future. By presenting people with hypothetical products, services and systems from alternative futures people engage with them as citizen/consumers."

Source: Dunne & Raby website

Photo: Teddy Bear Bloodbag Radio. Dunne & Raby, from project "What if...," 2009


-7.253.279.348
-23
Typhoid
Hepatitis
Cholera

Unlike product design, fashion design often intentionally makes use of negative emotions.

Arsenic wallpapers, radium clocks and high heels are examples of intentional or known harm done by design.

DISCIPLINARY DESIGN

- AKA disciplinary architecture, unpleasant design, interdictory space
- Goal is to control (public) behaviour, especially to exclude unwanted, typically poor, politically uncontrolled people from the spaces controlled by the people in power.
- Uncomfortable park benches, areas without public transportation, walls with spikes, hidden services. Also the surveillance infrastructure.
- Flusty, Steven (1994) Building paranoia. The proliferation of interdictory space and the erosion of spatial justice.

Disciplinary Architecture

In the business district of Chicago, or the 'Loop', there are spaces that are designed for the public that every one can use. If you look closely you will see that we are being prevented from using these spaces freely, and some people or activities are not welcome.

This planter would be a nice place to rest wile waiting for a bus. The curved iron bar prevents sitting, or at least makes it very uncomfortable. What it this good for if not a place to sit? It might look nice but *who* is it for?

This piece of public furniture exists out side of the Chicago Board of Trade, the financial center of the city. It is equipped with four metal bars. This element of its design prevents multiple ways it could be 'abused'. It would be very uncomfortable to lie down on, or even sit close to someone. It also prevents skateboarders from jumping onto, and riding along its surface.

Prickly. Here's where those spiked ledges and painful benches come into play. Tokyo is often identified with its prickly public seating. The city's parks are home to all kinds of benches designed to make it uncomfortable to sit down for long stretches: some slope forward to put pressure on the feet, others are made of stainless steel that simmers in summer and freezes in winter. The target is clearly homeless people; hence the partitions that make sleeping on these benches all but impossible.

Stealthy. Stealthy space, while ostensibly public, is tough to find. Maybe there's no clear signage pointing out the stealthy space, or maybe it's just hidden from view. In 2009, the nonprofit SPUR documented and mapped dozens of privately owned public spaces (POPS) throughout San Francisco--many of which are poorly marked or inaccessible by passing pedestrians, despite being designated as places for public use. In some cases, the public space is located beyond a security desk.

Slippery. A close cousin to stealthy spaces, slippery spaces can be seen but not easily reached by passers-by. A recent survey of POPS by *New York World* turned up a good example of slippery space: a park on East 80th Street which is supposed to be open to the public 24 hours a day but which can only be accessed by an inconspicuous staircase. Other common examples include atriums visible through building windows or plazas perched atop ledges--clear public areas without an obvious public entrance.

Jittery. The hallmark of jittery space, which might otherwise seem open and unfettered, is the prevalence of security cameras. While more and more cities are turning toward video surveillance of public spaces, London is widely considered the global leader in this area (there's reportedly one CCTV camera for every 11 people in Britain). A more tech-driven offshoot of jittery design is nosy design, which not only monitors public spaces but identifies people in those areas through databases.

Crusty. Crusty space is easy to spot and would be easy to access--if not for the gates or structural barriers blocking the way. This design is a frequent source of controversy in Malibu, where gates and guards keep people out of the area's beaches, even though state law considers beaches public property. The latest twist in the battle against this crusty space was the development of an app that showed people the best places to access the shore.

http://feedproxy.google.com/~r/fastcompany/headlines/~3/1Qn99pdinel/the-hidden-ways-urban-design-segregates-the-poor

RANK-BASED SOCIETY

- Grounded on belief that God has created individuals to be unequal.
- Aristocracy, priesthood, bourgeoise, common people
- In the rank-based society family determines individual's destiny and consumption behaviour.
- Social mobility very rare and despised as an act against God's will.

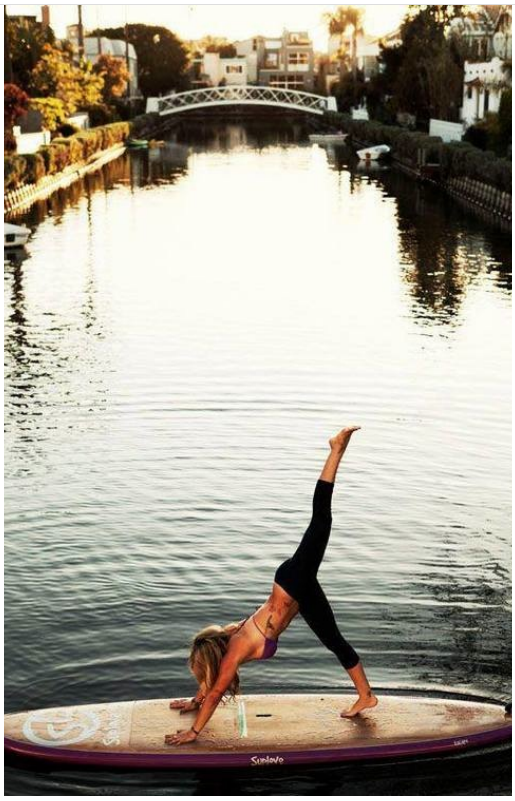
CLASS SOCIETY

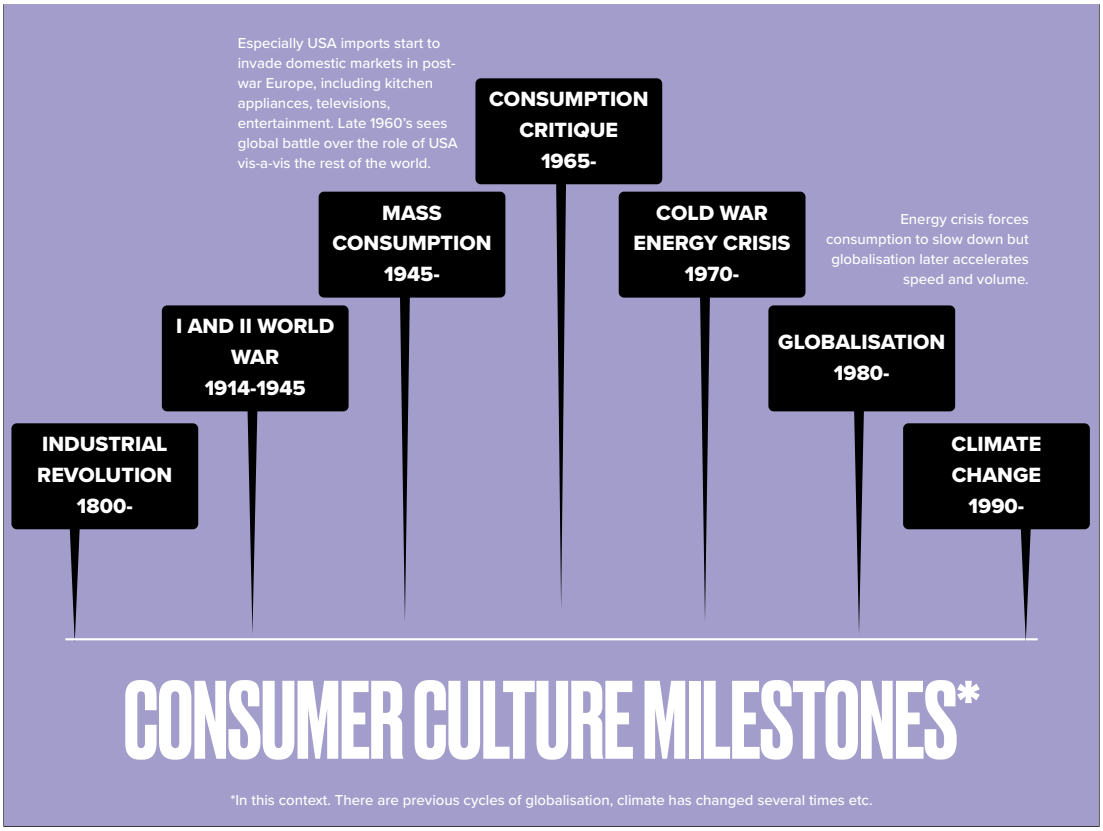
- Industrial revolution and related scientific revolution makes it common to think that rank-based order is not natural or created by God.
- Upper class, middle class, working class.
- In class society individual's destiny is defined by demographics: education, profession, gender, age and race.
- Class of birth is important but social mobility is increasingly easier through education.

Author Väinö Linna (1920-1992)

CONSUMER SOCIETY

- In the consumption/consumer society individual is defined with the consumption choices.
- In Western societies this is possible due to increased consumption options for all classes, which are possible because of production and distribution methods developed mainly during the world wars and the drive towards better life conditions after the wars.



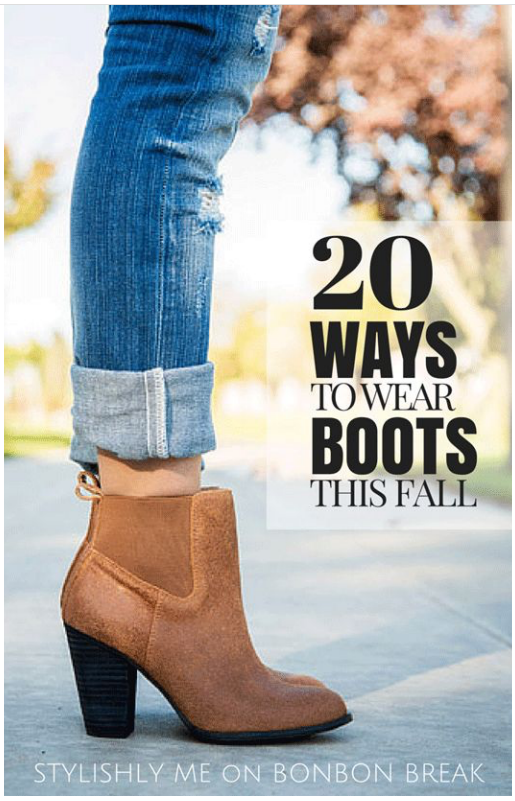


CONSUMER CULTURE MILESTONES*

*In this context. There are previous cycles of globalisation, climate has changed several times etc.

DESIGN & CONSUMPTION

- In design discourse, design is typically seen as an intermediate between production and consumption.
- In consumption critique, and often in layman discussions, design is seen as a charlatan trying to lure consumers to buy useless stuff for unreasonable prices.
- Sparke, P. (2013). An introduction to design and culture, 1900 to the present. London: Routledge; Julier, G. (2014). The culture of design. Los Angeles: Sage.



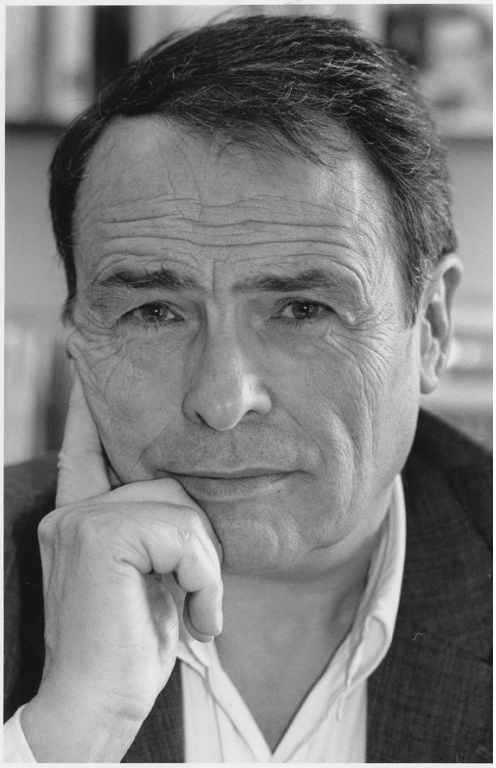
MASS PRODUCTION

- The change in material culture reaches boiling point in 1960's. Majority of Western population has increased amounts of space to live, material wellbeing, education and tons of options from which to choose.
- On the flip side there's the pain about pressure to choose, and how to decide what's the best option.
- In general, feelings about uncertainty and questioning "who am I?" start to be real issues for the first time also for the masses.

Rahkonen, Keijo, ed. 1995. Sosiologisen teorian uusimmat virtaukset. Helsinki: Gaudeamus.

PIERRE BOURDIEU

- French social scientist, philosopher. Background in anthropology.
- Born in Algeria. Became interested in the French pecking order.
- Very critical towards “structuralism” popular in 1960’s.
- “Everything is about style”, even though style is not completely freely chosen.



Pierre Bourdieu (1930-2002)

CLASS SOCIETY À LA BOURDIEU

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- Three forms of symbolic capital: economic, social and cultural capital. Capital is achieved through upbringing, education and winning the public battle about values.
- **In 1960's when Bourdieu was conducting his research in Paris, consumption had reached such impact in Europe that it started draw vocal critique. Critique falls into two themes: Opposing particular consumption and opposing all consumption.**