Design Activism, Reuse, Craftism

Dr Julia Lockheart

Contextual Practices

Brief

The Research in Context module (ADAD5003) is designed to help students to explore interests, artists, designers and themes within, or associated with their practice, as a preparation for an ongoing engagement with the contextualization of their work.

Bear in mind that in order to contain your argument within the format of a 2,500-word essay and avoid superficial coverage, you should be highly selective in your choice of examples and concentrate on critical analysis.

Word Count 2,500

<u>Essay hand in 10th December 2020 12pm via Tunitin on your module Moodle</u>

Choose ONE essay question from the following:

Brief

Question 1: *What is the role of the designer/maker in the 21st Century and how might this role change in the next 10 years? Discuss your ideas with reference to two of the practitioners or thinkers discussed in your lecture strand.*

Question 2: *Define skill in the context of your own practice and the work of two artists/makers/designers from the lecture series.*

Question 3: *How useful are Manifestos to designers and/or design groups? Outline your discussion with reference to three key manifestos. Through careful critique, conclude your text by defining your own design values in a 10-point manifesto.*

Question 4: *Outline a current environmental, political, or social issue that requires redesign. Explain how you will solve this issue over the duration of your future design career. Underline the tools and approaches will you use and discuss how and why.*

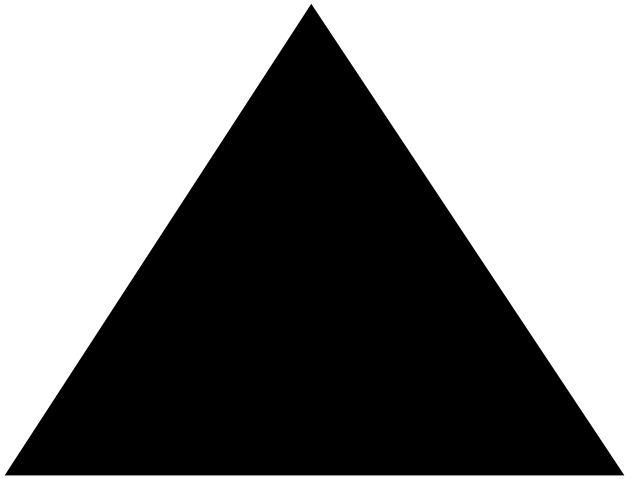
Question 5: From the series of Thinking Making research strand lectures, choose *a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.*

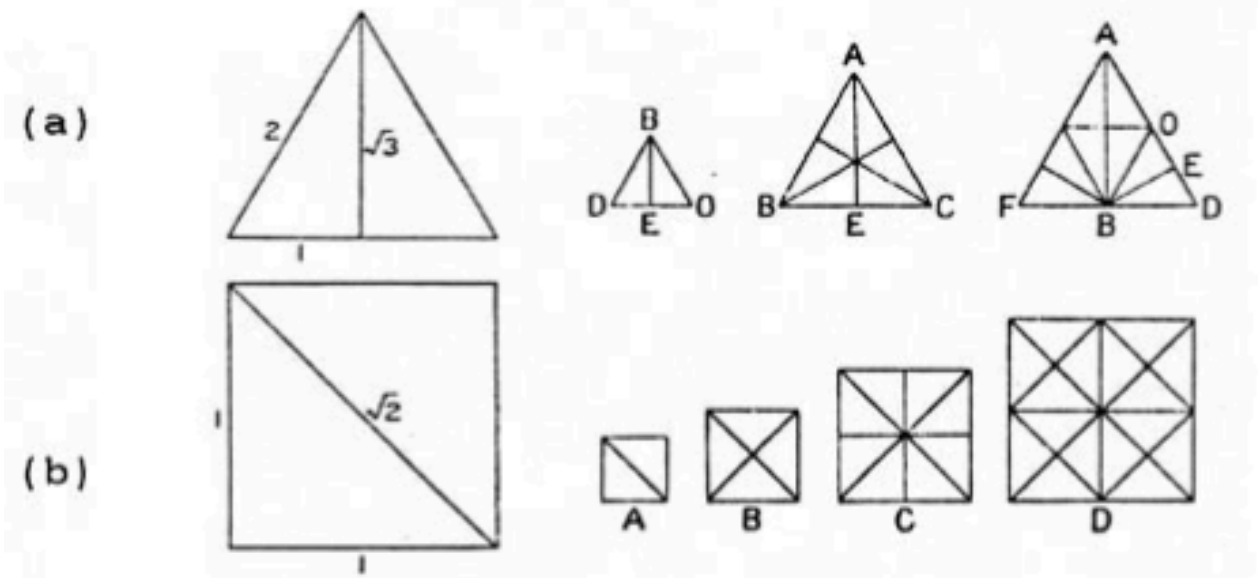
Homo sapiens (Latin: "wise man") is the taxonomical name for the only extant human species. *Homo* is the human genus, which also includes Neanderthals and many other extinct species of hominin. Modern humans are the subspecies *Homo sapiens sapiens.*

Homo faber (Latin: Man the maker or the “working man”)

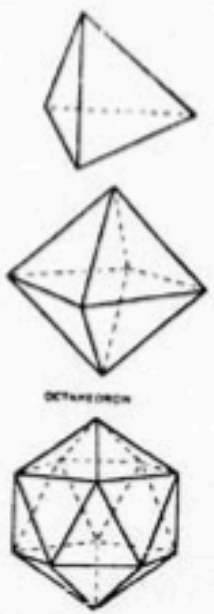
Berger - *ways of seeing*

Plato - *theory*





Solid (Grade B)	Equilateral faces composed of 6 elements (Grade B)	Elements	Equilateral faces composed of 2 elements (Grade A)	Solid (Grade A)		
1 pyramid	= 4	= 24	= 12	=	3 pyramids or 1 octahedron + 1 pyramid.	(fire)
1 octahedron	= 8	= 48	= 24	=	6 pyramids, or 3 octahedra, or 1 icosahedron + 1 pyramid.	(air)
1 icosahedron	= 20	= 120	= 60	=	15 pyramids, or 6 octahedra + 3 pyramids, or 3 icosahedra.	(water)

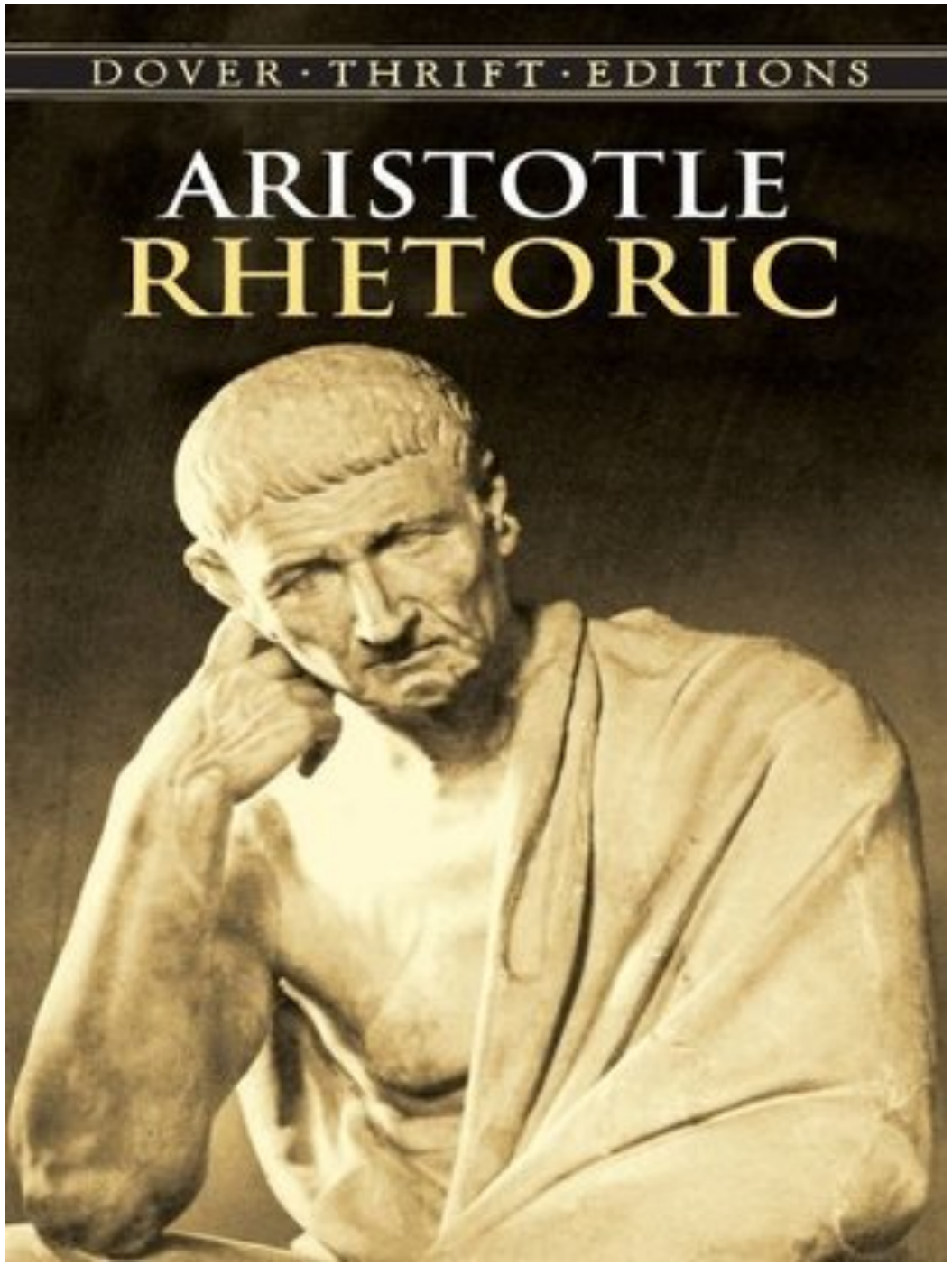


Berger - *ways of seeing*

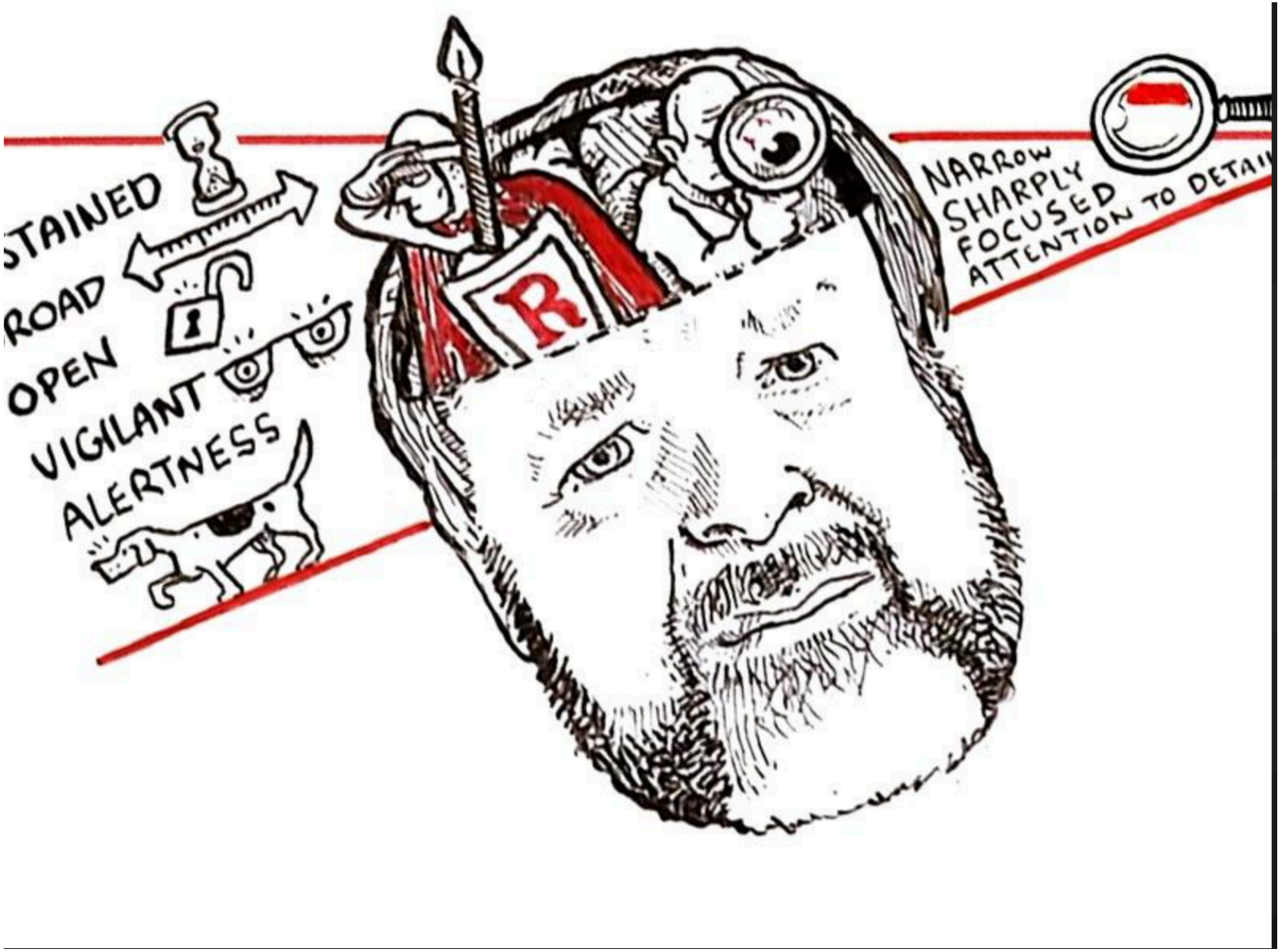
Plato - *theory*

Flusser - the Designer's way of thinking:
Beginnings and ending
Thresholds, entrances and exits.
Transitions, times – future and past

Aristotle - *forethought*



The language of …
Forethought
Forecasting
Futuring



https://www.thersa.org/discover/videos/rsa-animate/2011/10/rsa-animate---the-divided-brain

What **more** do designers do?

The Flammarion Wood Engraving, *The Atmosphere – Popular Meteorology 1888*

Rittel & Webber (1973)

“Wicked Problems”

Rittel, Horst W. J., ***Dilemmas in a General Theory of Planning*** , Policy Sciences, 4:2 (1973:June) p.155

Policy Sciences 4 (1973), 155–169
© Elsevier Scientific Publishing Company, Amsterdam—Printed in Scotland

Dilemmas in a General Theory of Planning*

HORST W. J. RITTEL
Professor of the Science of Design, University of California, Berkeley

MELVIN M. WEBBER
Professor of City Planning, University of California, Berkeley

ABSTRACT

The search for scientific bases for confronting problems of social policy is bound to fail, because of the nature of these problems They are "wicked" problems, whereas science has developed to deal with "tame" problems Policy problems cannot be definitively described Moreover, in a pluralistic society there is nothing like the undisputable public good, there is no objective definition of equity, policies that respond to social problems cannot be meaningfully correct or false, and it makes no sense to talk about "optimal solutions" to social problems unless severe qualifications are imposed first Even worse, there are no "solutions" in the sense of definitive and objective answers

George Bernard Shaw diagnosed the case several years ago, in more recent times popular protest may have already become a social movement Shaw averred that "every profession is a conspiracy against the laity." The contemporary publics are

Design Futuring

"What has gone unnoticed is that every design decision and form has an ongoing directional outcome – the designed always goes on designing. In other words, design, materialized design in the present, maps the future usually by a noninterrogated reoccurrance. The assumption here is that the future is deterministicaly constituted in forms that travel from the past."

(Fry, 1995: 191)

User experience
Design

The Future as a Design Problem

"We would suggest that such social legitimation is a precondition for the development of better futures. In closing we briefly offer pointers toward emerging ways in which grand vision and pragmatic projection may be enhanced and lead to greater legitimation, specifically through the use of ***participatory approaches*** and ***the use of fiction***." (Reeves, Goulden and Dingwall, 2016)

The Future as a Design Problem

Stuart Reeves, Murray Goulden, Robert Dingwall

Introduction

All designers have to grapple with the unknowability of the future. Objects that are designed here and now will come into use at some future under conditions their creator can neither know nor control.[1] This problem is a special case of a common predicament for human social organization: Every action in the present is also a movement into a future that it helps shape but cannot determine. In many instances, such uncertainty is bounded both by the limited scale of the action and the constraints of formal rules and informal norms that structure social action. However, even the most mundane of acts can unravel if expected outcomes are not met. Garfinkel's ethnomethodological "breaching experiments" demonstrate how quickly social organization disintegrates if assumptions about the stability of the consequences of actions are challenged.[2]

In cases that designers address, there may be important opportunity costs if expectations are disappointed and the legitimacy of a design is questioned. Individuals, organizations, and nations may all have made significant commitments of material or symbolic resources that could have been applied to other objec-

The Future as a Design Problem

The use of fiction in design has been discussed at length by Bleecker and Sterling, and it is reflected in the "speculative design" of Dunne and Raby

Bleecker, B and Sterling, B (2009) Design Fiction, *Interactions* 16:3 Pp. 20–24.

Dunne, A and Raby, F. (2013) *Speculative Everything: Design, Fiction, and Social Dreaming* Cambridge, MA: MIT Press

Both texts uploaded to your Moodle

The Future as a Design Problem

Stuart Reeves, Murray Goulden, Robert Dingwall

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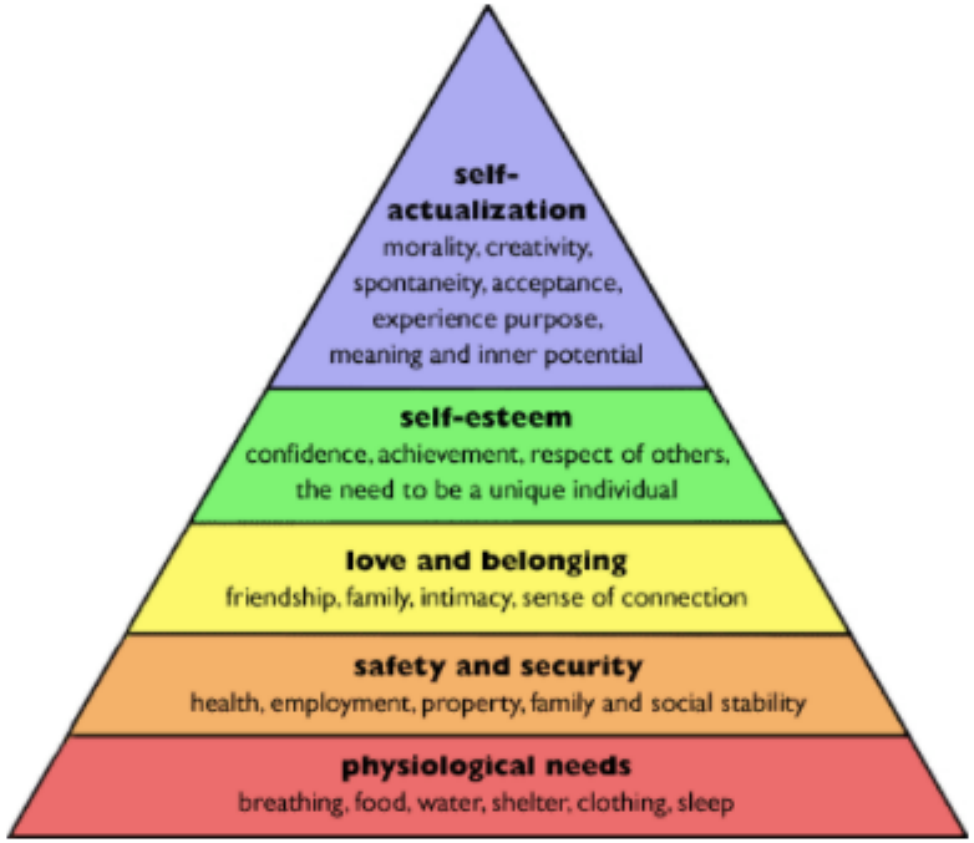
Design Activism

“Design is a key agency in materializing, and designing, our lives. For, as many observers have noted, what is already designed exerts a huge influence over the design of our lives, and what comes next. Design converts nature’s capital and man’s (human and financial) capital into ‘man-made’ capital by giving it form, by embedding meaning (by vesting the form with symbolic capital), and by defining societal values and, ultimately, by designing our perception of reality. Design contributes to the evolution of individual human capital and defines our collectively held social capital. Design is the medium through which these capitals transformed into materialized and symbolic languages. For the past 250 years design has endorsed the notion of economic progress by making the newly materiliazed forms ‘culturally acceptable’, in symbolic, aesthetic and functional terms.” (Fuad-Luke, 2006)

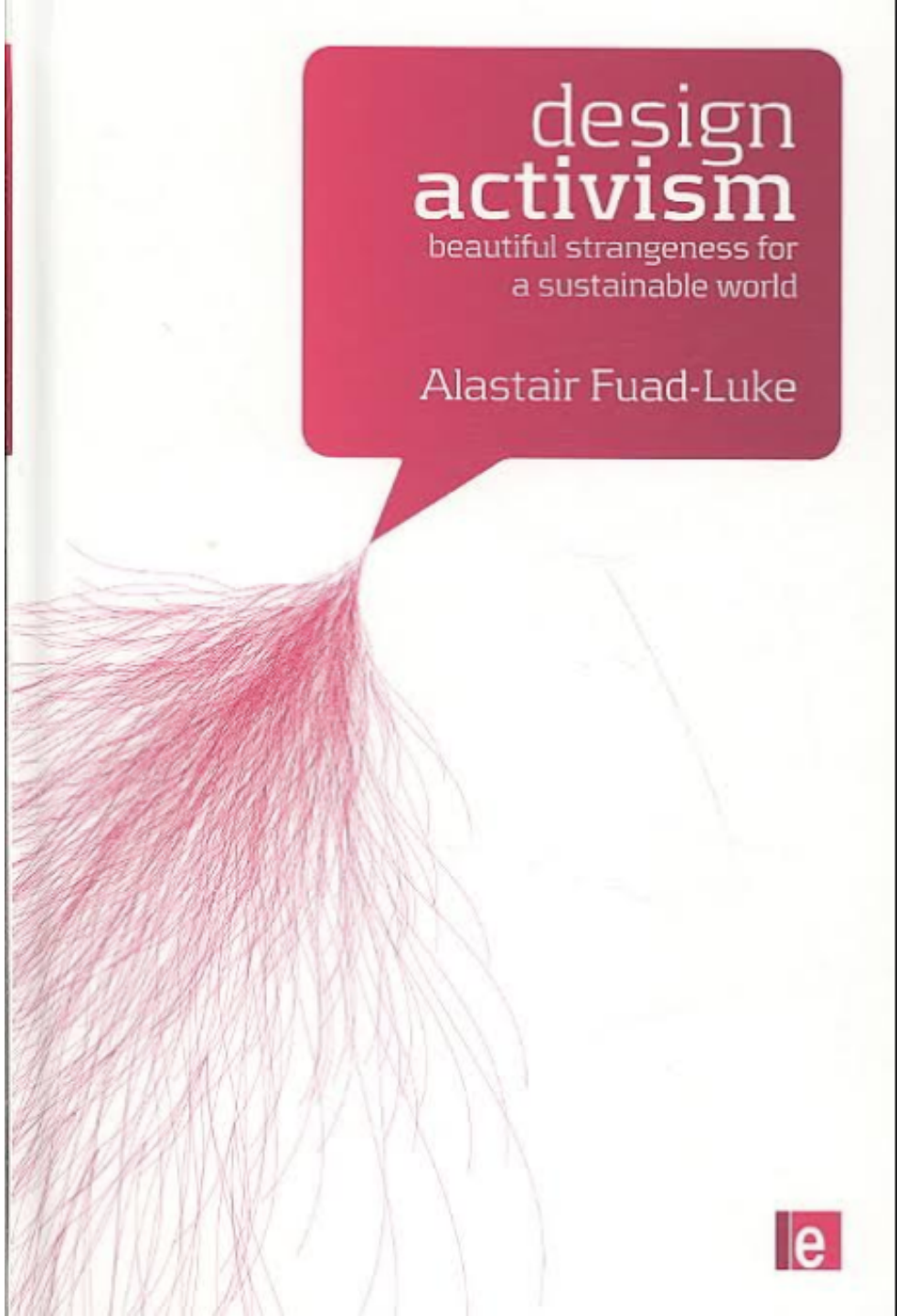
Maslow’s Hierarchy of Needs (1943)



Design Activism

- Post industrial
- Consumer
- Knowledge economies.

Graffiti Engagment

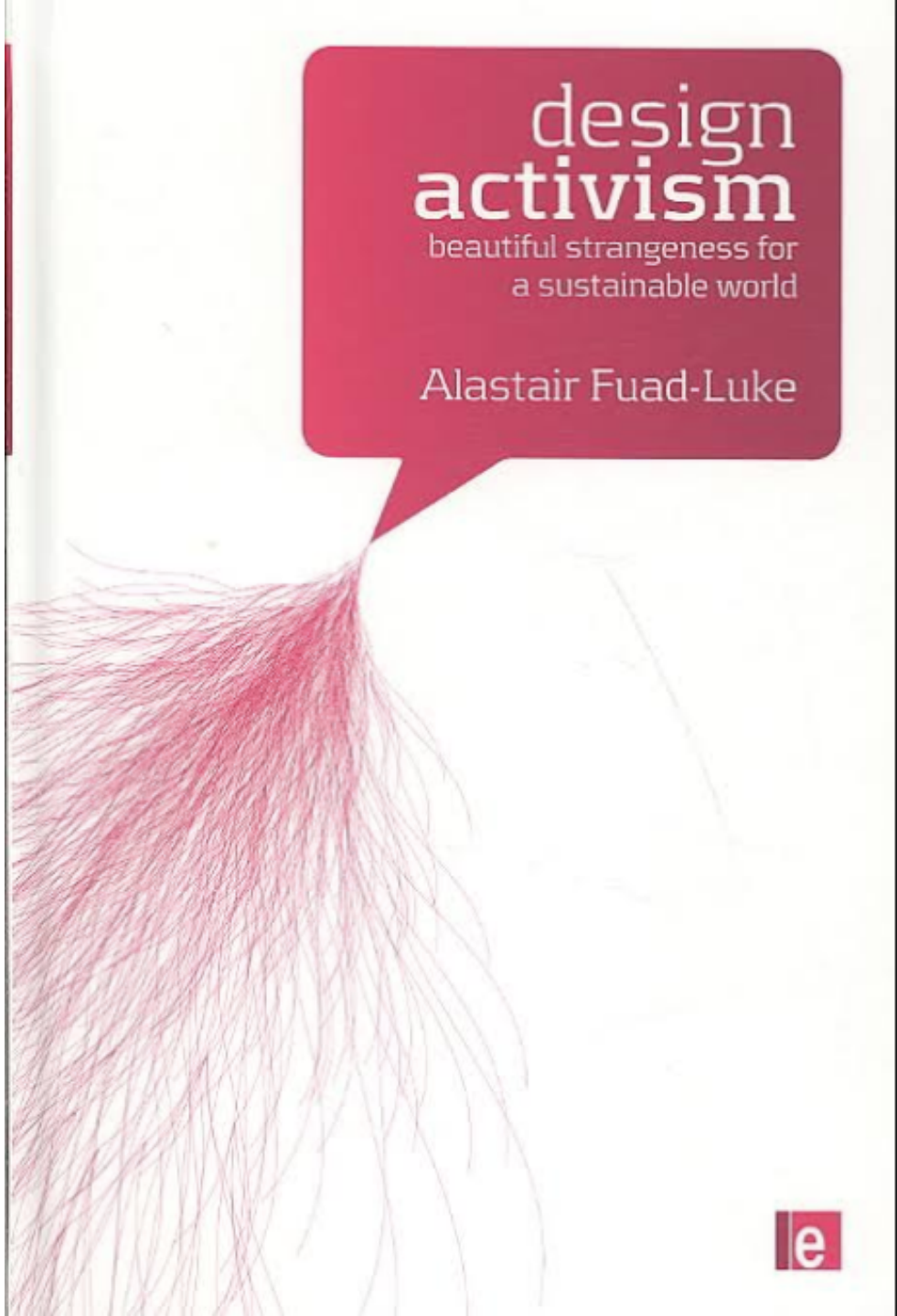


Design Activism =

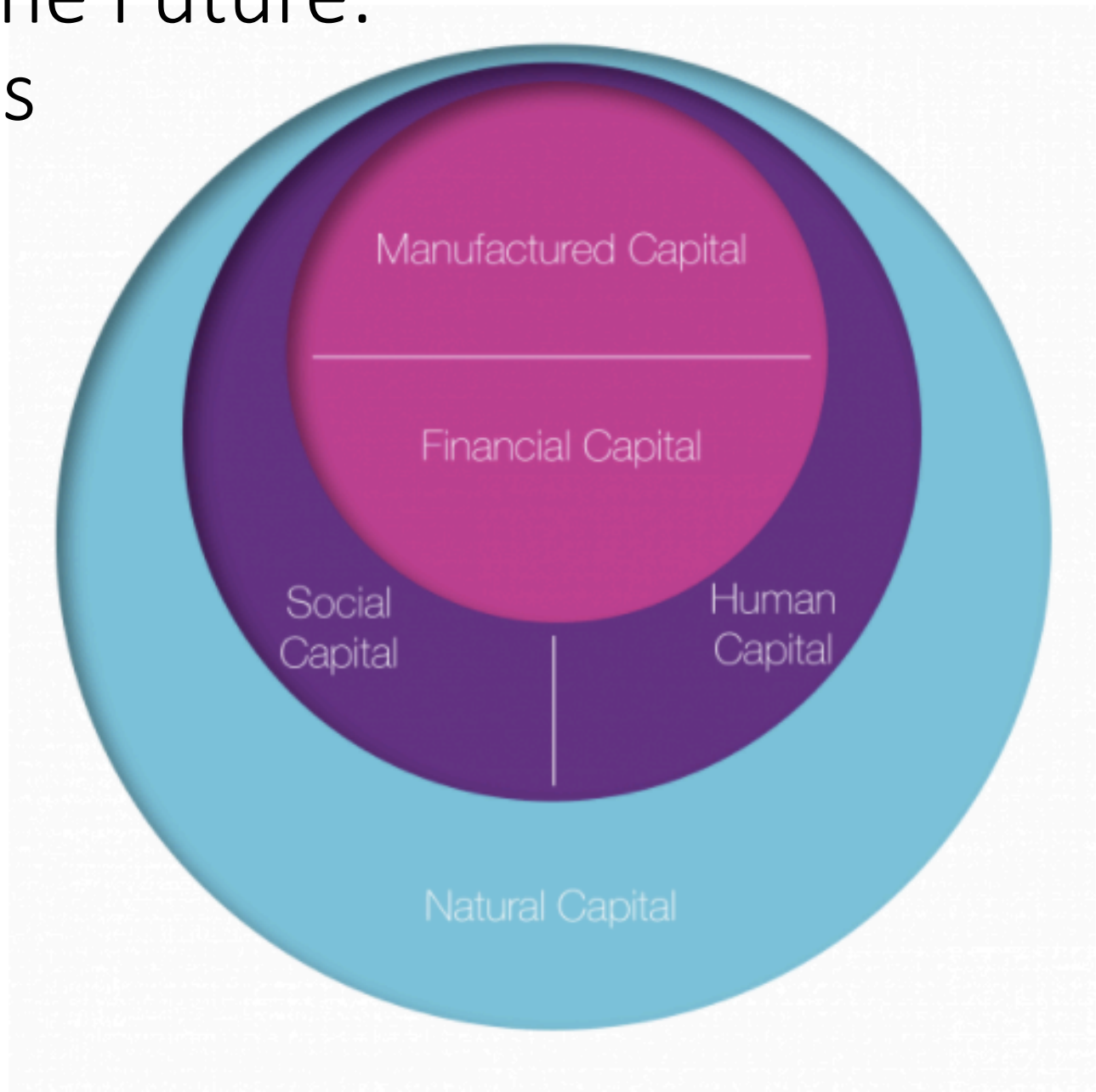
Collective challenges [to elites, authorities, other groups or cultural codes] by people with common purposes and solidarity in sustained interactions with elites, opponents and authorities.

Dominated by

Not for profit, charitable, NGOs working across the political, social, institutional, and economic agendas

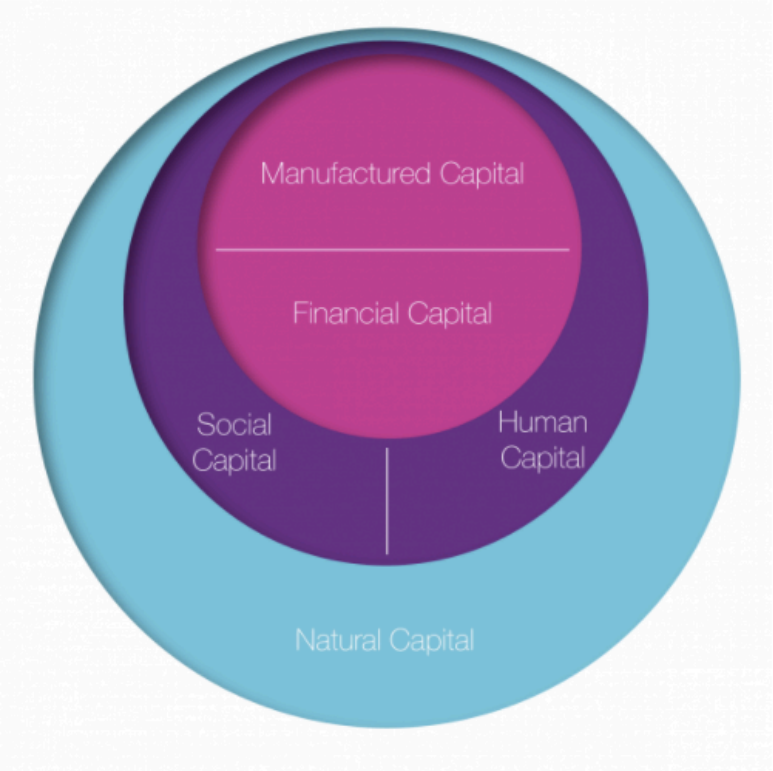


Forum for the Future: Five Capitals Framework



Forum for the Future:

The Twelve Features of a sustainable society

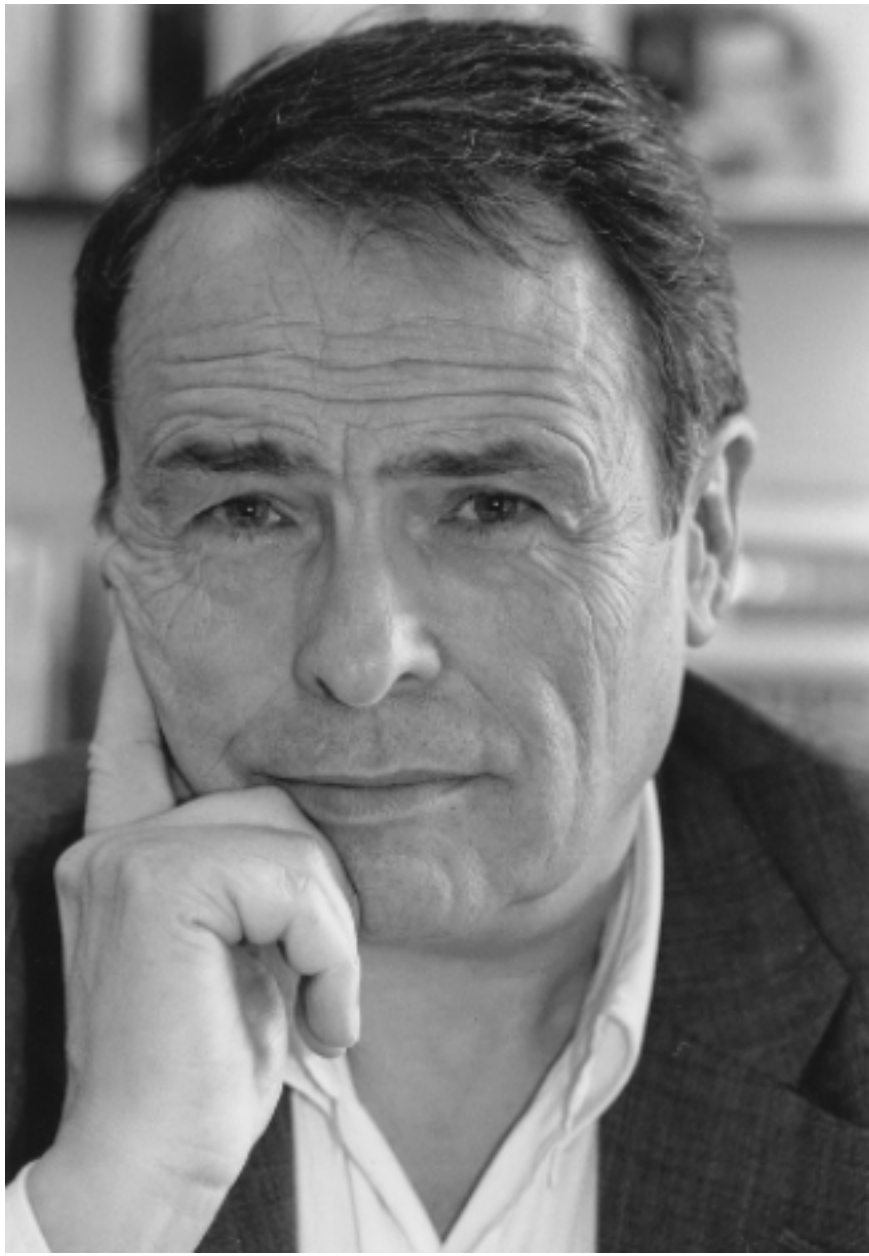


of Natural Capital
of Human Capital
of Social Capital
of Manufactured Capital
of Financial Capital

Taken from: https://www.forumforthefuture.org/project/five-capitals/overview

“Cultural capital”

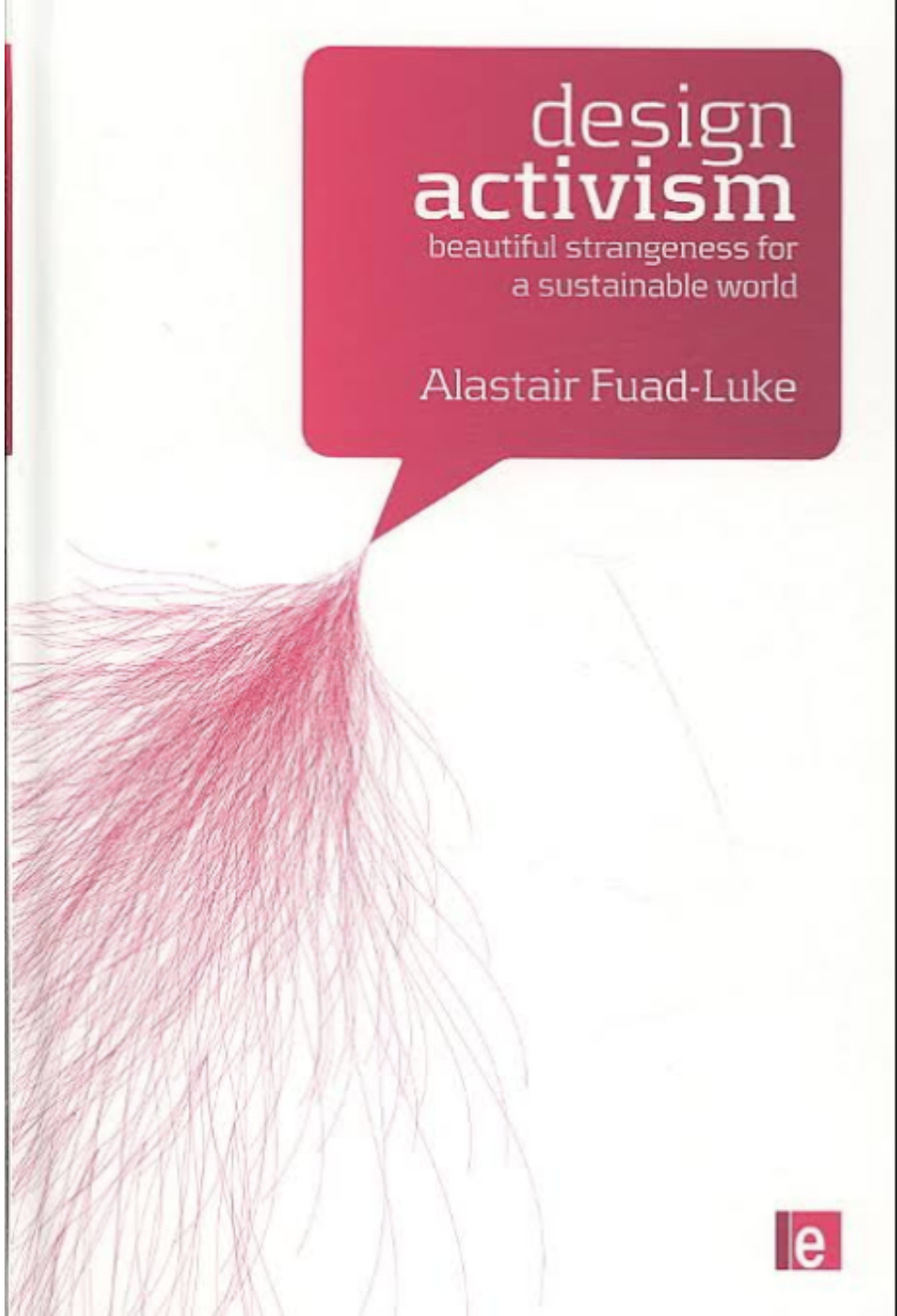
“Social subjects”



Pierre Bourdieu

Design Activism

Natural Capital
Human Capital
Social Capital
Manufactured Capital
Financial Capital
Man-made (material) goods
Cultural Capital
Symbolic Capital



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https://vimeo.com/9574206

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scenario 2:
community couture

1. **The world is...** struggling to cope with the impacts of climate change and resource shortages but community bonds are strong – many strive for self-sufficiency.

2. **Fashion is...** expensive new or cheap and second-hand... very high costs of raw materials and disrupted supply chains have resulted in a dramatic fall in the production and sale of new clothing.

3. **The fabrics we wear are...** second-hand, 'pre-loved' clothing... community-grown hemp... only the rich can afford 'certified new' clothes made from expensive synthetics or virgin raw materials.

4. **We get our clothes...** at vibrant second-hand markets with tailors and stylists on hand, in retail stores with extra security, on the black market or from clothing libraries.

5. **Clothes are made...** at home or in community-run recycling centres linked to local, hyper-efficient factories.

6. **We care for clothes...** using community laundries... one cup of water washing machines... 'make do and mend' is taught in schools.

7. **When we have finished with clothes...** we sell them back for reuse to boost our incomes.

8. **The industry is sustainable through...** second-hand clothing becoming a valuable resource... nothing is disposed of.

9. **Successful fashion businesses are...** part of the local community: providing energy supply, education and even food to employees.

Highlights

> Factories that still manufacture clothing from raw materials require protection from armed gangs – clothing is rationed in regions where conflict over resource shortages has escalated into civil war.

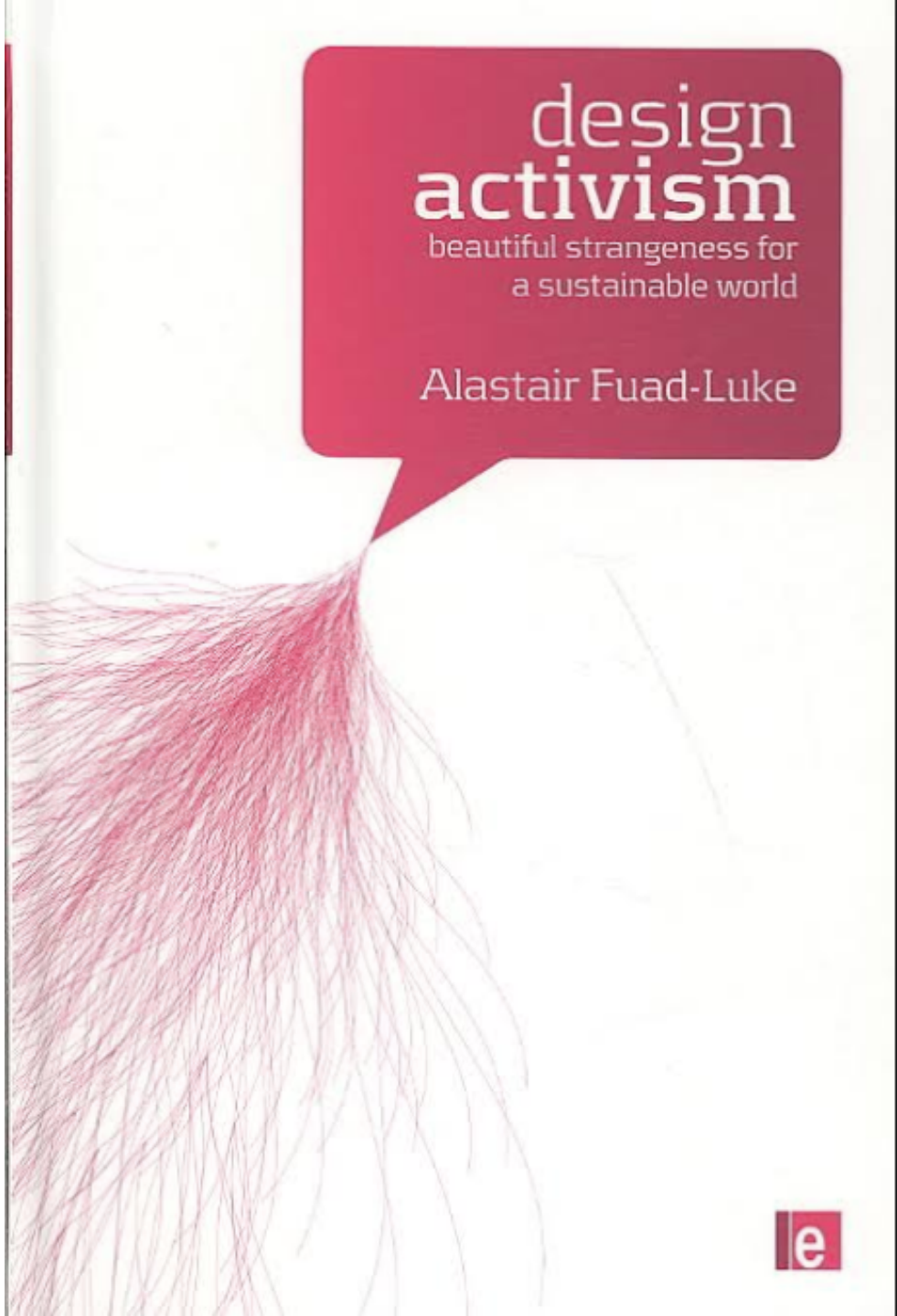
> 'Clothing libraries' rent garments specialising in key areas: haute couture (exclusive members only); vintage (often categorised by decade); jeansware; and sneak[er] peak, to name but a few.

> High energy prices make clothes that create their own energy increasingly popular – solar cells can be fitted onto jackets to power mobile phones.

https://www.forumforthefuture.org/project/fashion-futures-2025/overview

Design Activism is …

‘design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change’



Activist Design …

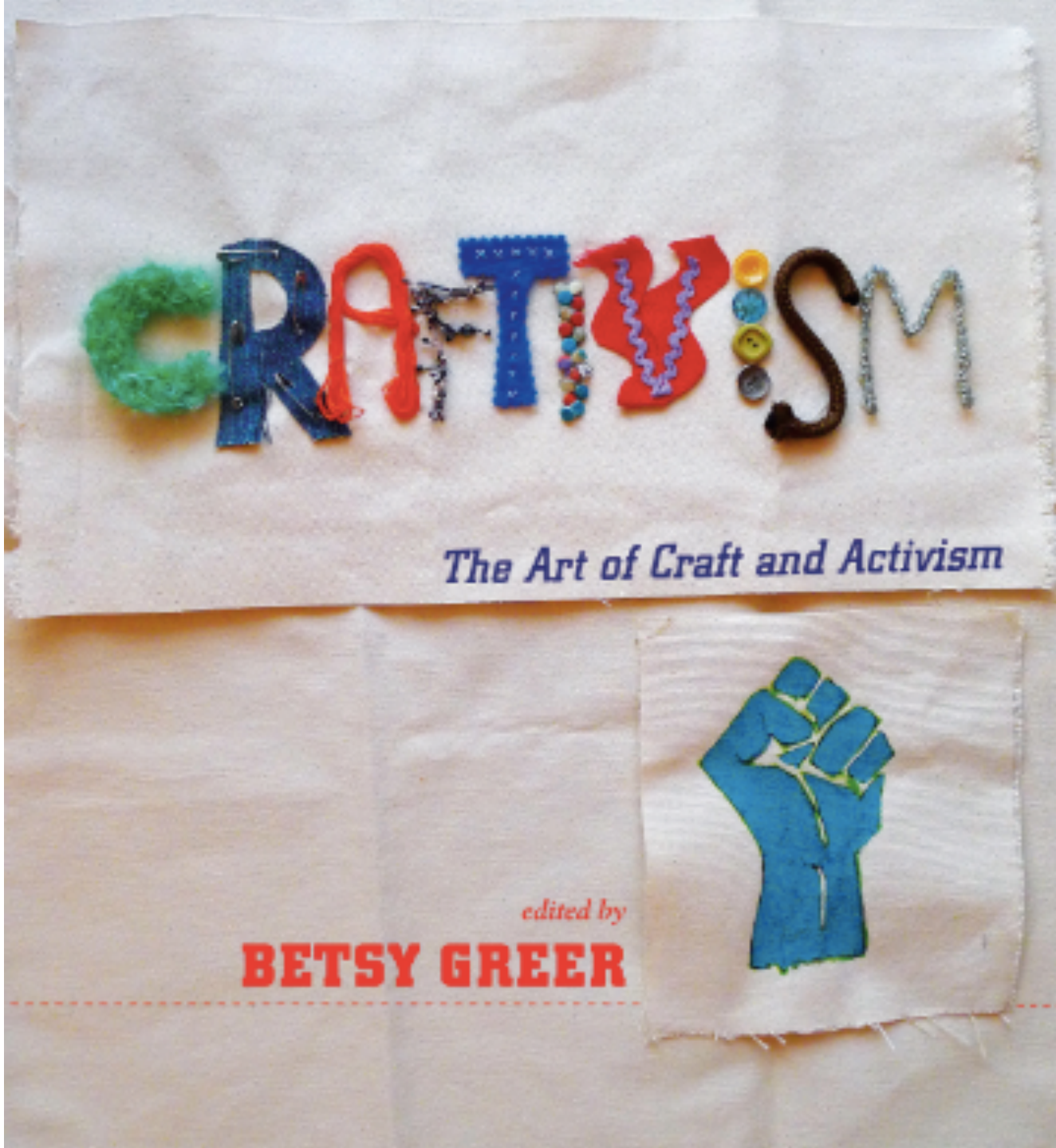
"frames or reveals a problematic or challenging issue, and publicly calls for change to resolve that issue. It typically acts on behalf of a "deprived, excluded, or wronged population" to which we might add "issue" in the case of the environment."

Design Craftivism

‘Quiet activism’

“the act of making is important”
Betsy Greer (2014, p. 8)

“the creation of things made by hand leads to a better understanding of democracy, because it reminds us we have power” Betsy Greer (2014, p. 8)



Design Craftivism

https://s-media-cache-ak0.pinimg.com/736x/81/14/7d/81147d8d74d4cfe6ea67935f37a4fb66.jpg

Design Methods - Softopia

softopia:
my public writing place

softopia: an invented word meaning utopian software
or a new culture that is softer (and i hope less inhuman)
than is the mechanised society we inherit

what's new?

recent entries in a digital diary (or blog)
written outdoors (or in indoor public places) on a handheld computer...

Li Edelkoort's Hope Manifesto: THE WORLD HOPE FORUM

Together with Dezeen and Business of Fashion we want to reach out and touch designers, industry leaders, lifestyle companies, the public at large, and a growing number of creative amateurs.

Lidewij Edelkoort, Good Friday, April 10th, 2020

This manifesto is launched as part of the Virtual Design Festival, initiated by Marcus Fairs, founder of Dezeen; and will be further outlined at Voices, the annual platform imagined by Imran Amed, founder of Business of Fashion.

More info: https://www.dezeen.com/2020/04/15/li-edelkoort-world-hope-forum-manifesto-coronavirus-vdf/

Li Edelkoort's Hope Manifesto: THE WORLD HOPE FORUM

- Under siege from the Covid-19 virus, many people have come to understand that they should change their behaviour patterns, no longer travelling too much, producing too much, consuming too much or using up too many resources. The comfort of being at and working from home, wasting time instead of money, has led people away from their addiction to material things and into a realm of sharing, caring and making. Making food, making music, making love and making clothes and crafts have become the centre of life; learning the improvisation skills that ignite a more creative culture. Most people don’t want to go back to the same old society, and long to change their lives forever.

Li Edelkoort's Hope Manifesto: THE WORLD HOPE FORUM

THE ECONOMY OF HOPE: PUTTING PEOPLE BEFORE PROFITS

- Many companies, designers and directors hear this call for change and know they shouldn’t miss this chance for the sweeping restructuring of business, slowing down its pulse.
- By the end of this pandemic, as if after a war, only our buildings will remain standing and everything else will have changed. It is certain that many enterprises will be forced into a leaner way of producing goods and services, with some companies skipping production lines that are no longer considered vital, keeping today’s products for next year’s offering, and professing a more frugal business sense. Established designers are reconsidering the amount of items they want to conceive and realise, recalibrating their assortment in line with precisely calculated demand.

Li Edelkoort's Hope Manifesto: THE WORLD HOPE FORUM

THE ECONOMY OF HOPE: ESSENTIAL IS THE WAY FORWARD

- Fashion has the unique opportunity to roll back the insane practice of delivering cashmere in May and swimwear in November. In an after-virus future people should be able to buy a winter coat in winter and a summer short in summer. Clothes will probably become essential and more uniform. Product design will also gain crucial momentum, giving shape to autonomous design on a smaller scale, handcrafted in ateliers, keeping a privileged connection with collectors and clients alike.
- Disasters are known as powerful ignition tools for radical ways of transforming business practices. Many countries will fund the return of production to their own shores and outsourcing will become more diverse and less excessive, taking better care of workers and the environment.
- To harvest these emerging ideas – as well as learn from the good practice established before this global disaster – we wish to organize an international platform to counterbalance the World Economic Forum.

Li Edelkoort's Hope Manifesto: THE WORLD HOPE FORUM

TAKING CARE OF THE PLANET AND ITS PEOPLE

- We can start up from scratch and build new systems where social and common aspects outweigh the ego, where morals and values overrule shareholder profits, and where collaboration and cooperation prevail to give more people equal opportunities. We have no choice but to join forces and stand together. New pacts need to be forged between fibre farmers, yarn makers, textile industries and fashion houses, between raw material producers, independent designers and their craftspeople. Whole chains need to be integrated, stimulated by federal funds, finding a shared interest and income from this rebirth in business. The economy of hope has the potential to transform society from within.

Self-sufficient communities thrive in a world struggling to cope with the strain of growing populations and resource shortages. Very high costs of raw materials and disrupted supply chains have resulted in a dramatic fall in the production and sale of new clothing. In its place vibrant local networks of second-hand clothing have evolved: community bonds are strong and creative fashion solutions abound. That said many consumers still strongly desire 'new' clothes – now affordable only to the rich or on the black market. Clothing care is low-tech but efficient.

Materials:
> Few materials are used to make clothing
> All new materials are extremely expensive, including cotton and polyester
> Unwanted clothing is a valuable commodity

Production:
> Clothing manufacture is very expensive
> Cost pressure and lack of accountability results in poor working conditions
> Home and community production of clothing

Retail:
> 'Traditional' retail in decline, second hand retail booming
> Clothing cooperatives are on the rise
> Leasing via clothing libraries is popular

Use:
> Customising, tailoring and repairing are all popular
> Community laundries
> One-cup of water washing machines

End of life:
> Nothing is disposed of – it is too valuable
> Door to door collections of clothing
> Community recycling centres linked to local factories
> Thriving black market for clothes

External context:
> Huge resource constraints splinter the world – natural resources are scarce and very expensive
> World not coping well with impacts of climate change
> Closed, protectionist world
> Security of food and energy supply is a top priority

https://www.forumforthefuture.org/project/fashion-futures-2025/overview

Design Activism

Activist Design

- Design Capital
- Design Governance

What if…

- Future Scenarios
- Speculative Design*: Design, Fiction, and Social Dreaming*
- Design Fiction

Next week: John Wood on Systems Theory. Then more on Cradle-to-Cradle from me.

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