DESIGN'S NEW ADVENTURES

Some ideas about next directions

TASK	MOTTO	PROCESS	ROLE
2020s: Sustainability	"Wicked problems are solved in multidiciplinary teams"	Collaboration	Design as sense making
2010s: Participation	"Getting stakeholders together is a key"	Empathy	Design(er) as facilitator
2000s: Innovation and competitiveness	"Global competition and renewal"	Vision	Design as innovation driver
1990s: Brand building	"Total experience design — from concept to retail"	Strategy	Design for creating experiences for customers
1980s: Design management	"Our product portfolio is consistent"	Roadmaps	Design as coordinator
1970s: The rise of ergonomics	"The user is the most important"	Product definition	Design for user understanding
1960s: Involving industry	"Design as part of the industrial product development process"	The entire product development process	Design as part of a team together with mechanics and marketing
1950s: Promoting the nation	"We got a prize in Milan"	Product aesthetics, styling	Designer as a creator

1950's—2000's adapted from Valtonen, Anna (2007). *Redefining industrial design. Changes in the design practice in Finland*. Helsinki: University of Art and Design. Pp. 306. 2010's—2020's are based on how field has expanded since Valtonen's research.

New points of views

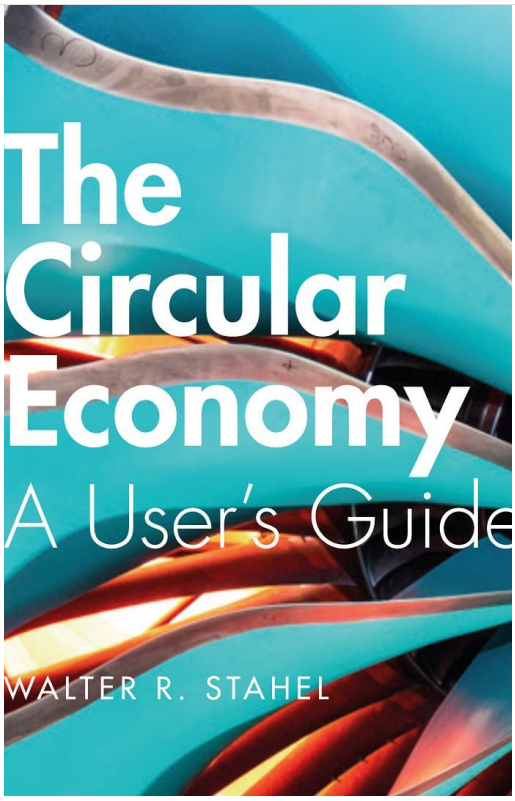
NON-ANTHROPOCENTRIC DESIGN

- In the current design discourse people are questioning the basic concepts: consumer, user, and designer's role in the society.
- Increasing vocal insistence that all living beings should be considered "users" of design, and all design must be user-centred.
- (On the other hand: critique of "user" as a human reduced to (re)actor just having a use-based relationship with material culture.)

Photo by Thomas Oldenburger on Unsplash

FROM CONSUMER TO CARETAKER

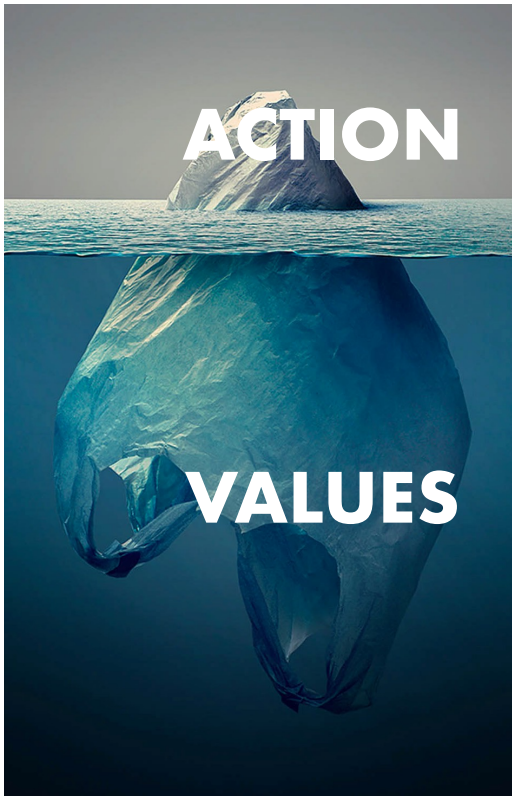
- Product-Service System Design (PSS) applied in Circular Economy suggested as BA students route towards sustainable competence.
- In Circular Economy (CE), user and consumer becomes caretaker of the designs that visit them.
- Idea of PSS is to make living in CE as smooth and easy as possible.



Ceschin, Fabrizio, and Idil Gaziulusoy. 2016. Evolution of design for sustainability: From product design to design for system innovations and transitions. Design Studies 47, 118-163.

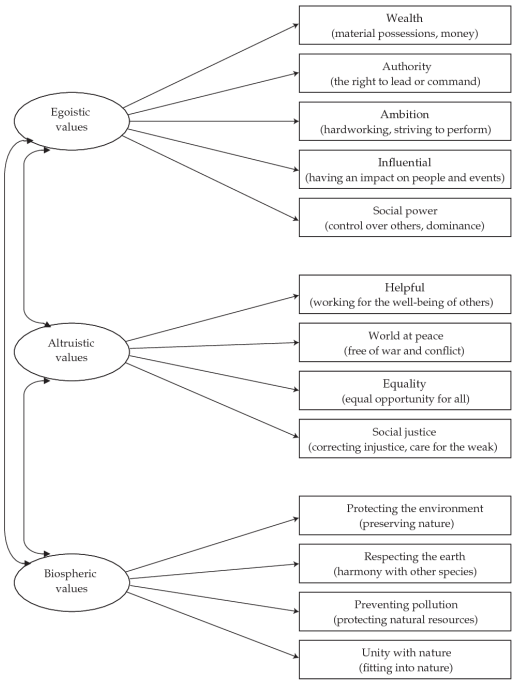
SUSTAINABLE LIFESTYLE DESIGN

- To change design and consumption habits we need to make difficult changes in our values.
- Changing values requires self understanding and empathy towards others.
- Designer should know basics about relevant psychology. Study environmental psychology and psychology for sustainability.



SUSTAINABLE CHOICES

- Some design projects for increasing empathy towards nature and living beings have proved successful.
  - F.e. Key, D., & Kerr, M. (2011). The natural change project: catalysing leadership for sustainability. WWF Scotland.
- It is also possible to choose sustainably without “green” values.



f.e. Schultz, P. W. (2000). Empathizing with nature. The effects of perspective taking on concern for environmental issues. *Journal of Social Issues*, *56*(3), 391-406.

DESIGN PRODUCING SUSTAINABILITY

- Design has for long time focused on decreasing design’s unsustainability.
- About 70% of environmental harm is caused during design phase: traditional “good” design seems not to work.
- Instead, focus should be on creating designs that produce sustainability.

Dieter Rams

Ten Principles of Good Design

1. Good design is innovative

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

2. Good design makes a product useful

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product whilst disregarding anything that could possibly detract from it.

3. Good design is aesthetic

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful.

4. Good design makes a product understandable

It clarifies the product’s structure. Better still, it can make the product talk. At best, it is self-explanatory.

5. Good design is unobtrusive

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user’s self-expression.

6. Good design is honest

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.

7. Good design is long-lasting

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today’s throwaway society.

8. Good design is thorough, down to the last detail

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer.

9. Good design is environmentally-friendly

Design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product.

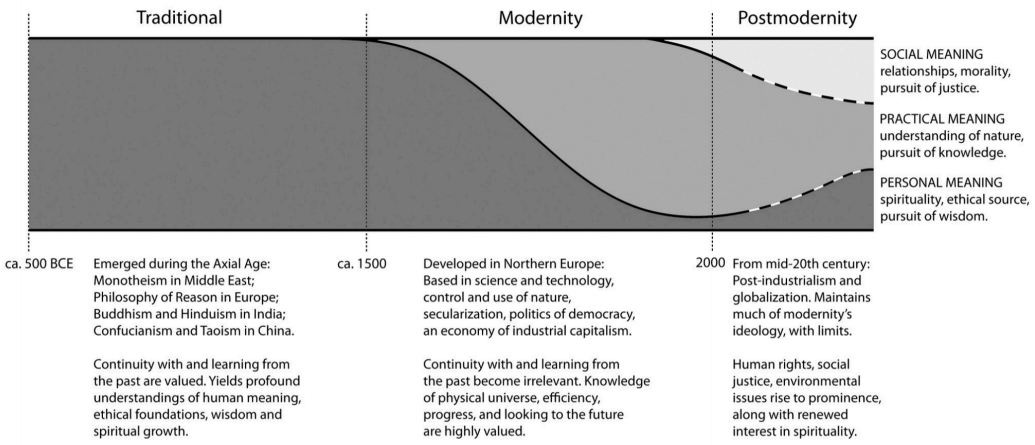
10. Good design is as little design as possible

Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.

Ehrenfeld, John R. 2008. *Sustainability by design*. New Haven: Yale University Press.

Infographic: Edgewalk

SOCIAL MOOD IS CHANGING?



ca. 500 BCE — Emerged during the Axial Age: Monotheism in Middle East; Philosophy of Reason in Europe; Buddhism and Hinduism in India; Confucianism and Taoism in China.

Continuity with and learning from the past are valued. Yields profound understandings of human meaning, ethical foundations, wisdom and spiritual growth.

ca. 1500 — Developed in Northern Europe: Based in science and technology, control and use of nature, secularization, politics of democracy, an economy of industrial capitalism.

Continuity with and learning from the past become irrelevant. Knowledge of physical universe, efficiency, progress, and looking to the future are highly valued.

2000 — From mid-20th century: Post-industrialism and globalization. Maintains much of modernity's ideology, with limits.

Human rights, social justice, environmental issues rise to prominence, along with renewed interest in spirituality.

Walker, S. (2013). Design and Spirituality: Material Culture for a Wisdom Economy. *Design Issues*, *29*(3), 89-107.

"The material culture that follows spiritual conviction reflects different ethos compared to current material culture.

It would be impossible to design products that hamper internal growth, products that distract and offer endless options for sidetracking or products that encourage indulgence or vanity, add to the feeling of busyness and are based on usefulness and to surviving in the activities of outside world.

Instead, material culture would support and help to balance inner and outside life. At the moment huge majority of products support activities in the outside world.

The finance, business and for example marketing must change. But also design has to change."

Walker, S. (2013). Design and Spirituality: Material Culture for a Wisdom Economy. *Design Issues*, 29(3), 89-107.

Photo by Kenrick Mills on Unsplash

ARTX-C1001, DESIGN AND MEDIA CULTURES, 3 CR

KIITOS, TACK, THANK YOU!

AFTERNOON IS RESERVED FOR TEAM PROJECT.

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