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Unfrozen, First SDN Designresearch Winter Summit

Mapping Eco-Social Design: Tactics And Strategies In The Field (Mesd)

Fireside Talk 1
Thursday
January 28

What tactics, tools and modes can designers mobilize, in order to foster positive eco-social transformations? What elements of design practices that are developing in light of the current multiple crises can be reproduced, adapted and scaled? What are the potentials and risks involved in this? What are the values and value-practices that the different directions of eco-socially engaged design practices are based on and reproduce?

Mapping Eco-Social Design (MESD) is a research project that firstly sets out to identify, describe, map and disseminate key strategies and tactics that can be adopted by designers who are working towards progressive eco-social change. These strategies and tactics will be drawn from a variety of actors producing projects that foster eco-social transformations. Inspiring examples of best-practice will be drawn mainly from the expanded field of design, but will be integrated with examples from other fields – such as civil society initiatives, co-operative and social businesses, and open innovation – which have the potential to be productively mobilised by designers.
Secondly, through the investigation of the methods, economies and tools deployed by a set of diverse eco-socially engaged practices, the research wants to assemble a 'toolbox' featuring a multitude of tactics along with inspiring and guiding elements that designers and other practitioners can activate to strengthen their eco-social work and make their practice more resilient.

MESD is developed in light of the newly established MA in Eco-Social Design at Free University of Bozen-Bolzano. This research project will interact with the project-oriented teaching, and produce timely and actuable knowledge for eco-social design practices.

Bianca Elzenbaumer, Leeds College of Art, UK
Fabio Franz, Sheffield School of Architecture, UK
Kris Krois, Free University of Bozen-Bolzano, I

Kris Krois

works as professor for Visual Communication at the Free University of Bozen-Bolzano. He is leading the MA in Eco-Social Design. Before he worked as a designer at cross-sections of web and brand design, emerging technologies and tactical media. Current focuses: Design for Eco-Social Transformationsdesign disaster.unibz.it, VisualJournalism visualjournalism.unibz.it, and User Interface Systems for Content Discovery aflow.tv. For commercial works see the (outdated) portfolio: kriskrois.com. For critical reflections and subversive action on image culture and branding: de-brand.net.

Unfrozen, First SDN Designresearch Winter Summit

Inhabiting and Interfacing the Cloud(s)

Fireside Talk 2
Thursday
January 28

outputs strengthens our proposal to publish «research through design» results in the existing and efficient diffusion system of art and design.

I&IC (Inhabiting and Interfacing the Clouds) is a joint design research (HES-SO) project that investigates counter-proposals to the current development of «Cloud Computing», particularly in its forms intended for designers and other end users («Personal Cloud»). It is an ongoing project led by Prof. Patrick Keller (ECAL) and Prof. Nicolas Nova (HEAD) that includes institutional partners (EPFL/Alice, EPFL + ECAL Lab) as well as independent designers and scientists (Dr. Christian Babski – fabric | ch, James Auger – Auger-Loizeau, Matthew Plummer-Fernandez – #algopop, Dev Joshi – Random International, Sascha Pohflepp).

Prof. Christophe Guignard, Prof. Patrick Keller,
Media & Interaction Design unit, ECAL, CH

Based on the analysis of «Cloud Computing», an infrastructure of services mainly developed by corporate interests and envisioned as a functional and centralized setup, I&IC has three main objectives:

to explore and propose alternative usages of this iconic infrastructure of our modernity practiced by designers, architects, artists; to deliver open source decentralized tools to designers, architects and ethnographers to develop projects including cloud computing technologies out of the usual centralized services provided by the main actors of this domain (Amazon, Google, Apple, Microsoft and Dropbox); to experiment a «research through design» methodology with transdisciplinary partners from the fields of interaction design, architecture, computer sciences and ethnography.

The results of the first phase of this research project were shown last summer at HeK (Haus der elektronischen Künste, Basel) in the very heart of «Poetics and Politics of Data», an exhibition curated by Sabine Himmelsbach. A corpus of data interfaces, interaction design and territory management proposals stood alongside with artworks and design installations within a scenography designed by fabric | ch for I&IC.

The positive feedback from visitors and researchers about this interconnection of works created by renowned artists and designers with research

Christophe Guignard

is Professor at ECAL (University of Art & Design, Lausanne). Since 2000, he has been teaching design studio and theory in the Media & Interaction Design unit. He has also been involved in several HES and European research projects.
In parallel to his academic activities, Christophe Guignard is also one of the founding members of fabric | ch, a studio for architecture, interaction and research based in Lausanne. In collaboration with the other members of fabric | ch, he has been designing projects that combine physical with digital spaces in the cross-cutting fields of architecture, art and information technologies. The works of the studio have been exhibited in Switzerland and in many other countries.
Christophe Guignard studied architecture at EPFL (Swiss Institute of Technology, Lausanne), as well as in Montreal and New York. He completed his education with a series of philosophy seminars at UNIL before obtaining a postgraduate degree in computer graphics in the EPFL research laboratories.

Patrick Keller

is Professor at the University of Art & Design, Lausanne (ECAL) where he teaches design in the Media & Interaction Design unit. He was in charge and helped initiate this unit between 2001 and 2004. In 2007, he led the design research Variable_Environment that united designers from ECAL and scientists from EPFL (design & science research).
Patrick is also founding member of fabric | ch, a studio for architecture, interaction and research. As part of his activity as creative director for the studio, he formulates new space proposals that combines digital, physical and environmental dimensions. Oscillating between devices, installations, experiments and productions, the work of the collective has been exhibited and published internationally, so has presented in numerous talks.

Unfrozen, First SDN Designresearch Winter Summit

Riding Shotgun in the Fight Against Human Trafficking

Keynote Talk 1
Friday
January 29

The Polaris Project, one of the leading organizations against sex trafficking, lists the streets, hotels, residential brothels, strip clubs, some massage parlors, the internet, truck stops and private parties as common locations for domestic networks of operation. Truck stops in the United States are a common venue due to their remote locations and lax security. Many victims are often transported from one truck stop to another with stays lasting 2-3 weeks at each stop. Given this reality, the 3.5 million professional truck drivers traveling US highways are in a unique position to provide information to help this particular group of victims of human trafficking.

In 2013 the National Human Trafficking Resource Center hotline received approximately 32 000 phone calls, of which only 300 were from trucker drivers with 70% of those reports referencing a minor. This fact prompted me to ask : Could some form of technologically based communication engage the trucking industry and enable truck drivers to report incidents at a higher rate ?

In order to learn more about the trucking industry and the type of technology it uses, I conducted exploratory research based on qualitative study that sought to : 1) gain a better understanding of how truck drivers operate while on the road, 2) how technology could naturally integrate into their activities, and 3) engage in participatory action research in order to create an ongoing, collaborative relationship with users who would derive the most benefits from this research.

Each truck driver I interviewed had at least one memory of a girl walking around a truck stop knocking on the doors of different rigs. One driver said, « You know it is hard to tell between that (human trafficking) and prostitution, it seems like they have hidden it more than it used to be. I can remember years ago in Florida, it was horrible, really young girls knocking on the door, one girl couldn't have been 14, it was pouring down rain, after a while you get hardened by it because it happens a lot. »

Providing truck drivers with an easy to use mobile app that guarantees anonymity could provide the truck driving community with the ability to reliably and safely report sex trafficking and thereby expedite search and rescue efforts.

Lisa Mercer, College of Visual Arts & Design, University of North Texas, USA

Lisa Mercer

is Executive Director of Operation Compass, a charitable organization established in 2014 to continue work begun while pursuing research for her Master's thesis. The mission of Operation Compass is to help victims of human trafficking find their way home. Its work is equipping communities that surround victims of human trafficking with the right tools to report incidents safely and anonymously. In order to ensure that the tools created are appropriate to the population intended, research-driven design methods are used as a way of developing and executing social innovations that can impact change.
Lisa Mercer will graduate in December 2015 with a Master of Fine Arts in Design with a Concentration in Design Research from the Department of Visual Arts & Design at the University of North Texas.

Co-Designing with People: Accounts of a Design Research Experiment

Keynote Talk 2
Friday
January 29

It is the ethos of co-design that everyday people can contribute quality ideas in the design process to speed up innovation. Co-design tools can be adopted for use in research projects and in this case, in a customer journey mapping (CJM). Recognising the value of early involvement of users in the design process was key in collaborating with students as active subjects in a customer journey mapping project.

One of the challenges to using a journey map was how it will capture past, present and future library experience of students. Co-design practices using co-design tools can help uncover past memories interpret emotions and aid in understanding of customer experiences. We applied theories of co-design into the mix using three co-design tools; touch points card, modelling toolkit and emoticon guide. The research involved 28 students from four campuses at Birmingham City University, participating in four different sessions in a workshop styled focus-group. The students were thought how to map their journey, use the touch point's card and create mock-ups for their future service using play-dohs.

The findings present interesting and complex ideas and data. The results showed an improved quality of ideas from using CJM+-CO-DESIGN tools combined in the manner that their map was prepared and presented- visual cues filled with details than the CJM group. In all, the approach facilitated dialogue with other stakeholders involved in delivering the library services towards evolving the ideas for further implementation and developing new service propositions.

Charles Ikem, Department of Management & Engineering, University of Padova, I

Charles Ikem

is a service designer and design researcher with experience working as a researcher on customer journey mapping at the Centre for Enhancement of Learning & Teaching at Birmingham City University and also at Amazon, both in the UK. He is currently working on applying service design methodologies to the Internet of Things framework. Charles's current research interest is in the area of design for policy, co-design, urban innovation and Internet of Things.
He holds a Master's Degree in Design Management from Birmingham City University in the United Kingdom. Charles is currently a researcher at the Department of Industrial Engineering, University of Padova in Italy. Charles is a proud Liverpool Fan.

New Design Methods for Typography and Information Design in the Field of Intercultural Communication

Parallel Talks 1
Friday
January 29

Ulrike Felsing, HEAD Geneva University of Art and Design, CH
General lead: Ruedi Baur
Researcher: Sébastien Fasel, Ulrike Felsing, Fabienne Kilchör, Eva Lüdi Kong, Jeannine Moser, Roman Wilhelm, and Wu Jie

In a globalized world, Asian, Latin, and Arabic characters and visual cultures increasingly appear side by side and are interwoven with one another. The coexistence of different visual cultures is now part of our daily lives, and it is part of many different bases of communication.

This design research is confined to the following main questions: How is it possible to present information, structures, and designs from different linguistic and cultural backgrounds with their own system of representation, so that these systems coexist in an equitable way?

The first phase of the research focused mainly on multilingual typography. A concrete practical application of the newly developed design methods for intercultural communication was elaborated as a corporate design for the scientific conference «Future Cities, Sino-Swiss Science, Industry, and Government in Dialogue» at the Expo 2010 Shanghai (with Swissnex Shanghai) and accompanied by an exhibition for the festival «Culturescapes» 2010 in Basel.

In the second phase, we shifted our attention to the transcultural potential of images from China and the West. As an exemplary object of research we chose a Ming dynasty encyclopedia of images. Here we investigated the following questions: How do the images from the encyclopedia convey information, which principles of representation does it follow, and how can this knowledge be communicated to the Western public? How do cultural ideas and concepts exclude one another? How can we break free from too firmly established patterns that underlie all fundamental representational systems?

Ulrike Felsing

studied visual communication at the Academy of Visual Arts Leipzig. Her diploma thesis was awarded the Dresdner Bank Leipzig art prize, Ars Lipsiensis, and presented in the Signes des écoles d'art exhibition at the Centre Pompidou in Paris. She subsequently completed postgraduate study with a thesis that received the Stadtwerke Leipzig award for the advancement of the arts. Together with Ruedi Baur she directed the project «Researching design methods in the area of transcultural visual communication», which was funded by the Swiss National Science Foundation from 2010 to 2015. As author she has researched and published on the subject of Dynamic visual identities (Lars Müller Publishers, 2009). Since 2010 Felsing has been a lecturer at the Bern University of the Arts. She is currently writing her Ph.D. dissertation on Anordnungslogiken: Reflexive Praxis in der zeitgenössischen Buchgestaltung (Configuration logic: Reflexive practice in contemporary editorial design) under the supervision of Beatrice von Bismarck.

Chromatic light emitting Textiles are Pioneers of a new Dimension of textile Materials with metamorphic Appearance

Parallel Talks 1
Friday
January 29

Imagine textiles constantly change their colourful appearance through integrated electronics and therefore one textile design can reveal many others.

The integration of dynamic chromatic lights in the e-Broidery technology, which works with specially developed LEDs, enables materials and products to show different views and expressions. The challenge is to use this technology in such a way to be able to well balance the highly complex technology on one hand with the design and atmospheric expressions of the textiles on the other hand. The current research project e-Broidery 2.0 is a follow-up project of e-Broidery and funded by the CTI (Commission of Technology and Innovation). It aims to research the potential of the integration of dynamic chromatic lights into textiles through the traditional industrial embroidery process from a design point of view.

The research plan intends to use systematic experiments as knowledge generating tools. The experiments have been guided through the following research questions: How does chromatic light merge into textiles and its elements such as colour, pattern, surface, structure and density?
How does the design process need to be structured to allow textile designers to consider all relevant aspects in designing light emitting textiles?

The observation of the interaction between textiles and chromatic light enables to point out all characteristic aspects of a new material dimension: it is the fusion of immateriality and materiality resulting in infinite appearances within a single textile product. The immateriality describes the dynamic chromatic light, which adds an atmospheric dimension to the textile material and its appearance. Materiality describes the tangible textile material building the body in which the light is integrated.

The results of the project are a design guide enabling a designer to systematically develop e-Broidery textile designs and a design alphabet, including a specific colour space and various dynamics that are adoptable on every e-Broidery product, for both fashion and interior.

This interdisciplinary project group consists of following partners: Lucerne University of Applied Sciences, Forster Rohner Textile Innovations AG, Création Baumann AG, Interstate University of Applied Sciences of Technology Buchs.

Isabel Rosa Müggler Zumstein, Tina Tomovic,
Competence centre products & textiles, Lucerne University of Applied Sciences & Arts, CH

Isabel Rosa Müggler

Isabel Rosa Müggler Zumstein has attained a BA in Textile Design, 2000 and attained her MA of Advanced Studies in Digital Design & Management in 2006. Since then she has worked as a researcher and Lecturer in the field of Textiles at the Lucerne University of Applied Sciences and Arts. She is the Co-Head of the research group 'Products & Textiles' and the interdisciplinary research platform 'Materialität@hslu'. Her personal interest is Colour and its manifold appearances in material and space. Besides she is the founder of the Company Tiger Liz Textiles GmbH, Zurich with focus on design strategies in between High Tech and Low Tech.

Tina Tomovic

Tina Tomovic has attained her MA Degree in Textile Design at the Lucerne University of Applied Sciences and Arts in 2013. Since then her research focuses on the extended use of textiles in textile distant segments and the role of material and pattern collections within a methodological design process. Furthermore she is interested in creating values and meanings through design, product contexts and participation. Besides her activity as a research associate at the Lucerne University of Applied Sciences and Arts, she works for the Accessories label 'matrouvaille' and develops products for museum shops.

Empowering the territory through service design and social innovation: the MakeinProgress case study.

Parallel Talks 1
Friday
January 29

The society where we live today is in the process of a paradigm shift [1]. The crisis of the capitalistic model is creating the need for social innovation processes [2, 3].
This paper shows an example of how social innovation and service design [4, 5] can promote the territory, thanks to the practice of Making.
To do so, we tested a “what-if” situation trying to answer the following research questions: a) what kind of Making space could work in this territory? b) Who are the potential users? c) Can Making increase the appeal of the territory for social innovation? To answer our questions we used the method of action research [6, 7]. We created a demo service in order to experiment different kind of activities and areas of application.
The project MakeInProgress (MiP) was then initiated. MiP represented a case study of how Making could facilitate the development of the territory [8] with the aid of service design.
The MiP project was made to preview the use and the social function of an in progress restore and converting “filanda” (a mill for the processing of textiles) thanks to public financing. The old mill was firstly conceived as a business incubator and later adapted to the needs of the territory.
The project occurred in a territory unfamiliar with the dynamics of Making and social innovation. Service design was widely and pratically used (i.e. call for ideas, workshops, space hacking and offer of different services) hence demonstrating what is possible to achieve when design sets itself as the intermediary between institutions and local communities.
The action research methodology allowed to: create awareness of the project in the territory, identify and train a group of local citizens that could take on the management of the space, mold the space according to the needs of the territory.
Thanks to service design the former mill became a place that allowed the community to promote new job opportunities and share ideas. The space allowed the creation of new businesses. MiP also enabled new means of collaboration between the creative community and existing local companies, allowing the latter to benefit from the community thanks to the exposure to new technologies and contamination of ideas.

Venanzio Arquilla Polimi, Politecnico di Milano,
Annalisa Barbieri, Politecnico di Milano

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Venanzio Arquilla Polimi

Associate Professor and Designer of the Design Department at the Politecnico di Milano, Professor of the Design School of Politecnico di Milano. His research activities deal with design policies, design services, design for small and medium-sized enterprises and artisanal enterprises, making and fabbing, including various research on design centres and on research management models, innovation and the technological transfer of design at national and international levels. Member of the scientific board of the Service Design Master at the Politecnico di Milano – POLI.design, Director Prof. Stefano Maffei, the Master in Social Network Influence Design (SNID) at the Politecnico di Milano – POLI.design, Director Prof. Marisa Galbiati and the Master in Strategic Design at the Politecnico di Milano – POLI.design, Director Prof. Cabirio Cautela.

Annalisa Barbieri

Annalisa Barbieri was born on 02/08/1989 at Maglie (LE).
She studied at the scientific high school in Maglie and then moved to Milan where he obtained a degree in Product Design at the Politecnico di Milano.
In December 2015 she achived with full grades the master degree in Product Design for Innovation at Politecnico di Milano.
In November 2015 she participated to the 1st International Conference on Anticipation in Trento together professor Venanzio Arquilla of Politecnico di Milano.

Visual Identity Tool-Boxes Programming and Making New Codes for Logos and the Visual Representation of Organizations

Parallel Talks 2
Friday
January 29

In more recent years it is possible to observe that results can be devices to produce and generate visual artifacts (e.g. logo-generators as the one for the Casa da Musica or the Nordkyn place brand). Visual designers have to define still the set of rules and a framework to shape a visual identity, but more evidence is to give to the designed tool that manages the shape.
The phenomenon of the so-called dynamic or post-logo identities underlined the possibilities of using more fluid and expressive, variable, context related, processual, performative, non-linear, consistent visual languages instead of the usual and static repetition of a logo or an imposed series of rules (Felsing, 2010). But also their contradictions in making recognisable an organization and in the visual identity daily management.

But an interesting evolution to be underlined is in the use of the digital tools, not anymore in a passive way but in an active way. Visual designers can build their digital tools basing them on design and esthetic needs. Innovation is in the creative process, instead of in the final result, is in the “way to live our own creativeness” as affirmed precisely by Soddu (1998).
The designer is not anymore just the user of ready-made digital tools, becoming himself programmer of customized digital toolboxes by using open source codes like Processing or VVVV or hardware like Arduino. This allows to affirm that visual designers are are becoming designer-producers (Bianchini & Maffei, 2012) too, as its happening for the colleagues of the product design field. Not just a DIY attitude but something that it's changing the control knobs of a design system in all its process and development.

As far as technology support is relevant, technical matters are relegated in the background on behalf of abstraction and data parametrization that means on behalf of a meta-design level. The use of programming in creative and visual communication design processes “empowers the designer, freeing he from the constraints of predefined computational tools, and promoting creative freedom in the construction of visual metaphors” (Duro, Machado, Rebelo, 2012). The designer part becomes the one who defines parameters to generate forms not losing sight of a visual identity system main task that is to identify and to make recognizable an organization (Téllez Bohórquez, 2011).

Galanter (2003) affirmed that generative art refers to any practice where an artist uses a system, such as a set of natural language rules, a computer program, a machine, or other procedural invention, which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art. This definition emphasizes the artist proactive role in the definition of

The communication design field it's considerably changed in the last 20 years and more as well as the role of the designer. Technology has modified the daily work tools and new possible relations between the designer, the commitment and the final user can be underlined. Changes that impact the whole design process. Specifically, visual designer cannot act anymore just as problem-solver but its role is more and more the one of a process-enabler. Observing some of the most experimental practice, new visual languages have draw the attention, affected by innovative approaches and mixed competencies. The area of visual identities (corporate image or visual branding) is especially of interest, in terms of observation but moreover of professional and educational experimentation.

Comparing the practices in visual identities it is possible to observe that until all the ‘90s there are no significant innovations in the transition from the analog age to the digital one – the “age of transition”– . Today it is possible to notice some changes.
Traditionally, when have to design a logo or a visual identity system, visual designers reduce contents and values of an organization through signs by using professional tools. In the past those were pencils, photos, scissors and so on, then the very first photo and layout softwares.
In both cases results were visual artifacts where it was not possible to observe significant evolution, in terms of visual language, it matters not what tool was used.

rules or guidelines that allow the production of multiple solutions consistently to the framework. This is the same in the generative design practices, that look to be something more than just a generation Y passion.

The aim of this paper is to argue this recent evolution in the field of visual identities and in the wider area of communication design practices. Starting from a series of inspiring case histories, the results of some experimental projects developed in the Communication Design Bachelor courses at Politecnico di Milano will be showed to discuss the hypothesis. In particular, those results will emphasize some of the possibilities visual designers have to generate signs and to activate new relations between the different actors of the design process. Specifically, the relation between the use of open source codes and hardware components and the investigation of a visual language design and management. Another relevant aspect appears to be the cultural approach by young visual designers to the design process. An approach that has to be trans-disciplinary than just mono-disciplinary.

Francesco E. Guida
Design Department, Politecnico di Milano, I

Francesco Ermanno Guida

(*1971), architect, author and assistant professor at the Department of Design of the Politecnico di Milano (Bachelor in Communication Design). He holds a PhD in Design and Technology for the Enhancement of Cultural Heritage.
He started to work as co-editor of an underground music magazine at the beginning of the 90’s and has been working as a graphic designer since. He is consultant for visual identity, guidance systems and publishing design. In Milan, he has studied under the renowned designer and ‘master’ A G Fronzoni and then worked at the Husmann-Benincasa design agency.
He edited the following books: «Comunicazione coordinata per i Beni Culturali», 2003; «Type design. Esperienze progettuali tra teoria e prassi», Franco Angeli, 2011, with Giancarlo Iliprandi; «On the road. Bob Noorda, il grafico del viaggio», Aiap 2011, with Cinzia Ferrara, which was awarded in the ADI Design Index 2012 and nominated for the Compasso d'Oro Award.

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The multi disciplinary Research Project DAFAT

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a design driven technology development

Parallel Talks 2
Friday
January 29

Imagine a technology which applies color on textile in interaction with the designer like a paint brush in the hand of a painter.

The aim of this research project was to build a machine that gives designers back artistic freedom and the final say over the product, which enables novel applications of color onto textile.
A multidisciplinary team of engineers, designers and chemists from two universities and three industries in Switzerland worked on this ambitious research topic for the last six years. In order to successfully execute this practice based research project a collaborative researchprocess had to be defined, which was led by a design vision and integrated the working methods of the involved disciplines.

The following two research questions guided the project: How does a design driven research process has to be designed in order to achieve a fruitful and efficient collaboration between engineers, designers and chemists?
How does color have to be applied to create a new aesthetic, touch and feel on textile and an interactive design process for individualized mass production?

The results of the project are an empirical collaboration model called TDRM (textile design research model) and three prototypes for the application technology. TDRM lead to a common design vision and structured development steps. Design guidelines led the engineers to develop and optimize the machine prototypes for color applications. They delivered textile samples, which were compared to the guidelines and evaluated by the multi disciplinary team concerning innovation. Three application prototypes with different technical features concerning design interactions and design effects were developed. Colors can be applied digitally controlled in a liquid or viscose way as sprayed droplets or 3D structures. Thereby we achieved an interactive design process, where the designer is able to change processparameters (velocity, air pressure, etc.) during printing in real-time. The outcome is an individualized textile product, which is reproducible but not identical. The achieved aesthetic is innovative and differs from the state of the art technology.

Prof. Dr. Andrea Weber Marin, Françoise Adler,
Competence centre products & textiles, Lucerne University of Applied Sciences & Arts, CH

Prof. Dr. Andrea Weber Marin

Andrea Weber Marin studied environmental sciences at the Federal Institute of Technology in Zurich and completed her Ph.D. at the Institute of Textile Production and Industry. She worked at CIBA Basel in the Department of environmental safety of textile dyes and chemicals. From 2006 on she heads the competence centre of products & textiles, which specializes in textile design research.

Françoise Adler

After her first degree in ballet theatre and a career spanning just over a decade, Françoise Adler completed her second degree at the Lucerne University of Applied Sciences & Arts in textile design. Her research journey began during her Diploma work, with the goal to apply digital printing on a 3D shape. To further explore this vast topic she joined the Product & Textile research group at Lucerne in 2007. Her main research topics are in the field of design and technology with special interest in 3D digital design processes.

Community Now? Conflicts, Interventions, New Publics[1]

Parallel Talks 2
Friday
January 29

The project aims at developing a deeper understanding of the potential of designerly interventions in diverse communities[2]. The goal is to empower those who are marginalized to take on ownership in societal and political decision-making, with special regards to the inclusion in processes that are increasingly becoming digitized.
Explorative forms of political action and self-organization have garnered much attention. Local engagement increasingly interweaves with diverse technological infrastructures, which gives way to new possibilities for collectivities to emerge. In our project we seize on this idea and explore it through the mid- and long-term engagements in which we construct infrastructures for collaborative projects. We draw on the idea of Living Labs1 as an approach for the development of situations, interventions and digital/analog tools[3].
Our underlying questions are: How can experimental technology help creating a framework for articulating and negotiating differences in local settings? What role does the physical and social environment of these technologies play? What are the huddles that hinder people to become active in their neighborhood and how does an infrastructure look like that can compensated them? How can a participatory process be sensitive to diverse actors with sometimes drastically unequal resources?
In exploring situations of ongoing negotiations in urban communities, our research unit[4] experiments with different setups in Jerusalem and Berlin. Collaborating with actors from very different cultural backgrounds in settings as diverse as Berlin and Jerusalem can be challenging even under normal circumstances, as conditions are profoundly complex and highly conflictual. Recent political tensions inevitably affected our work and slowed it down significantly. At the same time, the conflicts reaffirmed the actuality and the importance of the perspectives of the project that I would like to put up for discussion at the conference.
www.civic-infrastructures.org

Gesche Joost, Design Research Lab, Berlin University of the Arts, D. Team: Bianca Herlo, Andreas Unteidig, Jennifer Schubert, Malte Bergmann

1 Community Now? is a German-Israeli design research project (2013-2017), initiated by the German Society for Design Theory and Research (DGTF), in collaborationwith the Design Research Lab/UdK Berlin and the Bezalel Academy Jerusalem, funded by the Future Forum Foundation. The first research phase got concluded by a bilateral symposium in Berlin and Tel Aviv: www.community-now.org
2 In Berlin, our case is the Mehringplatz Neighborhood (Kreuzberg), in Jerusalem the Jewish-Arab school Yad be Yad, Pat Neighborhood
3 Living Labs are generally described by the EU-Commission as “open innovation ecosystems in real-life settings” (s. European Commission, 2009, p. 5). In our project, the Living Lab approach is less technology-centered, but rather focuses on the sociomaterial structure of the neighborhood and the specific urban environment
4 E.g. as the De: Routing App or the Pinpoint Intervention

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Andreas Unteidig

Andreas Unteidig is a researcher, lecturer and project lead at the Design Research Lab/Berlin University of the Arts, where he explores the relationship of Design, Technology and the political. Prior to that, he studied at Köln International School of Design as well as at Parsons the New School for Design and worked as designer and consultant in various contexts. Andreas co-founded the research group Civic Infrastructures, a transdisciplinary team that explores the designability of socio-material infrastructures that enable and foster political agency for citizens in Germany and abroad. Within the projects Neighborhood Labs and Community Now?, the latest technological outputs of the group were the Hybrid Letterbox, the De: Routing application and the Hybrid Meeting Point installation in Jerusalem. Current endeavors include the collaboration with local communities and activist groups around DIY networking technology. This work was recently awarded EU-funding within the CAPS2020 framework.

Gesche Joost

Gesche Joost is Professor for Design Research at the Berlin University of the Arts and since 2005 heading the Design Research Lab. With international partners, she conducts research and development projects in the areas of human-computer-interaction, gender and diversity aspects in technological development, as well as user-centered design and participation. Until 2010, she was junior professor for Interaction Design & Media at the Technical University of Berlin in cooperation with Telekom Innovation Laboratories. As a visiting professor, she taught Gender and Design at the HAWK Hildesheim. In 2009, she received the young talent award for science from the mayor of Berlin. She is the chairwoman of DGTF e.V. [German Society for Design Theory and Research] and board member of Technologiestiftung Berlin. She is member of the board of trustees of the German National Academic Foundation (Studienstiftung des deutschen Volkes), appointed member of the Synod of the evangelical church in Germany (EKD) as well as full member of the Goethe Institute. In 2014, she was appointed as a Digital Champion for the EU commission.

Fashioning Movement a new approach to Fashion Design

Parallel Talks 3
Friday
January 29

of garment simulation methods. To conduct this research, 3 types of sports movements have been chosen as the related industry was in particular interested in this study: alpine ski, cross-country ski and mountain biking. Virtual replicas of real test garments have been created out of their digital 2D patterns and simulated with a state of the art simulation system. Each test garment has been simulated with the animation of a professional athlete. Numerical fitting data, precisely illustrating the extensions, deformations and compressions of each garment, was then recorded for the entire motion sequences in the form of image maps for the 2D pattern and the corresponding 3D garment. The series of image maps have been studied with a new developed garment deformation analysis software. The evaluation of the data was conducted for functional and aesthetical enhancements. The resulting information was discussed with clothing experts with regards to possible modifications and improvements for Fashion Design.

Christiane Luible, HEAD Geneva University of Art and Design, CH
Caecilia Charbonnier HEAD Geneva Univ,ersity of Art and Design/Artanim, CH

The Swiss company Odlo supported this project with sample garments, digital 2D patterns, fabric samples and their professional athletes

In Fashion Design, clothing can be understood as interactive envelop or «second skin» for the complex 3D shape of the human body. In the search for ever-new body envelopes various design methods have been developed. Emerging pieces of clothing serve to cover up, to reveal or to accentuate the body or parts of the body and eventually interact with the latter. In fashion history, various epochs of styles are characterized by certain ways to envelope the body. There is, however, one characteristic that all different kinds of pieces of clothing have, over time or of all styles, in common: Their 2D flat pattern and their 3D garment shape are developed for an upright standing body. The men suit is a typical example of piece of clothing that is tailored to a body in an erect position. If a men suit would be developed and fitted to a sweeping dance movement, it would have a completely different, bizarre altered shape, in the erect standing position - seen from our today's point of view. Taking into account the body motion, a central aspect of the human body, thus, constitutes a novel approach for fashion design with a high potential for aesthetical and functional innovations.

The research project Fashioning Movement generated new knowledge about the interrelation between the body and clothing during motion, information we did not possess before, by means

Dr. Christian Luible

is a Professor at the HEAD — Geneva, a Professor and Head of the department Fashion Technology at the Kunstuniversität Linz and founder of the company vytrion. Her main field of interest is the 3D virtual simulation of fashion and the influence of digital media on fashion Design. Christiane studied Fashion Design and her interest in technology led her to develop the virtual fashion show [extended body] awarded with the Lucky Strike Junior Design Award. Christian obtained a Master of Advanced Studies (MAS) in Computer Graphics at EPFL and a PhD at MIRALab - University of Geneva. She collaborated on large European Clothing Research Projects such as E-Tailor, Leapfrog and Haptex. Today her main focus is practice-led design research for the field of fashion design.

Dr. Caecilia Charbonnier

obtained a Master of Advanced Studies (MAS) in Computer Graphics at EPFL and a PhD degree in Computer Science at MIRALab - University of Geneva. She is currently President and Research Director at Artanim. She is also lecturer in biomechanics and 3D imaging at the Faculty of Medicine, University of Geneva. Her work focus on the interdisciplinary use of motion capture from 3D animation, VR applications, live performances to movement science, orthopedics and sports medicine.

Resolving Dichotomies: An Essay on (Speculative) Design and Culture

Keynote Talk 3
Friday
January 29

Film, Theatre and Art (sic! Of course all with capital letters). Should there be an essentialist gap between the Culture and Design disciplines? A kind of "final frontier" whose very definition is not the reason for its overcoming but instead a "natural" divide or a Pandora's Box that as soon as it is opened would bring never-ending chaos upon the (Design and the Culture) world?

At this point in my essay I want to apologize. Apologize to those who I am frightening with sketching an ever expanding and absorbing black hole that is called Design. And apologize to those who already pretend to live happily in their expanded Design niche of choice and who I am boring with repetitions of yesterday. But I think it's a fact that Design is not in unity and a lot of misunderstanding is being shared between the different perspectives within. Of course these disputes have a history. Back in the early days of industrial mass production Design had to find a place next to Arts & Craft. At the time when aspects of cognitivism and ergonomics entered Industrial Design there have been counter-movements in the form of Anti- and Radical Design. And in the time of Systemic Design, when the Design author began to step down in favour of participation and evaluation, we saw Critical and later Speculative Design as an antagonist.

And of course the discussion is much more diverse than the simplistic rhetoric figure I sketched until here. In fact, also Critical and Speculative Design is far from being clear about its purposes and ways of working and it's worth to sketch a more detailed picture in the following.

Is Speculative Design a form of Design as we know it or does it need alternative concepts to talk about it? Of course "designing something" is a foundational and ubiquitous activity that every human being can freely refer to, much like acting, talking or thinking. But Design with a capital "D" means a discipline, that means a socially constructed gathering of professional practitioners that necessarily have to differentiate themselves from all the other designers with a small "d". Therefore I will strictly distinguish between Design and design in the following. Design as a discipline has seen many updates in the past century growing from an artisan perspective with an emphasis on aesthetics to the function orientation that brought especially Product Design closer to questions of industrial engineering. And Design grew and transformed itself further to incorporate questions of sustainability and the social, even changing its idea of authorship by introducing participatory methods. That's a status quo that most Designers accept today, but by far not all of them.

On top of that progression Speculative Design is about challenging conceptions of preferable worlds through provocative speculations that manifest in half-working prototypes or mere props, film-making and story-telling. That's certainly part of designing with a small "d", but can it also be part of Design with a capital "D"? Or should this design activity maybe be even seen as a part of Culture with a capital "C", meaning social gatherings of professionals in Literature,

Recently there have been at least three different perspectives that propose to alter the field of Critical and Speculative Design. The first perspective critiques the bias towards white, male, middle-class types of problems and has been primarily initiated by Luiza Prado de O. Martins and Pedro Vieira de Oliveira (Prado 2014, Prado/Vieira 2015). They refer to the critique that the Frankfurt School of critical theory received as being classist in a patronizing way and connect this criticism to the work of many practitioners in Critical and Speculative Design. The discussion focuses on questions of elitism, feminism and post-colonialism. These are topics that are neglected or incorrectly addressed by the field according to the authors.

A second perspective questions any kind of niche specialization of design such as 'speculative' and 'critical' (or other aspects such as 'playful' or 'discursive'). It is criticized that the dichotomies between special Design forms and conventional Design eventually lead to a situation, where the potential of these approaches only effects a small group of experts and therefore lacks a greater impact on the creation of new artefacts. This idea of doing "Just Design" has been put forth by Cameron Tonkinwise in a series of informal essays (Tonkinwise 2015a, 2015b, 2014). In

Ludwig Zeller

is a design researcher at the Institute of Experimental Design and Media Cultures and docent for new media at the Visual Communication Institute of the Academy of Art and Design (FHNW) in Basel. Currently he is working on a historical and narratological theorisation of Speculative Design as part of the SNF-funded project "Critical Artefacts" that is lead by Claudia Mareis.

his normative arguments Tonkinwise calls for the social responsibility that professional Design has to accept and rejects any Design that doesn't at least try to leave a somehow measurable impact on the socio-technological sphere.

The third perspective isn't interested in modifying the existing Critical and Speculative Design but instead is taking it as an inspiration for a new set of design approaches within the field of Human-Computer Interaction. Shaowen & Jeffrey Bardzell spawned this discussion about a revised version of Critical Design (Bardzell/Bardzell 2012, 2013, 2014) and have been joined by a number of other design researchers (Pierce et al. 2015). In a reference to the proclamation of a "third-wave HCI" (Bødker 2006, Harrison et al. 2007) these researchers are interested in opening up their discipline for more influences from Design. Taking Dunne & Raby's original, pre-Speculative Critical Design as their starting point, this circle of HCI researchers is investigating ways to incorporate its discursive ambivalence, its authorial and critical design voice and its alternative view on the "user" concept.

Applying this current situation on the rhetoric figure of the introduction of this essay would read like this: If Critical and Speculative Design sit somewhere between the extreme ends of professional Culture and Design, then Prado/Vieira criticise that it is an ignorant and wrong Culture of privileged elite societies. In contrast Tonkinwise suggests to reject the dichotomy of Culture vs. Design altogether, but without moving Design too far away from industry and too close to Culture. Additionally, HCI seems to just have started to discover Culture as a new and promising dimension that it sets out to explore.

Eventually it has to be added that while dozens of students and designers have produced numerous Critical and Speculative Design (and Design Fiction, etc.) projects and artefacts in line with the Dunne & Raby school in the past, these new perspectives mentioned above have had a rather small tangible output so far and it will be important to continue their discussion with more examples.

The expansion of Critical and Speculative Design offers exciting possibilities for the maturity and diversity of the field. But at the same time the new voices that join the discussion also increase the complexity (which is good) and bring the risk of unproductive arguments and mutual misunderstandings. There are two visualizations that have been of great importance for the definition and identity of the field: Firstly, Critical Design was coined by Dunne & Raby's "A/B manifesto" (Dunne/Raby 2013: vii). The tabular listing of comparisons between traditional, conventional and affirmative Design on the left as A and the proposed attributes for a different understanding of Design on the right as B. And secondly, Speculative Design's mission is tied to the malleability of the preferable in the futures cone. This diagram dates back to the beginning of futures studies in the middle of the 20th century and became part of the common knowledge of everybody who is interested in talking about possible futures.

Looking at the status quo of raising complexities and new ideas it might seem obvious to introduce yet another iconic visualisation that reflects these changes. Dunne & Raby always said they were open for other people to add C, D, etc. to their A/B. Considering the fact how influential their B listing became for criticality and speculation in Design and how many design researchers are referring to it as an origin for further thought, it might rather be the time to add more detail to B in the form of B1, B2, etc.

But what would a more detailed resolution of the field bring, if it stays binary like this? Eventually dichotomies are easy to grasp but too simplistic and unsustainable, since they make it harder to think in the mix. The idea of a "gay woman who is a dropout in a functioning state and interested in contemplative prototypes with scripted plots that take place both in feuilletons and trade fairs" can be a reality just as any other combination of aspects. Any upcoming, systematic description of Critical and Speculative Design should be able to incorporate a mixed situation like this with ease. And we urgently need a more complex understanding of Design in the public, one that doesn't stick to the Design versus Art/Culture differentiation but instead is up to date with what is happening on the inside. But for this to happen, also the Culture sector would have to show more interest in its intersections with Design instead

To pick up the new perspectives from above
a starting point for a B1/B2
manifesto could read like this:

elitist vs. oppressed
straight vs. queer
citizen vs. dropout
state vs. self-organization

contemplation vs. impact
stories vs. prototypes
scripted plots vs. open results
feuilleton vs. tech-blogs
gallery vs. trade fairs

of just keeping it remote as being something of another kind. Sharp distinctions tend to be just wishes, since any acting is socially situated. It would be time to develop a more complex picture of the creation of the artificial, a theoretical endeavour that would also have to incorporate other designers such as engineers, scientists and citizens.

Being a practitioner of Critical and Speculative Design I appreciate that more and differing perspectives join the community. But this situation also demands a more refined culture of discussion. While provocative theses are good for creating awareness they should not aim to replace one rhetoric statement with another one. I agree with Prado and Vieira that the field is experiencing a "troubled adolescence" (Prado/Vieira 2015: 60), but this should eventually lead to a more complex description about the ambivalent role of all designed artefacts in society, politics and culture. A key for this will be to add more theoretical reflection to the work of the practitioners, either by themselves or through an attached community of design scientists. The time where Critical and Speculative Design have served as innovative labels that give shelter to a young design community seems over and has to be replaced or expanded by a more self-aware and precise working description. Looking at the currently stalled Design Interactions programme at the Royal College of Art in London it seems less important what kind of emerging technologies and topics will be addressed next by its new head. But instead the question will be which understanding of Design and Culture as social constructions will be represented there and what kind of complex mixes of both will be strived for.

Ludwig Zeller, IXDM,
Academy of Art and Design FHNW,
Switzerland

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The Anatomy of Design

Keynote Talk 4
Friday
January 29

Good design embodies the brain, the hand, and the heart. As a common symbol for knowledge, the brain signifies the importance of a thorough understanding of design. As practitioners in the field of design, we constantly draw on findings and methods from adjacent disciplines such as theories of perception, behavioral psychology, and market research. As designers too, we also need to be aware of current developments. The hand represents the quality and craftsmanship of a design piece, while the heart illustrates the capacity to reach the audience on an emotional level. A design is successful when it convinces its audience both visually and with regard to content.

At the Unfrozen Conference, I will be presenting "The Anatomy of Design", a lecture that aims to inform the audience about the fundamental principles that constitute the expertise of visual designers. "The Anatomy of Design" references my own professional work using real-life examples. It is not a theoretical account of design research. The way I visually translate those fundamental principles into my work will be illustrated by a recent corporate design project for the "ZB MED – Leibniz Information Centre for Life Sciences."

Designklinikum: The Anatomy of Design

As its name suggests, "Designklinikum" translates into "design clinic." It is an informal cooperation of specialized practitioners with a variety of professional backgrounds. Participants at the Designklinikum are designers, concept developers, copywriters, thinkers, creative consultants, type designers, teachers, and students – even sinologists. We developed the "Anatomy of Design" lecture as a means to help our clients understand our work.

Some design concepts are more successful than others. Our goal is to raise awareness of the basic elements of good design and the way they interact – to train the eye of the beholder, so to speak, so that our clients are able in future to independently distinguish between meaningful design and design nonsense. We do so by "dissecting" existing visual design precedents. This detailed evaluation helps the audience to grasp the complex ideas involved.

We chose an analogy everybody can relate to: medical science – hence the name Designklinikum. Just as one would differentiate in the field of health and medicine between a doctor and a quack or a charlatan, the same distinction can also be made in the design field between specialists and dabblers or dilettantes.

"Designer" is by no means a protected job title – practically anyone can call him or herself a designer, even without formal training. Any self-proclaimed designer can examine a gullible patient and mistake an A for a B while doing so. This practitioner then amputates a digit, when in fact the appendix was ruptured. It goes without saying that most professional fields consist of qualified practitioners as well as those who are far from competent. Downloading amateur programs or using artificial intelligence to create a design does not make one a designer. In most cases, a recognized design professional has laid a thorough foundation for his practice by graduating from a reputable design school or university, has then gained experience at various agencies, and demonstrates a lifelong commitment to furthering his education and increasing his knowledge base.

It is, however, worth noting at this point that relying exclusively on renowned and award-winning agencies to deliver a communication concept is no guarantee for success either – and that design errors occur in small businesses as well as in large enterprises. We aim to equip our audience with the tools collaborative work of a range of designers. An interior designer is responsible for and creates the physical characteristics of the store, often in cooperation with a lighting designer. An art director will develop a visual concept, while a web designer and programmer will work on the online appearance. A packaging designer will create the look of the products and branding, and occasionally, an organization designer

Sabina Sieghart

is a designer, consultant, and networker. She has been working passionately for clients and agencies ever since she graduated in communication design. Sabina spent four years working at Rolf Müller's design office in Munich and Design/Writing/Research in New York, before establishing her own studio in 1999. She also teaches at the University of Applied Sciences in Salzburg, Austria.

will be employed as well. The work of a designer goes beyond visually communicating luxury brands. The majority of things surrounding us in our day-to-day lives are tailored through visual communication design. “One cannot not communicate,” said Paul Watzlawick. Even a handwritten market-stall sign carries several layers of information, some of which we automatically and subconsciously recognize and decode. Apart from price and product information, the orthography and handwriting may also lead us to infer that the sign is from a Turkish fruit stand in a particular part of town.

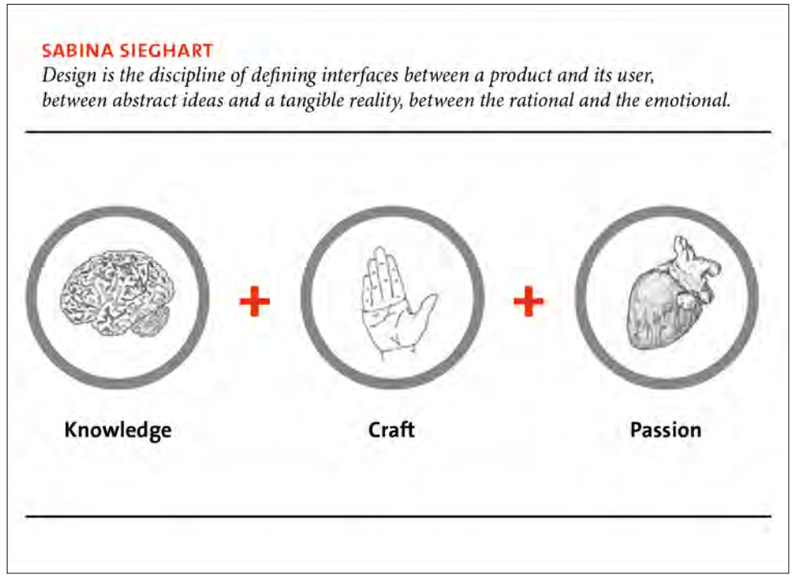
Design is all around us and bombards us with new pieces of information on a daily basis. It often aims to filter and organize data and make it visually appealing. Design is supposed to facilitate the acquisition of information. Content should be made accessible and unique by the considered application and cohesive combination of typography, form, and color. Our eyes and minds are constantly engaged with visual precedents, deciphering their various messages. As designers, we find this process incredibly fascinating. We want to understand how branding works. Why, for instance, do most of us perceive the supermarket chain Aldi as a distributer of high-quality products despite the incredibly cheap prices? This question – and finding answers to it – lies at the core of the Designklinikum’s purpose: to discover the reasons for this gut feeling. We do so via in-depth analysis of design products, in order to develop guidelines for future reference – in much the same way that student doctors try to acquire an overview and thorough understanding of the various parts of the body. The term “anatomy” is of Greek origin and means “to cut open.” It encapsulates the scientific study of the structure of organisms, including their systems, organs, and tissue. It describes the appearance and positioning of various components along with the materials from which they are composed, as wellas the relationship and interaction between the various parts. Anatomy examines the construction of things, with the aim of understanding the aesthetics and functionality of each element. By dissecting the organism, structures are made visible.

They need to select the design approach that is most suited to their project. This raises the question of how we define design. In the public’s perception, the design factor is often used when describing goods that are sold at a higher price than their actual value, such as Nike sneakers. The customer pays a premium because of the product’s branding.

Design solutions are also found in public places such as supermarkets. Aldi, one of Germany’s biggest grocery store chains, will serve as an example. The brand is known for its concept of reducing everything to the absolute minimum, including the number of employees, with the goods arranged on cardboard boxes instead of on costly shelves. This allows Aldi to offer products at much lower prices compared with other supermarkets. The stores are always clean, well lit, and organized. Most customers value Aldi’s excellent price-performance ratio.

The company’s advertising material mirrors the essential topic. Letters are distributed very sparingly and promotions are disguised as informative flyers. Aldi carefully selects the means of reaching its target audience and spends a lot of money on full-page newspaper or billboard advertisements. This is very expensive, yet effective in terms of targeting potential customers. The Aldi example highlights the vast variety of specializations that exist in the field of design. The scenario described is only possible because of the This scientific method of analysis can be carried over into our research in the field of visual communication. Being aware of the functionality of each component is crucial to understanding how and whether a product works. As an example, I will examine the Designklinikum’s logo using the same approach. As you can see, the logo uses a clear and modern-looking sans serif typeface, creating a notion of cleanliness often associated with hospitals – an impression underscored by the shape of the red cross, which is also part of the logo. However, the fact that a logo has all the necessary components does not necessarily mean that the design works – just as the presence of all vital organs in a patient does not automatically imply a clean bill of health. It becomes apparent that for a functioning design organism, the interaction of each part is fundamental. A balanced and working composition of type, color, and form – or in design terms: typography, color, and semiotics – is the key to a successful design. My presentation “Anatomy of Design” cites 21 examples of such interaction and highlights the way varying design tools can be used. I have found this theoretical discourse around design incredibly useful in recent years. It is helping my clients to understand our work and to value my expertise as a design consultant. In addition to creating a communication concept and branding, designers have to be able to explain the concept of their work to clients, most of whom do not have a background in design or marketing.

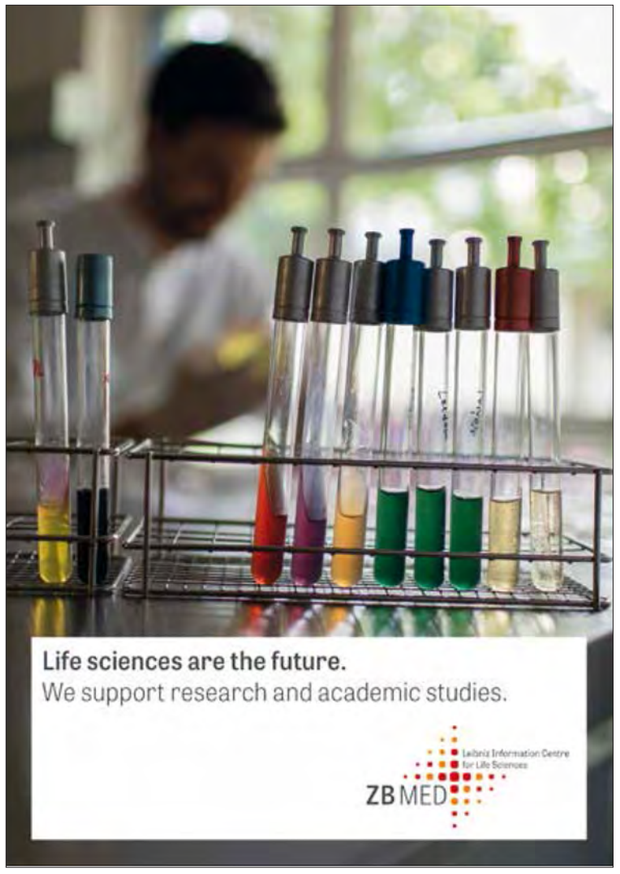
Providing clients with an understanding of the basic tools and principles of design will enable them to express their feedback on a much more sophisticated level. This is crucial to the successful implementation of a corporate design. Gestaltungsinstitut – Anatomy of Design in Application Interestingly enough, in 2015 we developed a corporate design project within the field of medical sciences for our client ZB MED

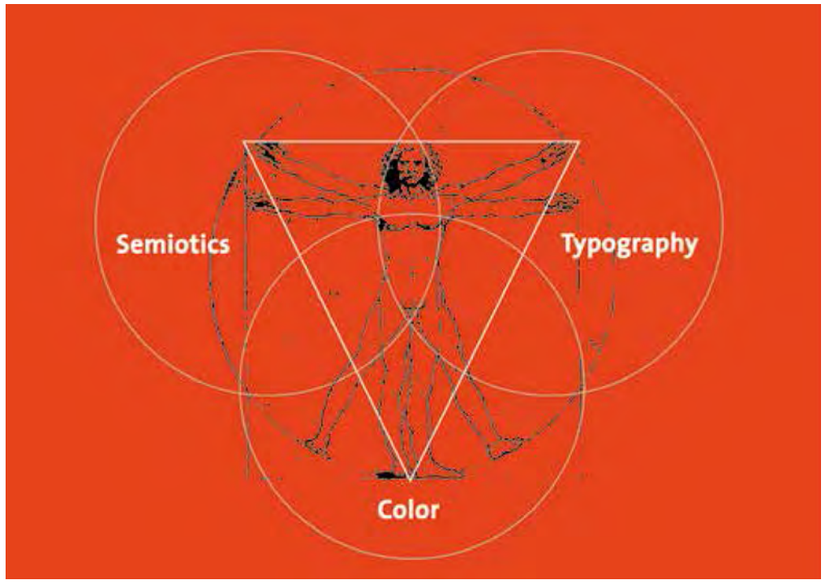


(Leibniz Information Centre for Life Sciences) at my studio, Gestaltungsinstitut (Institute for Design). I will use this corporate identity (CI) project as a case study.

ZB MED has its origins in the Royal Agricultural Academy (founded in 1848) and the Library of the Academy of Practical Medicine (founded in 1908). Things have come a long way since then, and ZB MED is no longer restricted to the role of a traditional library, but is steadily transforming itself into a professional service provider for scientists and researchers. Today, life science interlocks the studies of medicine, health and nutrition, environmental and agricultural science. Scientists use multiple channels of communication and various types

Sabina Sieghart, www.gestaltungsinstitut.de





Unfrozen, First SDN Designresearch Winter Summit

Designing Speculative Rituals, Situations, and other Tangible Imaginaries

Keynote Talk 5
Friday
January 29

counters, etc. are all embodied and spatiotemporally bound performances. In their prospective or prototype form, we have chosen to call these phenomena ‘tangible imaginaries’ as a nod to their dual status as both embodied experience and imagination space.

Our talk proposes a methodology for the design of tangible imaginaries. Towards this end, we develop a series of provocations and examples, including a card-based design mechanic that leads participants through the experience of prototyping speculative practices. This approach incorporates insights from a number of existing approaches including: Ronald Grimes’s Ritual Lab pedagogy (1995), the breaching experiments of ethnomethodology (Garfinkel 1967), Lawrence Halprin’s RSVP cycles (1970), as well as design methods of bodystorming (Oulasvirta et al. 2003) and experience prototyping (Buchenau & Suri 2000).

Joshua McVeigh-Schultz, Jeff Watson, University of Southern California, USA

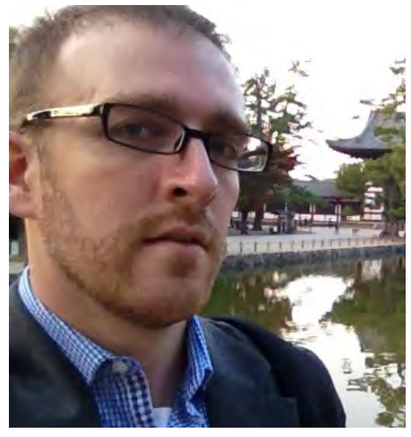
The concept of the ‘interaction ritual’ figured strongly in Julian Bleecker’s (2009) essay on design fiction. But since then, in discussions of design fiction and speculative design this attention to ritual, and embodied experience in general, has largely taken a back seat to accounts of design fiction that focus on discursive objects as diegetic props. While such props can provoke their beholders to imagine novel interaction rituals, designers often treat these psychological “effects” of imagination as epiphenomena of the designed object rather than as structured experiences which themselves might be available to speculative manipulation.

But rituals and other structured categories of practice are just as available to speculation for the designer as they are to the filmmaker and author. As scholars from ritual studies will tell us, humans have a long history of designing rituals (Bell 1992; Grimes 1995, Tambiah 1981, Hobsbawm 1992). Indeed, some of the most significant cultural transformations in human history have involved the invention, or creative reimagining, of rituals, situations, and routines.

This talk is an attempt to take seriously the mechanics of human-to-human and human-to-machine interaction as a kind of material available to designerly manipulation, not only through the explicit decisions about material interfaces but also through speculation about tacit rules of engagement. Rituals, routines, situations, en-

Joshua McVeigh-Schultz

is an interactive designer, media artist, and ethnographer in the Media Arts and Practice PhD program of the University of Southern California’s School of Cinematic Arts. His research focuses on the intersection between design and ritual. He was awarded an Intel PhD Fellowship for his dissertation exploring animistic design and speculative rituals of liveness. He has conducted research in USC’s Mobile and Environmental Media Lab, Intel Labs’ Interaction Experience Research Group and Microsoft Research’s Social Media Collective. At Intel, he spearheaded the “Data Monster” toolkit project, prototyping kinetic objects with “moods” driven by live data-streams. At MSR New England he studied the experiences of romantic partners who use the relationship app, Couple, examining how they invent new communication rituals. He earned an MFA at UC Santa Cruz’s Digital Arts and New Media program where he designed a mobile interface that crowd-sources the traditional vox pop (“on the street”) interview. He also completed an MA in Asian Studies at UC Berkeley where he researched identity performance in the Japanese social networking site Mixi.



DI(dot)EDU – A Design Inquiry Agitation

Workshop 1
Friday
January 29

As design educators struggle with the challenge of responding to complex, interdisciplinary problems, pedagogical foundations that are cemented in an era disciplinary limitations are falling short of the need. Alternative and agile approaches to design education are being explored by some educators. For over ten years, the non-profit foundation DesignInquiry has evolved a developmentally-oriented approach that has implications for education as it informs alternatives for design research methods. The perspective favors interdisciplinarity, collaborative, and relational discovery.

Founded in 2004, the small but influential DesignInquiry group has staged a series of intensive interdisciplinary gatherings in the USA, Canada, and Europe. Each think-and-make-tank rallies around a timely research topic. The proceedings strategically de-emphasize boundaries separating disciplines with a structure that invites permeable and responsive activity. Drawing from Constructivist approaches to learning, gatherings utilize adaptive frameworks from, for instance, 1960s counterculture and improvisational theater. Talks, workshops, cooking and other making-oriented activities combine to explore themes such as failure, designing less, site-specific design (« Being Here »), speed (« Fast Forward »), making-do and, in 2015, unequal and non-monetary exchange systems (« No Quo »).

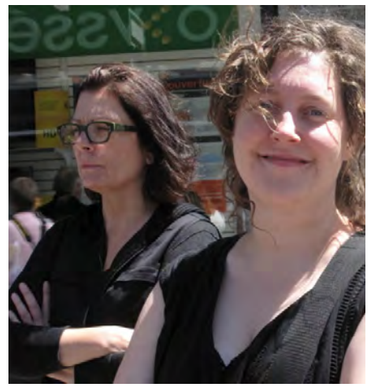
Outcomes from each gathering have included exhibitions in contemporary venues, conference presentations and articles on DesignInquiry topics and practises, and publications. The outcomes and gatherings also influence teaching methods of design educators who participate and then return to their design programs.

We will conduct a workshop where the methods of DesignInquiry will be introduced and briefly practiced within the topic: DI(dot)EDU. The aim is to challenge current approaches to how we—as makers, researchers, and educators—uncover design potential for ourselves and our students. Small groups will ultimately develop instructional artifacts (i.e. video, leaflet, poster) in response to a hypothetical “Not-the-schedule” based upon individual experience and expertise within each group.

Denise Gonzales Crisp, Peter Hall, Emily Luce, Ben Van Dyke
DesignInquiry, USA, UK, CA

DesignInquiry

Founded in 2004, is a US-based non-profit organization devoted to researching design issues in intensive team-based gatherings. An alternative to the design conference, it brings together practitioners from disparate fields to generate new work and ideas around a single topic.
At Unfrozen, DesignInquiry is represented by Dr. Peter Hall, Central St. Martins, Denise Gonzales Crisp, Professor of Graphic Design, North Carolina State University, Ben Van Dyke and Emily Luce, Canada-based artist/designer. All serve on the Executive Board of DesignInquiry.



Unfrozen, First SDN Designresearch Winter Summit

Socialising design for debate

Workshop 2
Friday
January 29

The session is a hybrid format between informal talks and a workshop, inviting participants to discuss and define experiential and interventionist formats to address some of the current criticisms made about design for debate.

One of the main criticism addressed to design for debate, and related disciplines such as speculative design, design fiction or critical design, is its lack of openness and its focus on ”middleclass white“ problems. In this sense, according to criticism,[1] design for debate mainly concentrates on issues linked to a restricted part of the population and, consequently, addresses itself only to this specific audience. A second point raised against design for debate is its lack of visible impact. In a society obsessed with metrics, design for debate, dealing with people’s values and beliefs, might then be considered a ”useless“ discipline as its effects are hardly measurable.

In order to overcome the previously mentioned issues linked to the current practice of design for debate, we propose to explore three different approaches that could add up to it. Our first point would consider the necessity of documenting the process of creation as well as the discussions happening from projects. Should we document those works? If so, how should those elements be documented and archived? What and how can be used those elements?

The second lead is to consider an active participation when engaging with design for debate projects. Indeed, most of them are ending in museums and galleries, but would it be relevant to bring them in different spaces, such as other public urban spaces or the digital one? For this point, we can get inspiration of the project Invasion by Lisa Ma[2] or the Environmental Health Clinic[3] by Natalie Jeremijenko. Finally, we will explore the notion of iteration for design for debate. Iterating on existing design fiction, provided that others can access a thorough documentation of the project and tools to build their own critical work, would allow to multiply the possible visions around a topic and therefore enrich the debate around it.

Workshop

The workshop is imagined as an open discussion to gather contributions and feedback to envisage formats, guidelines and good practices to socialise design for debate.

In groups, the participants will discuss the main criticisms addressed to design for debate mentioned during the talk and are welcome to bring in the discussions other relevant criticisms. Those discussions will be framed within the three hypotheses we introduced: documenting, activating and iterating. Participants will have to build on assets provided by the organisers to think of tools and methods that could be included to design for debate approach.

Bastien Kerspern, Estelle Hary,
Design Friction, CH

1 designandviolence.moma.org/republicofsalivationmichaelburtonandmichikonitta
2 vimeo.com/99162782
3 www.environmentalhealthclinic.net/archives

Bastien Kerspern

Bastien Kerspern is an interaction designer specialised in public innovation. He believes in innovation by transgression with a huge dose of cultural jamming inherited from digital subcultures. Relying on a strong experience with designing participatory experiences, he pushes experiments in public debates and design for controversies.

Interested in mundane frictions and uncanny narratives, his current works explore how digital technologies and related innovations might influence social models. Conducting workshops as well as speculative ethnography projects across the world, he seeks interdisciplinary collaboration working closely with researchers to anticipate or even tackle future issues.

Bastien also carries a discrete, but stubborn, passion for experimenting with interactive writing processes. Aside Design Friction, Bastien works as an associate game designer at Casus Ludi, a game studio producing newsgames. He is also a course leader in urban service design at L’École de Design Nantes Atlantique, mentoring students in creating innovative products tailored for humanscaled connected cities.

Estelle Hary

is a designer working in various fields where she seeks to connect apparently disconnected topics and communities. It is in this sense that she would call herself an interaction designer. She seeks to use design methods and processes as medium between people of different expertises. Her favorite topics relate to biotechnologies and more specifically to the impact their everyday use might have on our social behaviors, cultures and health. To explore those, she uses a wide range of tools, some borrowed from social sciences, as well as working directly with scientists, to create insightful and critical works to make the public actively reflect on those issues. Additionally, she is also passionate about creating beautiful visualizations to make sense of complex information.

Estelle has cofounded the design practice Design Friction with Bastien Kerspern. She also regularly teaches design as a prospective method in future studies courses at the HEG Geneva.

Max Bill´s «Die Gute Form» versus Asger Jorn´s «Dynamic Form»

—

The potential of values against that of changes as a basis of design

Fireside Talk 3
Friday
January 29

In fall 1953, right after a life-threatening tuberculosis, a painful divorce and without proper financial means, the Danish Cobra artist Asger Jorn found himself in Switzerland. His desperate efforts to gain recognition as an artist led to nothing and he had decided to leave his homeland for good and got stranded with his new family of six in a remote chalet in the Alpes. It was there, where he learned by coincidence about the resurrection of the Bauhaus in the form of the HfG Ulm.

Spontaneously, he offered his services to the school´s founding director Max Bill. Other than Jorn at that time, Bill has been an established curator, editor, member of various international associations and a highly acclaimed proponent of concrete art. It never came to any cooperation on a practical level between the two, what remained is a series of hilarious letters, available in the archive of Museum Jorn, Silkeborg. In this correspondence, the Dane accuses the Swiss of practicing a reactionary policy of restauration à la Adenauer in his new school, while Bill ridicules Jorn as a hopelessly romantic esotheric. In opposition to Bill, Jorn finally establishes his own movement for an Imaginist Bauhaus and subsequently developes – again challenged by Bill´s concept of Die gute Form - his theory of a Dynamic Form, to be published a few years later in «Pour la forme», within the publishing organ of the Situationist International, Paris.

The dispute between the two artists as it is represented in their letters, reached far beyond the question of what the old Bauhaus used to be and what kind of role the new one should take on. It happened at a moment when industrial design for the first time flooded Europe on a mass scale and new technologies and materials became a part of people´s daily lives. Besides the ironic tone of both opponents, it features some of the key questions within the post-war discourse of art, architecture and industrial design. Jorn, who would soon become one of the founding members of the Situationist International raised issues such as the value of change, experimentation, user participation, crafts and technology, critique of standardization, artistic subjectivity against scientific objectivity, etc. This historical case of Jorn´s and Bill´s dispute will be used as a trigger to discuss the state of fixed values against that of changes as a basis of design, especially when it comes to the possibility of user and process based design, informed by digital technology today.

Ruth Baumeister, Aarhus School of Architecture, DK

Ruth Baumeister

is an architect, researcher an writer, specializing in post-war European avant-gardes in architecture and art. Since 2014, she holds the professorship of architecture history and theory at Aarhus School of Architecture, DK. She received a PhD in architecture history from TU Delft with a thesis on the Danish Cobra artist Asger Jorn´s concept of architecture. She has taught at the TU Delft, Bauhaus-University in Weimar, the Willem de Kooning Academy in Rotterdam and held the position of a visting professor at the University of Cagliari, in Italy. She is the editor of: «Fraternité Avant Tout: Asger Jorn´s writings on art and architecture», (010 Rotterdam, 2011); she co-edited: «The domestic and the foreign in architecture», (010 Rotterdam, 2007); she is the author of «De l´architecture sauvage», (nai 010 Rotterdam, 2014); «Asger Jorn in images, words and forms», (Scheidegger& Spiess, 2014); «What moves us? Le Corbusier and Asger Jorn in Art and Architecture» (Scheidegger& Spiess, 2015). She fluently speaks 5 languages, her research interests include Scandinavian modernism, Bauhaus, Le Corbusier, architecture & tourism and curatorial practice in architecture.

Design is a Contradictory and Contrary Beast

Fireside Talk 4
Friday
January 29

to existing structures and offer genuine alternatives. As such, we propose to «Disband The Design School» – the training arenas for design lap dogs - and start again. The first lesson, Lesson 1, will be – «Things to Avoid Learning and Doing at Design School!» The authors will add further lessons as, we move towards Unfrozen's Fireside talks in January, 2016.

Paul Rodgers UK, Craig Bremner AU&DK, Andy Tennant UK, Giovanni Innella J, Agata Jaworska NL, Shiro Inoue UK, Dan Carey UK, Robert Djaelani UK,
Mark Green UK

This paper is being written in an unorthodox manner by nine design researchers, educators and practitioners spanning four countries and three continents. The approach is that each author writes 100 or so words and then passes it on to the next author to respond and so on. The paper will be finished when all of the nine authors think there is something worth presenting to an international audience. At its heart, the paper wishes to examine and critique the nature and role of design at a time when the world is experiencing a range of significant crises. We propose that design should be at the forefront of shaping new visions for the world, but it must first acknowledge that it has played a central role in creating a world that nobody wants. Moreover, design research, education and practice must reconcile its contrary and downright paradoxical nature in its treatment of how it wishes to sustain the unsustainable, discipline the undisciplined, square the quality versus quantity issue, and many other contradictions.

Thus far, the paper proposes that design being contradictory and contrary must now reject dogmas such as innovation, efficiency, sustainability, participation and so on, and reject its overly domesticated and compliant nature. We believe that design needs to re-establish a more critical stance and be less easily led, subservient, and manipulated. Rather than being content to act as a mouthpiece, design needs to speak its mind. It needs to stop making incremental developments

Paul Rodgers

is Professor of Design Issues at Northumbria University, School of Design, UK and a Founding Member of the Design Disruption Group with Andy Tennant and Giovanni Innella, a group that seeks to disrupt positively in health and social care contexts and elsewhere. Craig Bremner is a Professor of Design at both Charles Sturt University, Australia and the University of Southern Denmark.

Mark Green

will be giving the firesidetalk on behalf of Paul Rodgers.

Local histories concerns : on the hypothesis of the three origins of design.

Keynote Talk 6
Saturday
January 30

According to historians, the issue of the origins it is not a very important one, neither a real problem. In history it is really difficult to marc when a process started and when it finished. However, the question always arises when somebody has to decide where and when to start his/her research. Methodologically, it also carries on contradictions and paradoxes difficult to overcome. Usually a historian starting his/ her research about a selected period or place, just to begin he/she needs to organise a chronology and draw a time line. Chronology concerns only deeds and events. The difficulty consists on choosing the deed that really gives way to a process. Design spread can be considered a phenomenological process too ; then, local historians have to decide where to start their research, and their narrative, the history and the story they will like to tell.

Being a local historian myself, I have often worked on comparative basis (JDH XV, 2, 2002 ; XVIII, 4 ; 2005). After comparing different national realities, I launched some years ago[1] the hypothesis of the three origins of design, to propose a theoretical tool to help local historians – no matter how narrow should be the localism here – to observe how design appeared, arrived or was adopted at their home. I developed this hypothesis looking after my own region history, comparing it with explanations proposed by the world main stream of Design History, the Western one – mainly Anglophone, German and Italian –, and finally watching other many world regions such as Latin America for instance – [2] which are displaying their own history by now – they are countries and areas that have entered history just recently, to say it in a very philosophical way. The aim of the lecture is to display the hypothesis of the different origins of design seen in history.

Anna Calvera Sagué, GRACMON UB Research Unit,
Universitat de Barcelona, S

1 See Anna Calvera: “Cuestiones de fondo. La hipótesis de los tres orígenes del diseño” a Diseño e Historia. Tiempo, Lugar y Discurso. México: Designio and Fundació Història del Disseny. See also “A General Framework. From Design Function to Design Factor. The Hypothesis of the three Origins of Design Applied to the Case of Barcelona” in From Industry to Art. Shaping a Design Market through Luxury and Fine Crafts (Barcelona 1714-1914). Barcelona: GG, 2013 : pp. 17-48

2 See the Proceedings books of ICDHS Conferences since Barcelona 1999 until Aveiro 2014.

Anna Calvera Sagué

teaches design history and design philosophy at the University of Barcelona. Having studied Graphic Design, a profession that she has been practicing sometimes, she difended her PhD on Philosophical aesthetics at the university of Barcelona. Having usually research about the history of design in Spain, she have been promoting the ICDHS International Conferences since 1999. Recently, she helped the Barcelona Museum of Design curanting and exhibition on graphic design and writing for the product design exhibition catalogue. She likes to think about aesthetic issues applied to design world and culture.

Not Mere Messengers or Window Dressers: Understanding Social Contexts for Graphic Design

Keynote Talk 7
Saturday
January 30

Grace Lees-Maffei, University of Hertfordshire, UK

Graphic designers are wrongly perceived as mere messengers, engaged in superficial 'window dressing', beautifying and delivering content for others, who are classed as originators. I aim to counter these unhelpful stereotypes by examining the work of graphic designers as a vital channel of discourse between individuals and society. My approach avoids aesthetic value judgments, and I do not set out to focus on the most beautiful, or iconic work in graphic design (although I have examined aesthetics and iconicity in design elsewhere). Rather, informed by cultural sociology and theories of semiotics and post-structuralism, and the work of designers and commentators on modernism, postmodernism and legibility, I ask: What kinds of messages are delivered through graphic design, how are they delivered, and why? I will analyse various graphic design media, from logo design to fashion magazines. This choice of examples will underline the ubiquity of graphic design in contemporary life and its social function. Historians of graphic design have dwelt, perhaps understandably, on the most arresting or innovative examples of work by celebrated designers. Yet, design is a complex social process involving design teams and input from clients and users. Following in the wake of recent work in design history and neighbouring fields which has countered a latently canonical approach by foregrounding everyday design, design failures and amateur design practices, I show how even the most demotic example of graphic design can be effective in performing social labour. A greetings card, which would be dismissed as schmaltzy in the art colleges and design studios populated by innovative and creative designers, can be just as effective in expressing the card giver's care for its recipient as one which would garner their approval. By looking beyond the recognised aesthetic norms, and standard chronologies of graphic design, we can recognise graphic design as socially profound.

Dr Grace Lees-Maffei

is Reader in Design History, Programme Director for DHeritage, the Professional Doctorate in Heri-tage, and Research Group Leader for the TVAD Research Group at the University of Hertfordshire. She is Managing Editor of the Journal of Design History (OUP) and an advisory board member for The Poster (Intellect) and for AIS/Design: Storia e Ricerche, Journal of the AIS/Design (Associazione italiana degli storici del design). From 2013-2015, Dr Lees-Maffei was also Visiting Professor for the MA Design Cultures at VU University, Amsterdam, Netherlands and for the PhD Design Programme at IADE-U, Lisbon, Portugal. Grace is the author of Design at Home: Domestic Advice Books in Britain and the USA since 1945 (2013); editor of Writing Design: Words and Objects (2012) and Iconic Designs: 50 Stories about 50 Things (2014); co-editor with Kjetil Fallan of Made in Italy: Rethinking a Century of Design (2013), and co-editor with Rebecca Houze of The Design History Reader (2010).

Mapping world maps

Parallel Talks 4
Saturday
January 30

The synthesis of the practical and the theoretical parts leads us to propose world maps that challenge currently prevailing conventions. Our present worldview, whose origins are to be found not least in today's world maps, will be questioned by reference to these unconventional world maps.

Julia Mia Stirnemann, Research Area Communication Design,
Berne University of the Arts, CH

World maps are governed by certain conventions that are historically determined and have arisen over the last two thousand years. World maps are thus subject to specific conventions regarding their design and construction. The Equator mostly runs horizontally across the middle, and the geographical centre is defined by the choice of projection. The forms and colours remain ever the same and thereby condition our view of the world. Current world maps are thus situated within narrow limits with regard to their construction and design.

The issue of "Mapping Worldmaps" is considered here in a practical and a theoretical part. The practical part of the project will enable us to display the diversity of all possible world maps by combining individual design and construction elements. These elements will first be placed in a hierarchical classification system and then combined in a goal-oriented manner. In order to generate alternative world maps this way, project-specific software is being developed.

The theoretical part of the project determines how conventions in world maps were established over the course of history. They are responsible for the manifestation of a certain current worldview. These conventions will be revealed and questioned by engaging in a retrospective survey, starting with the Ptolemaic worldview, continuing to the Middle Ages and their Mappaemundi, and thence to our contemporary worldview.

Julia Mia Stirnemann

is a graphic designer, an artistic researcher and a freethinker. She challenges viewpoints and likes to contemplate the world upside-down and call into question the general scheme of things. She works in ³cartographics², a new discipline she has herself created, where she brings together graphic design, cartography, research and the arts. Julia Mia¹s work concerns world maps and worldviews. This is why she has developed software to generate unconventional world maps from differentviewpoints www.worldmapgenerator.com.

In her current research project Mapping Worldmaps, she calls into question the standard world map and proposes a broad range of alternate possibilities to depict the world.

Julia Mia is in the process of completing a PhD at the Bern University of Applied Sciences (Visual Communication) in cooperation with the Institute of Art History at the University of Bern and the Department of Geography at the University of Zurich. She has several years of work experience as a graphic designer and today runs her own design studio www.juliamia.ch. Julia Mia is also the Vice-Chair of the Commission on Art and Cartography of the International Cartographic Association (ICA).

Unfrozen, First SDN Designresearch Winter Summit

The Synthesis of Co-Making and Co-Working Environments that Fosters Dynamic Innovation

Parallel Talks 4
Saturday
January 30

Apart from the many ways innovation is defined or perceived, there is a growing understanding that a crucial drive for its emergence is the establishment of an innovation culture, in many cases more pivotal than technological excellence. Discerning culture as a complex body that encircles knowledge, routines, policies, art, and beliefs, transmitted via human behaviour and social interaction, it is logical to assume that it is inside the built environment of institutions and organisations where a great degree of these material and immaterial components condense and collide.
The Maker Movement, visible on the dynamic ecology of FabLabs and MakerSpaces, proposes a random synthesis of virtual and physical realms via a mix of tangible and intangible attributes: co-creation, socially shaped innovation, non-linear routines, accessible resources, open knowledge, and loosely structured platforms. However, these spaces are often restricted to the solely role of prototyping workshops.

In parallel, there is a proliferation of co-working spaces, where individuals, entrepreneurs, and start-ups interact in a shared work style, pushing the boundaries of what could be considered a workspace.

The ongoing empirical study investigates the patterns and congruencies of these adaptive areas, with a focus on distinct locations at the European cities of Milan, Paris, London and Barcelona. An extensive participatory research has been conducted in a prominent MakerSpace in London, characterised by a hybrid model, blending co-working and co-making environments with innovative end outcomes.

What structures or platforms can really encourage human agency and innovation? What attitudes and attributes from digital domains are being transferred to the built physical ones? In what extent the design of a space enables people to become more collaborative and inventive? The progressing analysis works towards a conceptual framework for the sustained shaping of MakerSpaces and Innovation Labs.

Ricardo Saint-Clair, Lab.I.R.Int, Politecnico di Milano, I

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Acknowledgement

The ongoing research at Lab.I.R.Int, at the Department of Design, Politecnico di Milano, has been partly funded by the Science Without Borders (CSF) program. Data collection and interviews have been carried out by Ricardo Saint-Clair as part of a thesis for the PhD in Design at Politecnico di Milano.

Ricardo Saint-Clair

is a design practitioner, a lecturer, and a PhD in Design candidate at Politecnico di Milano, holding a MA in Communication Design from Central Saint Martins College of Art and Design. He is also the founder of Dialogo Design, a multidisciplinary studio intertwining communication, objects and culture. His ongoing research investigates the built environments of MakerSpaces and Fablabs, located in key cities of Europe, analysing the structures and platforms that truly encourage human agency and innovation. In what extent the design of a space enables people to become more collaborative and inventive? How the synthesis of virtual and physical environments openly fosters innovation? The empirical study intends to unleash patterns and congruencies of these adaptive territories, heading towards a conceptual framework for the sustained shaping of MakerSpaces and Innovation Labs.

Design Futures: the role of Design in a Software Society

Parallel Talks 4
Saturday
January 30

In the first years of the 21st century, we are living in a society that is being almost fully digitised. The flux of information is getting more relevant than the production and consumption of goods and services.

In previous incarnations of our discipline, to understand the logic of the industrial revolution was very relevant: materials and manufacturing for industrial designers, materials and printing production for graphic designers. Understanding data and the way of handling it – coding – it is relevant and unavoidable today.

Computer Sciences are at the core of the group of disciplines that study in depth these technologies, but other areas of study have been also entering these topics, in overlapping zones such as the Digital Humanities or Software Studies.

In this technological environment, recognised areas of Design – consolidated during the first years of the 20th Century – are endangered species. There is a melting process into new disciplinary domains, such as Interaction Design (IxD) or User Experience Design (UX). A new breed of designers is emerging: the Unicorns, a crossover between a designer and an software engineer. They are at home in the world of design and the world of data. This has been fostered with projects like Processing, Arduino and the technologies behind the World Wide Web (HTML, CSS, JavaScript), all foundational for the Internet of Things (IoT).

Design education has to embrace these changes. This has been the case at postgraduate level, but there is an urgent call to incorporate these knowledge into existing undergraduate education programs.

Back in the year 2004 Alan Cooper wrote his seminal work «The inmates are running the asylum», where he call designers to action in order to avoid a world populated with software-based tools too difficult to use and to understand. When «Software takes command», like Lev Manovich explains, we have to prepare ourselves – as Herbert Simon wrote – to keep changing existing situations into preferable ones.

Tomás García Ferrari,
University of Waikato, NZ

Tomás García Ferrari

is a Graphic Designer and Specialist in Communication Design Theory (UBA, Argentina). He teaches and researches at the University of Waikato (New Zealand), where he holds a Senior Lecturer position in the Faculty of Computing and Mathematical Sciences (FCMS). Previously, he held academic positions at the University of Otago (New Zealand), the Burg-Giebichenstein School of Art and Design (Germany) and the University of Buenos Aires (Argentina). He had been a pioneer in the design and development of digital media projects, acting as designer, consultant, art director and developer. He had given seminars and talks in international conferences and he has written articles, papers and books chapters on different areas of Design. From 1996 he co-directs «(bi)gital», a consultancy focus on Information and Interaction Design.

Unfrozen, First SDN Designresearch Winter Summit

Ambassadors of Future. Architecture and Science in the work of Ant Farm.

Parallel Talks 5
Saturday
January 30

The paper aims at contributing to design history through the presentation of selected works realised by the American artist collective Ant Farm (1968-78) whose practice is informed by graphic and product design, performance, architecture, and video art. A case study on Ant Farm enables to draw a more general historical picture on how the domains of art, design, architecture, multi-media, performance, counterculture, environmental activism, and science were interrelated during the 60-70s.

The paper will focus on one particular example: Dolphin Embassy (1974-75), an unrealised project materialized in drawings, schemes, and texts. Dolphin Embassy was imagined by Ant Farm as a scientific observatory-like station for the study of the behaviour of dolphins and designed as a display for peaceful communication and learning between men and mammals through a feedback system. Ant Farm's interspecies platform will be contextualised with examples of scientific studies realised in the field of experimental physiology (John Lilly, 1915-2001) psychological and communication theories (Marshall McLuhan 1911-1988, Gregory Bateson 1904-1908), and artists/architects (Juan Downey, 1940-1993, Nicolas Schöffer, 1912-1992) who tried altogether to re-install through experimental environments an «ecological balance»[1] between technology, humans, environments and species.

In conclusion Ant Farm's re-actualization of the Dolphin Embassy for the Chicago Architecture Biennial (2015) will be considered in order to question critically the importance of interdisciplinary utopian projects for a theory of architecture informed by the environment.

Jelena Martinovic, HEAD Geneva University of Art and Design, CH

1 Juan Downey, Radical Software (1973).

Jelena Martinovic

is historian of science and artist. She lives and works in Lausanne and Geneva. After having obtained her PhD in 2013 at the University of Lausanne (Faculty of Biology and Medicine) she has pursued her research in the history of medicine, psychology experimental science and media art. Associated researcher of the Institute of the history of medicine and public health (IUHMSP, CHUV-UNIL), she has worked as a senior researcher at HEAD Geneva in the Swiss National Science Foundation project MIND CONTROL Radical Experiments in Art and Psychology, 1960-70s and as a teacher in the WORK. MASTER (Master studies Fine Art, HEAD — Geneva) from 2013 to 2015.
Since 2008 she has been co-organizing symposia, workshops and academic conferences, and has exhibited and lectured internationally. Her current research deals with the Human Potential. In 2016 two of her books will be published in Geneva: «Peak Performance and Near-Death Experience: une enquête.»

CommuniCare
—
Communication Design in Culturally Sensitive Nursing Homes

Parallel Talks 5
Saturday
January 30

Background

Culture-specific care facilities for the elderly in Switzerland – so-called Mediterranean care facilites – offer a home for elderly women and men from Italy and Spain. In the future elderly immigrants will be originated from diverse countries and continents (1; 2). It is controversial whether these culture-specific care models can be transferred to these population groups (2). Experts rather plead for a transcultural shift in regular care facilites (3).

Aim

This study investigates the design of the environment of so called Mediterranean care facilities in Switzerland. It aims to identify aspects that are regarded as positive by residents or that have a positive impact on their state of wellbeing. Furthermore, it will be examined whether these aspects can be adapted to regular long-term care facilities for the elderly. Finally, recommendations for the design of culturally sensitive environments in facilities for the elderly will be developed that could support the transcultural shift in nursing homes.

Methods

Two Mediterranean wards participate in this ongoing qualitative study as well as one non-culture-specific ward (where residents with and without migration background live together). Inmates and nurses were asked semi-structured questions relating to the design and the use of the environment. Further data was collected through participant observation. The designanalysis of the wards investigates the design of the spatial environment and its effect on residents and nursing staff.

Results

First results reveal that residents appreciate the possibility of placing personal furniture and belongings in their private rooms. Decorations of public spaces within the institution during religious festivals were also valued by the interviewees. Interviews and participant observation indicate that public spaces within the facilities seem to be used more frequently from residents of the Mediterranean wards.

The study is funded by the Swiss National Science Foundation and is a collaboration between the Research Area Communication Design, Berne University of the Arts and the Institute of Social Anthropology of the University of Berne.

Minou Afzali, Research Area Communication Design,
Berne University of the Arts, CH

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2 Hungerbühler, H. (2007). Alter und Migration. In: Transkulturelle Kompetenz. Lehrbuch für Pflege-, Gesundheits- und Sozialberufe. Verlag Hans Huber, Bern, 2007 (2. Auflage), p. 365-410.
3 Kayser, E. (2010). Mehr als Pasta, Paella und Pizza: Transkulturelle Öffnung im Gesundheitswesen. In: «...und es kamen Menschen». Zur gesundheitlichen und sozialen Situation der älteren Migrationsbevölkerung in der Schweiz. Conference documents. Nationales Forum Alter und Migration (organizer), 30. November 2010, Bern.

Minou Afzali

is a design researcher and lecturer at the Bern University of the Arts (HKB), Switzerland. After studying at the Basel School of Design and at the Hochschule für Gestaltung Offenbach (D) she worked for ten years as a professional product designer in the area of product, furniture, exhibition and communication design. Since 2008 she is a design researcher at the HKB in the research area Communication Design. Her research focusses on design in social contexts, such as healthcare and migration. Minou Afzali is member of the interdisciplinary research group Health Care Communication Design (HCCD) of the Berne University of Applied Sciences. She is also a PhD canditate at the Graduate School of the Arts (GSA), a collaboration between the Faculty of Philosophy and History of the University of Bern and of the HKB. Affiliated to the Institute of Social Anthropology she is writing her PhD on culture-specific care facilities for the elderly in Switzerland.

Designing roles and competences of design researchers

Parallel Talks 5
Saturday
January 30

A linxonomywas characterizing three roles for design in new product development is developed and explained. In the first role, design is explored as a functional specialism. The second categorization develops the role of design as part of a multifunctional team. The third role depicts the designer as process leader.

A taxonomy characterizing three roles for design in new product development is developed and explained. In the first role, design is explored as a functional specialism. The second categorization develops the role of design as part of a multifunctional team. The third role depicts the designer as process leader.

Currently design researchers are highly requested in interdisciplinary contexts of innovation. Besides global attention on design thinking, there seems to be a general need for experts on human-centered approaches and iterative working processes in innovation teams. Growing complexity requires designs that focus on peoples needs and socially robust solutions. The paper presents findings from a survey on roles and competences that are requested from design researcher in innovation teams.

Perks (Perk et al, 2005) describes three different roles of designers in product development processes. The first role explores design as a functional specialism, the second describes design as part of a multifunctional team and finally the third role depicts the designer as process leader. Based on the second role an understanding of design in the innovation process and as an approach to collaborative knowledge production (Richter, 2015) will be discussed. Junginger emphasises the difference between design activities understood as a technique, method or strategy (Junginger, 2015). Richter explains how creative practices take shape and are enacted in particular settings. Considering the latter two concepts the survey asked: How do teams work together? What kind of tools do they use? What kind of knowledge is created collaboratively and what competences are needed for that?

design:transfer initiated a survey on design researchers´ competences, roles and ways of working in innovation teams. We set up a survey including closed and open-ended questions. It was distributed to the international mailing list on Design Research, different academical networks and the design@business group. We interviewed 15 design researcher from design agencies, R&D departments, universities and research institutions. The explorative and final analysis reflects different competence models and resulted in a catalogue of competences that provide a deeper insight into the implicit links between skills, methods and team processes. The suggested new role of design researchers could reframe design education as well as the practice in human resource departments, which hire them. The upcoming results highlight the current status of the changing role of designers, raise important questions and link them to current discussions around knowledge creation in innovation teams.

Andrea Augsten,
Co-founder of design:transfer,
Bergische University of Wuppertal, D
Daniela Peukert,
Co-founder of design:transfer,
Leuphana University Lueneburg, D

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Andrea Augsten

Originally trained as a graphic & process designer, Andrea has been active in the development of human centered future visions for business, social design and design education for more than seven years. Exploring and interpreting the impact of a human centered approach on society, in an academic as well as an industrial context is her focus. Design thinking, idea creation for innovative concepts, future scenario workshops & communication strategies are part of her daily work. She is co-founder of the research group design:transfer, focusing on the transfer between design research and praxis and fostering the dialogues around their exchange.
Andrea has been publishing and presenting her work at various international conferences and networks for the past five years. In 2015 she was appointed to the Think Tank 30 of the Club of Rome. Alongside her position as a PhD Candidate within the Innovation IT Team at Volkswagen AG, she enjoys sharing her professional work experience through teaching & coaching at various different institutions, on a part time basis.

Daniela Peukert

studied product design and is now working as a design researcher, lecturer and author. Her work focuses on transdisciplinarity, sustainability and designerly knowledge production. She conducts her PhD at Leuphana University Lueneburg on the role of design in transdisciplinary research. Next to her position as a design researcher at Leuphana University, she writes about all aspects of design for design report and gives lectures on Design Theory at University of Applied Sciences Dessau and Visual Science Communication at Leuphana University. In 2014 she co-founded design:transfer, a research group which observes, analyzes and reframes the changing role of design research as a transdiciplinary science.

The episteme of correalism

Parallel Talks 6
Saturday
January 30

The lecture analyses the scientific status of design research using the idea of «correalism» an approach developed by Austrian-American architect and artist Frederick Kiesler (1890-1965) and put into practice from 1937 to 1941 at the Laboratory for Design-Correlation at Columbia University, New York. Correalism is a meta theory describing interdependences of social, natural, and technical environments, regarding man and his environment as a system of complex relationships. Due to the links between design and its context and between man and his environment, correalistic design proposes holistic approaches as used in ecodesign and permaculture, e.g. energy harvesting or energy self-sufficient systems. Biotechnique also serves as applied research in correalism, analysing and improving artefacts of architecture and design in accordance with the objective of promoting health. Within the discipline of design research, correalism can be regarded as basic research and biotechnique as applied research. Relevant research questions address the localisation of design research within the theory of science and the specific scientific quality of the relationship between architectural theory and design research.

The lecture traces the steps by which Frederick Kiesler expanded architectural theory and design research by modifying existing models, concepts, and theories. In the 1920s Kiesler started out with preliminary propositions of correalism in the course of his work for theatre, when he founded the International Theatre Arts Institute in New York. Further, his book «Contemporary Art Applied to the Store and Its Display» of 1930 includes implicit elements of his new theory, which he sums up in scientific terms in his article «On Correalism and Biotechnique. Definition and Test of a New Approach to Building Design» in 1939. By adopting theories of Charles Darwin, Sigmund Freud, Patrick Geddes, Edward Stuart Russell, Walter Russell, and Arthur Thompson, Kiesler underscores the scientific status of correalism. Yet, to some extent, his conceptions may be regarded as pseudoscientific due to his references to magic and myth. The intention is to synthesise an episteme of correalism to be set in contrast with current questions in the field of design studies. The main focus is the development of «designerly» epistemes – their limits and perspectives – by using similarities, classifications, representations, and functions as exemplified in Kiesler's correalistic design approach.

Gert Hasenhütl

Gert Hasenhütl

Born 1972 in Anger, Austria. 2014-, senior lecturer, Academy of Fine Arts, Vienna (e.g. seminar «Technology and Society», «Product Design»), 2011-, university teaching position at the Graz University of Technology (e.g. lecture series «Design Theory», «Philosophy of Science»), the University of Applied Arts, Vienna (seminar «Cultural Technique») or at the New Design University St. Pölten Austria (seminar «craft in action»). 2010-2011, research study at the International Research Institute for Cultural Technologies and Media Philosophy Weimar (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, IKKM). 2008-2010, assistant professor, Graz University of Technology, Institute of Architectural Theory, Art History and Cultural Studies. 2004-2008, PhD, University of Applied Arts Vienna, Centre for Art and Knowledge Transfer, title of thesis: «Die Entwurfszeichnung» (The Design Drawing). 2007-, university teaching position, Academy of Fine Arts Vienna, Institute for Education in the Arts. 2001-2007, freelance creative consultant, «EOOS», «design working group bkm« and «GP designpartners». 1996-2000, research assistant, Federal Pathologic-anatomical Museum Vienna (Narrenturm).1994-2000, studied Industrial Design at the University of Applied Arts Vienna, master thesis: «Wachstum» (Growth of Wax). 1991, General Certificate of Education, Polytechnic for Industrial Engineering, Weiz, Austria.

Stoffwechsel
—
textile insulating solutions

Parallel Talks 6
Saturday
January 30

atmospheric, sensory and acoustic capacities, the insulation thickness and the fixing methods. To conclude from a design perspective the sustainable system introduces adaptable shaping and visual appearences based on textile softness. The system may replace traditional insulating systems by a lightweight solution employing minimum material, production steps and effort.

Prof. Tina Moor,
Competence centre products & textiles,
Lucerne University of Applied Sciences & Arts, CH

We consider the findings of design driven and technically adequate solutions to enhance the energy footprint for old and often insufficiently insulated buildings as one of our main challenges. A research team of designers, architects, engineers and partners from the industry proposes textile solutions for the interior insulation of older commercial, sports and industrial buildings, which no longer meet today's requirements for energy efficiency.

The team was working in this CTI[1] Stoffwechsel[2] project on an innovative interior textile insulating system. The result is an overall textile concept of a multi-layered system based on fabrics, which is combined with the existing structure of the building, covering wall and ceiling.

The insulating material is a by-product from the fabrication process of rockwool insulation panels which are created from the natural and recyclable resource stone. Thanks to its loose form, the injectable insulating material adapts itself optimally to the diverse hollow spaces formed by the textile glassfabric skin when filling. The visible skin is shaped in its own characteristic way with a slightly waved surface. In addition to thermal properties, the granulated material has also acoustic and fire protective characteristics. As rockwool and glassfibers are both mineral materials, they can easily be separated or melt in the furnace in order to create new insulating material.

From a future perspective the new system offers a wide range of options concerning the appearance of the textiles, the surface, the colour, the

1 Commission of technology and innovation

2 The word *Stoffwechsel* is inspired by Gottfried Semper. See: Semper, G. (1860): Der Stil in den technischen und tektonischen Künsten oder praktische Ästhetik. Erster Band. Die textile Kunst für sich betrachtet und in Beziehung zur Baukunst. Frankfurt a. M.: Verl. für Kunst und Wissenschaft.

Prof.
Tina Moor

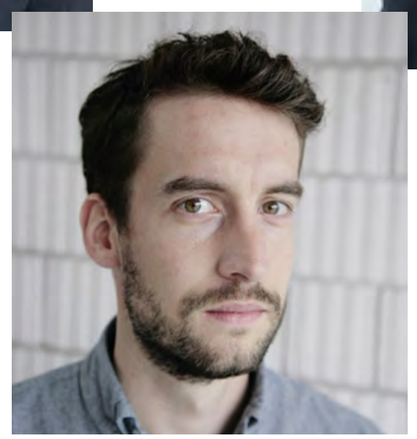
Head of Bachelor in Textile Design, researcher CC products & textiles at Lucerne University of Applied Sciences & Arts. T. Moor studied textile design at the Zurich University of the Arts. She worked as a freelance designer for interiors. Subsequently she developed for eight years textile pneumatic structures for different applications in the aviation and the health sector. Since 2001 she teaches in Lucerne at the textile design department and since 2004 she workes in the research team products & textiles.

Prof. Dr.
Andrea Weber Marin

Andrea Weber Marin studied environmental sciences at the Federal Institute of Technology in Zurich and completed her Ph.D. at the Institute of Textile Production and Industry. She worked at CIBA Basel in the Department of environmental safety of textile dyes and chemicals. From 2006 on she heads the competence centre of products & textiles, which specializes in textile design research.

Daniel Wehrli

Daniel Wehrli studied product design at the FHNW in Aarau. He worked at New Readymade Projects Inc. Stephen Burks in New York. In 2013 he completed his Master of Arts in product design at ECAL. Since 2014 he works as a scientific researcher at the competence center products & textiles and as an independent product and industrial designer in Aarau.



Unfrozen, First SDN Designresearch Winter Summit

Design Reductionism: how information reduction can prompt designers' imagination

Keynote Talks 6
Saturday
January 30

This paper reports on research that investigates how reduced information prompts a designer's imagination. During the early phases of the design process when designers explore ideas, reduced clarity of visual information plays an important role in stimulating the designer's imagination. The abstract and ambiguous nature of sketching encourages designers to explore ideas (Goel, 1995). Designers depict their vague ideas on paper often in an ambiguous manner in order to find clues for design ideas (Suwa, Gero and Purcell, 1999). The ambiguity of visual information is a key for designers to evolve design ideas. If the incomplete state of visual information prompts a designer's imagination, element reduction may potentially be a useful technique that facilitates a designer's idea explorations.

In order to understand the designer's behaviour towards a proposed reductive approach, a series of experiments have been conducted with industrial design students at Northumbria University. In the experiment presented here, we observed how the imagination processes of the design students were affected by reducing the information elements of colour and composition of an object. This experiment was conducted using scaled-down components of Gerrit Rietveld's Red and Blue Chair designed in 1917. The experiment consisted of three different types of chair components; (i) painted in the same colours as Rietveld's original Red and Blue Chair, (ii) painted in white that obscures material information and (iii) without any colour information. 18 industrial design students were involved in this experiment, and each of the three groups comprised six participants. Each design student was given the components of the deconstructed chair and asked to make a 3D model of their visualised object. The results indicate that there is a correlation in the variety of outcomes produced and the reductive levels. That is, the more information that is reduced the greater the variety of the designed outcome. Additionally, the experiment also revealed that the participants relied on different types of information as a clue for ideas depending on the levels of reduction.

This report is one of the experiments that the authors have been conducting. By identifying what incomplete elements effectively prompt a designer's imagination it might be possible to suggest techniques that enhance their initial idea explorations. In this way, reductionism in design may contribute to the development of a method for designers during the early stages of the design process.

Shiro Inoue, Paul Rodgers, Andy Tennant, Nick Spencer,
Northumbria University, School of Design, UK

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The ongoing research at Lab.I.R.Int, at the Department of Design, Politecnico di Milano, has been partly funded by the Science Without Borders (CSF) program. Data collection and interviews have been carried out by Ricardo Saint-Clair as part of a thesis for the PhD in Design at Politecnico di Milano.

Shiro Inoue

Shiro Inoue (born in 1982) is a PhD candidate at the School of Design department of Northumbria University, in the U.K. He received his Bachelor Degree in design management at Tokyo Zokei University (2005), and received the degree of Master of Arts in the Science of Design Department at Musashino Art University in Japan (2007). After graduation, he went on to the IM Master Design Course at Design Academy Eindhoven in the Netherlands and received the degree of Master of Design (2009). He participated in the workshop titled "Eco e Narciso. Cultura Materiale / Design" held during the period of the "Torino World Design Capital" and exhibited his work in the design event in Italy (2008). After the completion of internships at several design studios in Japan, U.K. and Denmark, he started his PhD project at the Northumbria University (2013). His research interest is focused on how designer's cognition and behaviour at the preliminary phase of design processes is enhanced. He has currently been exploring the potential of of the reduced information as input for designers with the keyword, "design reductionism".

Co-designing future technologies
—
Making use of design methods to engage laypersons in participatory foresight

Keynote Talk 8
Saturday
January 30

In the context of new and emerging technologies, the needs and values of society must be emphasized to synchronise long-term research trajectories with public preferences. When seeking sustainable and successful ideas for future technologies, the importance of two approaches is increasingly emphasized: the involvement of prospective end-users; and the involvement of design. Whereas a great potential of these approaches is stated; processes which combine both are not widespread and have barely been utilized in R&D.

Including prospective end-users provides access to a wider range of knowledge and allows the matching of technological advances to social developments (e.g. von Hippel 1988; Edler/Georghiou 2007). However, it also raises methodological problems. The contribution of design and co-creation, on the other hand, is an emerging and promising field that provides tools and methods for inter- and transdisciplinary approaches (e.g. Sanders 2008; Sanders/Stappers 2014).

To explore the potential of design in technology foresight, the interdisciplinary research project Shaping Future has developed an original methodology that is centred on participatory prototyping workshops in which participants co-envision potential technological developments. By engaging multiple senses, innovative articulation formats like enabling spaces (Peschl 2007) and narrative objects could help transcend purely verbal expression and foster shared insights into technological developments. Transcending conventional prototyping, the developed objects envision forms of human-machine interaction rather than test design options or provide models for semi-finished technologies.

In the evaluation, two innovative aspects can be highlighted: (1) methods from the social sciences are utilized to explore conditions and success factors for co-prototyping and also to analyse the objects regarding needs and expectations; and (2) a delayed professional evaluation by interdisciplinary technology specialists.

Marie Heidingsfelder, Martin Luge, Kora Kimpel, Simone Kaiser, Martina Schraudner,
Fraunhofer Center for Responsible Research and Innovation, D

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Marie Heidingsfelder

is research assistant at the Fraunhofer Center for Responsible Research and Innovation where she works at the interface between social sciences and design. Current projects focus on need-oriented research planning and on technology and knowledge transfer.
As media and communication scientist, Marie holds a binational Bachelor Degree from the Bauhaus University Weimar and the Université Lumière Lyon, and a Master's Degree from the Technical University in Berlin. During her studies, she developed a strong interest in the topic of human-machine interactions, cyborg technologies and their techno-social contexts.
Marie is a PhD candidate at the University of the Arts Berlin with a research focus on science communication and design fiction. She co-develops teachings and gives classes at University of Konstanz with the topics of innovation and diversity management.

Martin Kim Luge

is an interaction designer and works as associate researcher at the Fraunhofer Center for Responsible Research and Innovation in Berlin. His work focuses on the development of methods for ideation processes and on design concepts at the interface between science and communication. He started to discover New Media in 2000 when he worked as a graphic designer. From there on he continuously broadened his skills through studies at renowned universities such as Burg Giebichenstein University of Arts, Halle/Saale, Digital Media Class at University of Arts, Berlin and the Media and Art class at Tama Art University in Tokyo. In 2011, he graduated at Prof. J. Sauter's class at the University of the Arts. In 2011 he co-founded the Berlin based FELD studio for digital crafts.

Explore/Design the future mundane: design fiction as an ethnography of the possible

Workshop 3
Saturday
January 30

A large number of speculative design pieces address the consequences of technology usage. These projects operate at different scale but they often do it via a subtle understanding of how people might behave, live and work, and how such changes may affect them. One can hypothesize that such design fictions act as a sort of «downstream user research», anticipating on the diffusion and the domestication of technologies. Others in anthropology and design research also use the term «ethnography of the possible[1]» or «anticipatory ethnography[2]» to refer to similar endeavor.

This workshop will focus on the articulation between ethnography and design fictions. More specifically it will address how designers engage with the mundane aspects of everyday life in order to speculate about near future worlds[3]: what kind of roles can be assigned to observations about people's practices? How the understanding of curious interaction rituals with technology contributes to the design process? Why is the focus on the mundane and the ordinary important in the context of design? How is that different from user-centered design and other forms of user research?

Based on a series of activities and discussions, as a follow-up to the book «Beyond Design Ethnography: How Designers Practice Ethnographic Research[4]», the goals of this workshop are twofold: 1. Discuss the articulation between field research and speculation, 2. Build a research agenda to explore such issues.

Nicolas Nova,
HEAD Geneva University of Art and Design, CH

1 Halse, J. 2010. Programmatic vision. In Halse, J., Brandt, E., Clark, B. & Binder, T. (eds) (2010). Rehearsing the future. The Danish Design School Press, 182-201.
2 Landley, J., Sharma, D. & Potts, R. 2014. Anticipatory Ethnography: Design Fiction as an Input to Design Ethnography. In Proceedings of the 2014 Ethnographic Praxis in Industry Conference, pp. 237–253.
3 See for instance the notion of Future Mundane coined Nic Foster: http://www.core77.com/posts/25678/the-future-mundane-25678
4 SHS Publishing, Berlin, 2014

Nicolas Nova

is an ethnographer and design researcher, working both as a Professor at the Geneva School of Arts and Design (HEAD – Genève) and co-founder of The Near Future Laboratory, a research organization based in Los Angeles, Geneva and Barcelona. His work focuses on observing and documenting digital and new media practices, as well as creating design fictions, i.e. speculative designed objects exploring the experiences of near future. He holds a PhD in Human-Computer Interaction from the Swiss Institute of Technology (EPFL, Switzerland) and was previously a visiting researcher at Art Center College of Design (Pasadena, CA).

Unfrozen, First SDN Designresearch Winter Summit

We Are Never Naked.
—
Insulation as a Performing Surface

Workshop 4
Saturday
January 30

If «a snowy landscape may be rendered fit by means of a ski-suit, gloves, boots and a balaclava» (Banham 1960) and the erection of solid walls is no longer a prerequisite for architecture, then the analogies between dwelling and dress are brought to the fore. Covered in layers of down feathers, waterproof yet breathable textiles and fluorescent polyesters, the body carries its own portable dwelling, so as to accommodate to the climate of the great outdoors. Complementing a long-time enthusiasm for the cross between architecture and dress, this workshop revisits the threshold between interior and exterior realms: the element of insulation as a performing surface. Through theoretical, hands-on and combined research, it focuses on the role of insulation, as a feature of division, definition and regulation, but also as an element that corresponds to diverse terrains – disciplinary or contextual.

At a time when the well-established building and bodily exteriors stand on thin ice, due to the rising technological advances, the workshop participants will be provided with insights into different manifestations of insulating space or the body. Equipped with the conceptual and material tools, they will probe the liminal surface that surrounds the body in temperatures below zero, whilst taking part in a social, multidisciplinary and creative performance. Exploring the hypothesis that «we are never outside without having recreated another more artificial, more fragile, more engineered envelope» (Latour 2011), they will be called to reflect on notions of envelopment and nakedness, of comfort and discomfort, of impermeability and porosity, of surface and volume and so on. They will hence gain knowledge of the multi-disciplinary discourse on bodily envelopment from within the terrains of spatial, dress and textile design. The better we understand the visible and invisible layers that accommodate us in different temperatures, the more diversely we will address the design of future environments; winter gear is just the tip of the iceberg.

Matina Kousidi, Politecnico di Milano, I,
Eva Sopeoglou, University of Hertfordshire, UK,
Joanna Pierce, Central Saint Martins College of Art and Design, UK

Matina Kousidi

is an architect and architectural theorist (*1982 in Athens, Greece), based at the Politecnico di Milano as a Research Fellow. Her work combines historical and theoretical tools, so as to apprehend the entangled interrelation between architecture, dress and the body. Currently, she develops her individual postdoctoral project on the genealogies of membrane architecture in the long twentieth century, which was sparked during her previous Fellowship at the gta Institute of ETH-Zürich. Matina was conferred her PhD, entitled Architettura su Misura. Habitat, Abito, Habitus, at Sapienza University of Rome after research stays at the IDK Institute of FHNW Basel, ENSA Paris – La Villette and the University of the Arts in London. Her work has been published in sundry journals on spatial and textile design, as well as on the history of art, architecture and design, such as the RIHA, Architectural Review and Surface Design.

Eva Sopeoglou

(Sopéoglou, *1973 in Thessaloniki, Greece) is a London-based architect, researcher and tutor. She is a Lecturer of Architecture and Interior Architecture and Design at the University of Hertfordshire, UK. She is a practicing architect whose work has been published and exhibited internationally (2016 Surface Design Awards finalist, UK), and has practiced architecture in New York (with Gruzen Samton Architects and with Bernard Tschumi Architects). Eva is currently completing a PhD in Architectural Design at the UCL Bartlett School of Architecture in London, exploring the concepts of the envelope and thermal comfort in the built environment through a multi-disciplinary approach, studying the overlaps between architecture, textile-design and fashion. She has many years of teaching experience in Greece and in the UK (at Central StMartins and at the Architectural Association).

Joanna Pierce

Jo Pierce has 20 years experience as designer, educator, researcher and artist. Currently in role as Senior Lecturer, Print Pathway Leader on the BA (Hons) Textile Design Course at Central Saint Martins since 2007 and a member of the Textiles Future Research Centre at Central Saint Martins.
www.tfrc.org
Jo's work has been exhibited and is included in the V&A Prints collection and has featured in publications and journals. She has worked to commission, delivered workshops and run seminars.

unfinishedness

Exhibition/Talk
Saturday
January 30

This talk explores the epistemological role of unfinishedness, a characteristic of disruptive artefacts. We suggest that disruptive artefacts are a result of adopting a disruptive design approach. In particular we suggest that disruptive artefacts, in the form of both the provocations used by the disruptive designers and the objects made by the participants, share an unfinished quality that may act as a catalyst for self initiated thoughts and actions by participants and their organisations.

The disruptive design approach [1, 2] taken by the Design Disruption Group [3] focuses on provoking, through the creation of prompts, and making, by inviting participants to respond to our provocations by making their own artefacts. This approach is influenced by design activism and whilst our interventions do not necessarily share all of the characteristics of design activism [4-6], they are a form of design activism and belong to an emerging strand of “everyday” design activism [7].

The examples of disruptive artefacts we will discuss are taken from a wider case study with a large UK based manufacturing and retail organisation employing over 20,000 people. We will discuss how an initial workshop with a group of senior managers led to a series of further interventions in different parts of the organisation. This discussion considers the provocations used, the artefacts made by the participants, and their resulting thoughts and actions.

We will suggest that the provocations used are vague, incomplete, open ended and, above all, unfinished. We will discuss what this means, in particular by considering whether unfinishedness occupies common ground with Bill Gaver’s description of ambiguous artefacts [8].

We will also suggest that the artefacts made by the participants often have an unfinished quality which we attribute to them being made quickly from basic craft materials whilst at the same time seeking to address important or complex personal or organisational issues. We will discuss this in the context of unfinished design activist objects [9, 10] and also in a wider design context.

We will conclude the talk by inviting delegates to explore a small exhibition of the disruptive artefacts we have referred to.

Mark Green,
Northumbria University,
School of Design, UK

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Mark Green

is a doctoral student at the School of Design, Northumbria University, UK. Mark’s research is entitled using design to disrupt people and practices and is concerned with understanding how a disruptive design approach may impact organisations in terms of their processes and strategy. Mark is currently in the final year of his PhD and his supervisors/collaborators are Paul Rodgers and Andy Tennant.

Mark is an active member of the Design Disruption Group and regularly runs workshops and events throughout the UK.

Mark practiced as a commercial lawyer for 17 years, specialising in intellectual property disputes.

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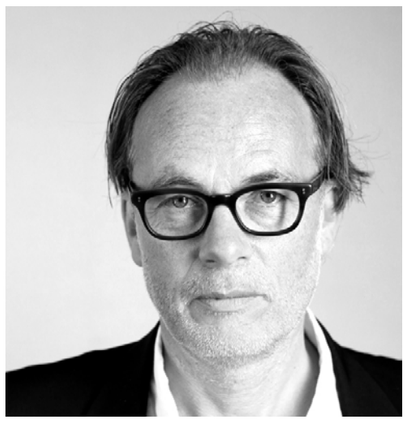

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