The State of Design
Open research

Cédric Fettouche – Thesis project 2016
Strategic Design Lab – IED Madrid

CONTENTS

FOR EACH RESEARCH...

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...AND A QR CODE!

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DEFINE

UNIT 1

TRANSMIT DESIGN VALUES

WHY ? AN EXPERIENCE

As a designer during my short experience as a professional I met a lot of people **who didn't know anything about design**.

I heard some sentences like "you're designer **make the magic** happens and we will see after if we want to change something."

The problem for me, more than just the bad consideration of designers, is that I think our **values** are really important for the world we are living in and companies should totally use them as a factor of improvement in our society.

Furthermore I realized this problem exist since always and if we consider that Designer is a **new profession** (around 160years) I think there are still **a lot of things to improve**.

*"Back in 2013, **the Design Council** worked with the Arts & Humanities Research Council to measure the value that design brings to small businesses.*

*The Design Council's research shows that **every £1 spent on design can produce over £20 in increased revenue and £4 in increased profit.** "*

http://www.ashtonmcgill.com/#!What-is-a-Design-Led-Approach-to-Business/cmbz/568254ed0cf236d40391636d
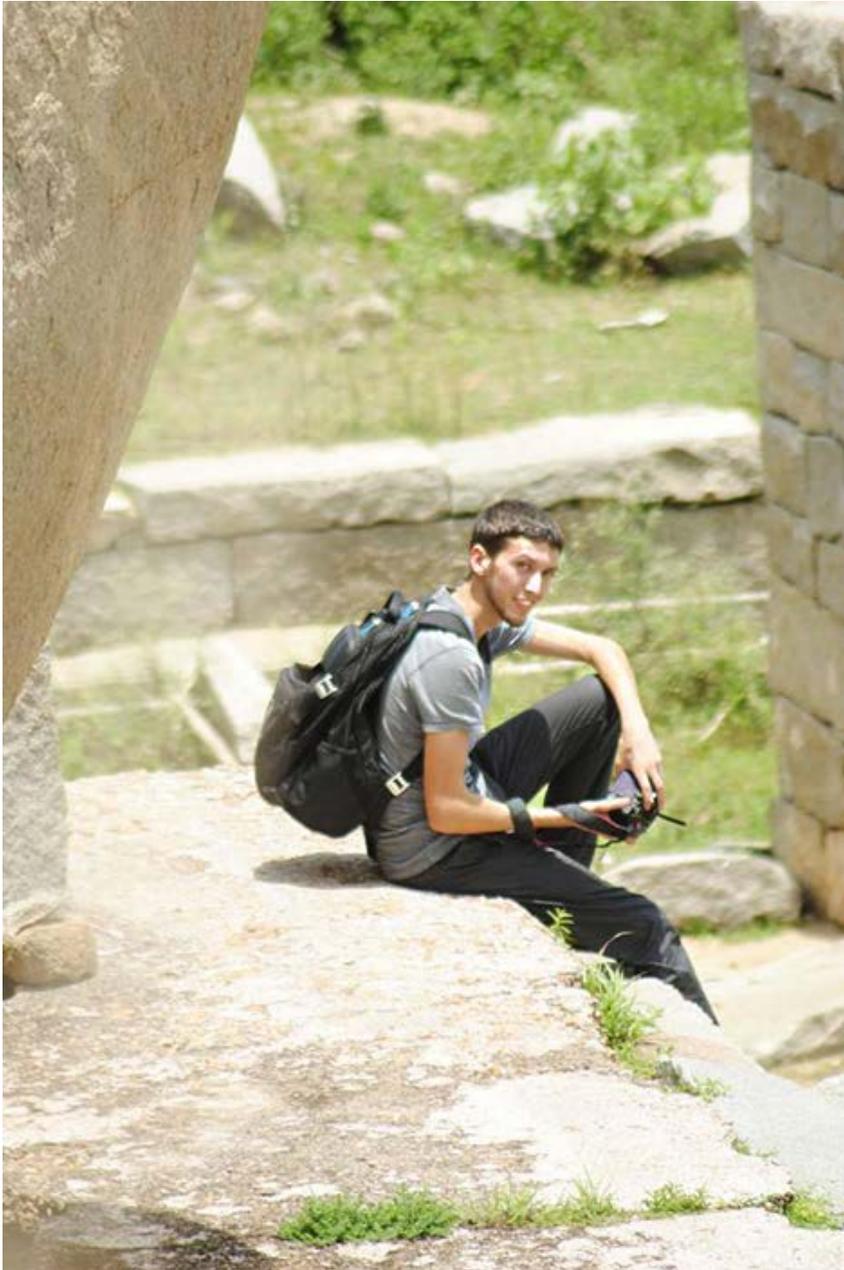
WHY ? _____

My experience inside a company is short but what I learnt during that time is that **we easily fall in a daily routine** without really understanding how or why.

For this project, I am interested in **how things are happening, how innovation and creativity are happening, how design is working and how it could be better**.... I though that the fact to don't have that long experience would be a disadvantage but it could actually be more useful and permits me to be more critical or at least more objective about actual trends.

*"The peculiarity of the design is that **there is no single, definitive definition** as **it reinvents itself each time following the developments, cultures and contributions of designers worldwide.**" French Alliance of Design*

http://www.alliance-francaise-des-designers.org/definition-du-design.html

VALUE
FROM A DESIGN
POINT OF VIEW

Human driven
User

VALUE
FROM A BUSINESS
POINT OF VIEW
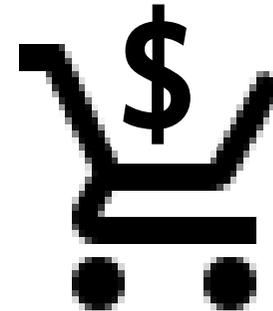
Money driven
Consumer

"Design is not added value, design is value" Gui Bonsiepe

SENSORY THREADS
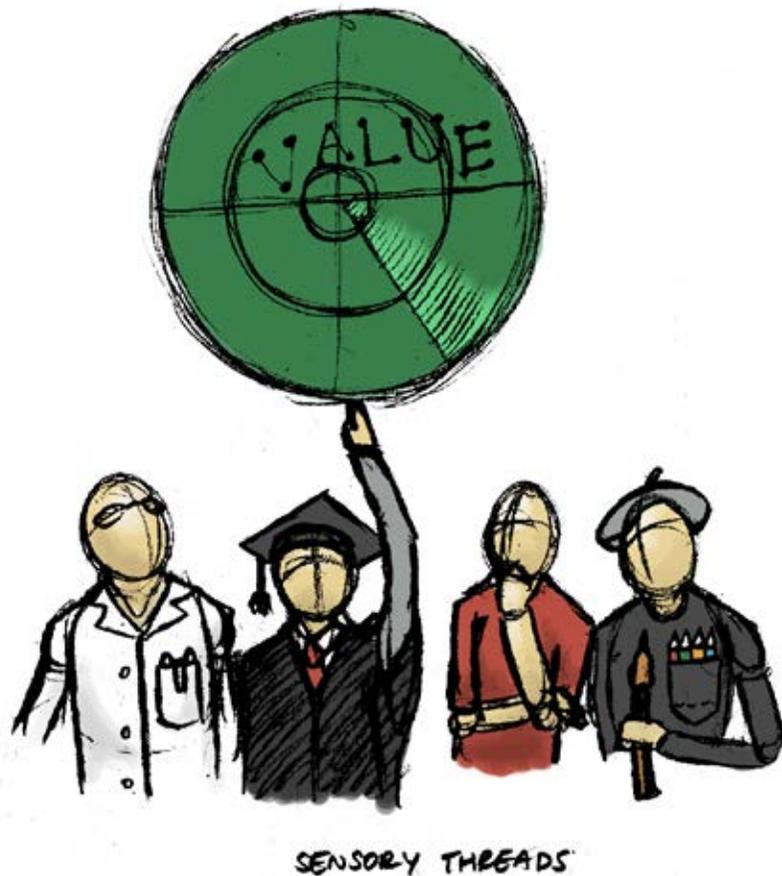
HOW ?

The vision of this project is a long walk through the "**State of Design**" from past to future and this should arrive to a conclusion and a problematic which will help me to create a solution.

As a first sight my problematic would be "**Teaching design values using a process.**"

Ethics/Aesthetics
Creativity/Process
Simplicity/Complexity
Image/Identity

As a first glance I tried to find existing projects using different mediums on how to teach Design to people.

MEDIUM AN INFOGRAPHICS
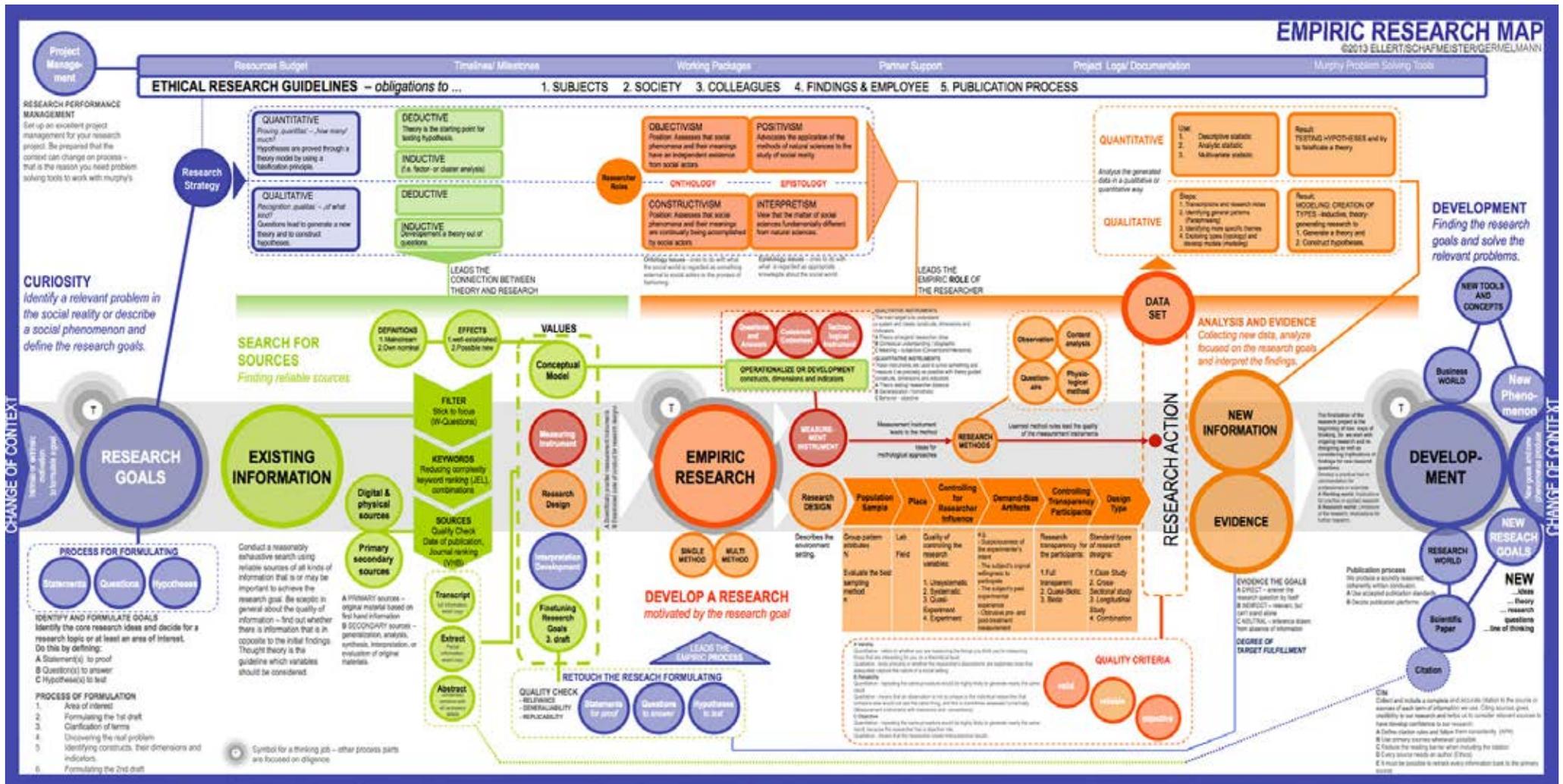
The Empiric Research Map from Ellert, Guido, & Schafmeister, Guido & Germelmann, Claas Christian (2013) Looks like a **complete process**, full of tools and methodologies but impossible to use, teach or understand easily.

http://www.researchmap.info

MEDIUM AN INTERACTIVE TOOL
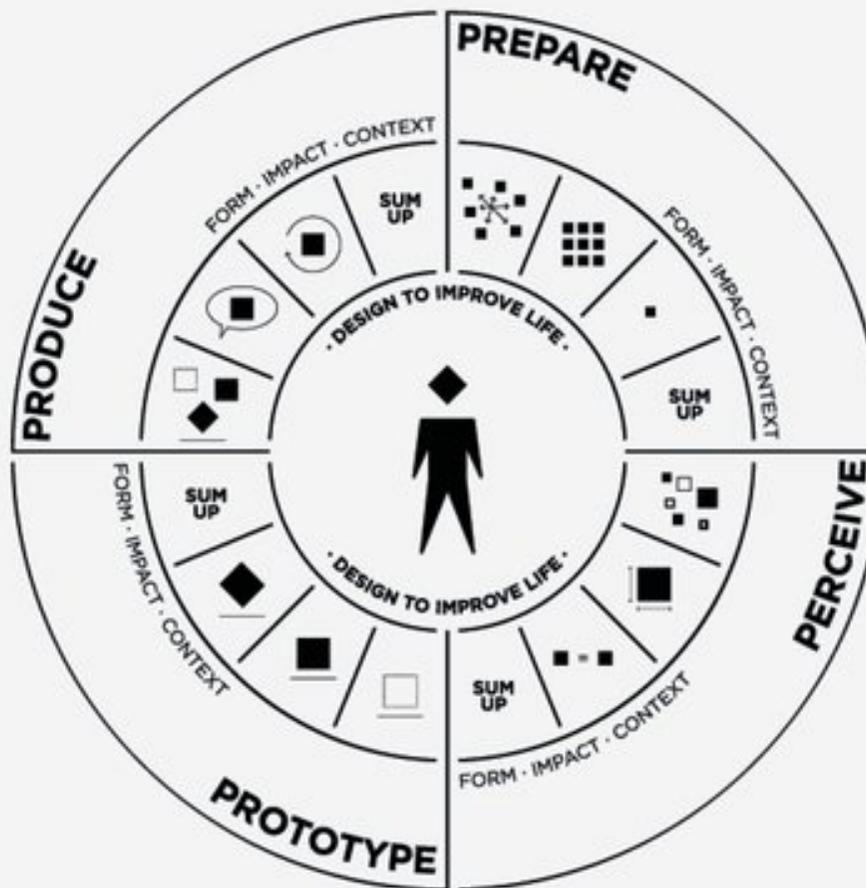
The Design to Improve Life Compass is an easy-to-access process including **didactics and methodologies**. More as a helping tool for Design coach, It helps both students and teachers to keep focus in creative processes.

designtoimprovelifeeducation.dk/en
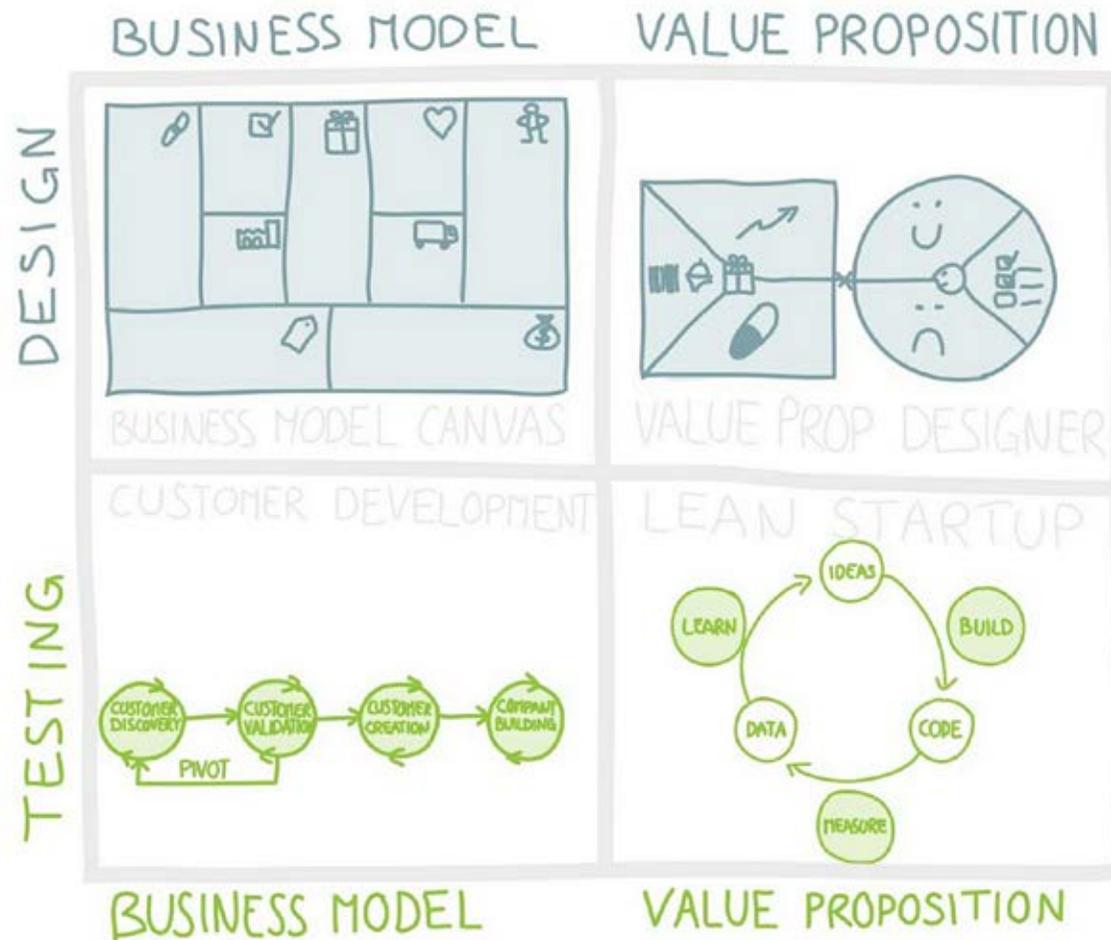
MEDIUM A CANVAS

These **canvas** are interesting to progress in group on a single direction and have a better picture of a project. They are generally **printed** on large sizes sheets so people can use **post it** which make it more flexible.

MEDIUM A CARD'S DECK

The **Bootcamp/Bootled** permits to have a full deck of **methodologies** and to use only few of them on each different projects. The variation is great on projects and cards helps to create this feeling of game (=open mind).

https://dschool.stanford.edu/wp-content/uploads/2011/03/BootcampBootleg2010v2SLIM.pdf

MEDIUM A BOOK

Frame Your Design Challenge

Properly framing your design challenge is critical to your success. Here's how to do it just right.

Getting the right frame on your design challenge will get you off on the right foot, organize how you think about your solution, and at moments of ambiguity, help clarify where you should push your design. Framing your design challenge is more art than science, but there are a few key things to keep in mind. First, ask yourself: Does my challenge drive toward ultimate impact, allow for a variety of solutions, and take into account context? Dial those in, and then refine it until it's the challenge you're excited to tackle.

TIME
90 minutes

DIFFICULTY
Hard

WHAT YOU'LL NEED
Pen, Frame Your Design Challenge worksheet p. 165

PARTICIPANTS
Design team

STEPS

01 Start by taking a first stab at writing your design challenge. It should be short and easy to remember, a single sentence that conveys what you want to do. We often phrase these as questions which set you and your team up to be solution-oriented and to generate lots of ideas along the way.

02 Properly framed design challenges drive toward ultimate impact, allow for a variety of solutions, and take into account constraints and context. Now try articulating it again with those factors in mind.

03 Another common pitfall when scoping a design challenge is going either too narrow or too broad. A narrowly scoped challenge won't offer enough room to explore creative solutions. And a broadly scoped challenge won't give you any idea where to start.

04 Now that you've run your challenge through these filters, do it again. It may seem repetitive, but the right question is key to arriving at a good solution. A quick test we often run on a design challenge is to see if we can come up with five possible solutions in just a few minutes. If so, you're likely on the right track.

Get Visual

Incorporating drawing, sculpting, and building into the Ideation phase can unlock all kinds of innovative solutions.

A typical IDEO.org Brainstorm (p. 94) or synthesis session is a flurry of charts, drawings, cartoons, and words. Even though some people are naturally more visual and will express themselves easily through pictures, everyone can benefit from thinking visually. Getting visual makes ideas more tangible, and helps clarify your thoughts for your team. Even a super low-resolution drawing of an idea will help others understand and build upon it. And don't limit your visual thinking to just pictures. Sculpt, build, or Collage (p. 61)—anything that helps get your ideas out!

TIME
Throughout the entire process

DIFFICULTY
Easy

WHAT YOU'LL NEED
Pen, paper, notebook, art supplies

PARTICIPANTS
Design team

STEPS

01 This is more of a general approach than a one-off activity, so always keep Post-its, paper, and pens handy in case the urge strikes to draw, graph, chart, or make.

02 Drawings may need a bit of additional explanation, so take time to talk through your visuals with the team.

03 If you're having trouble explaining an idea, consider drawing it. You'll be surprised at how quickly it comes into focus.

Roadmap

You'll need a timeline and a plan of action to get your idea out into the world. A Roadmap can help keep you on time and on target.

Once you've got a concept you feel great about and you're ready to put it into the world, now you'll need to create a plan for how you're going to implement it. A Roadmap helps you assess the key stakeholders in your project and collectively figure out deadlines, assign responsibility for each element of the project, and establish milestones. This is a great Method to do along as it frees you a target. You'll need to draw up a timeline with a full preview of how to build your Roadmap.

TIME
90 minutes

DIFFICULTY
Moderate

WHAT YOU'LL NEED
Pens, flexible paper, a calendar

PARTICIPANTS
Design team, key stakeholders, partners

STEPS

01 Assemble your design team and add in any other team members and partners responsible for implementing your idea.

02 Write out a rough timeline and then work your way back through it, mapping out what needs to happen when. Start putting Post-its on the calendar with key dates like Pilot (p. 142) launch, go-to-market date, etc.

03 It's easy to get lost in all that needs to happen, so think about your calendar in chunks. Figure out what needs to occur in the next two or three months. In a year's time you will manage certain timelines that will work but that will need to take place.

04 Think about the major milestones in your project timeline—when you go to market, when you need to start manufacturing, when you've met your sales target—and put them on the calendar. Use a different colored Post-it for milestones or even draw them so they look like diamonds instead of squares to stand out.

05 As you add Post-its to the calendar, assign a team member or partner to each task or chunk of work. Find someone to own or champion each element of your project and prepare to hold them accountable to the table.

The Design kit from Ideo explains everything about h**uman centered design** is well explained with some **exercises and case studies**. It's for interested people.

http://www.designkit.org/resources/1

MEDIUM A GAME

Story cubes are a nice way to **enhance your creativity** by imagining totally innovative storytelling.

https://www.storycubes.com/

The Life's principles diagram is a tool divides in six groups which **shows everything that nature needs to create life.**
As a biomimicry concept the goal is to translate that for any products.

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Space
Cities
Body
Internet

WHAT ? A VISION

I believe that processes are similar on our world at different level, whatever the field, the scale or the subject, if we can't understand something we should consider studying totally different topics to help us to get answers.

As the "Life's principles" diagram it would be really innovative **if we could determine some simple "rules" for Design, creativity or Innovation** which could work for every cases.

If Nature is always **evolving**, as Design, but is always following some "rules" why Design wouldn't be just the same ?

*"The major problems in this world are **the result of the difference between how nature works and the way people think.**" Gregory Bateson*

RESEARCH

INTERVIEWS_____

Diana Arizmendi
- Studying in IED Madrid
- Past working experiences
- UX/UI Designer
- From Mexico

She worked in 2 companies:
One small:
  - Messy, no structure or methodology
  - She learnt by herself: blog, books ("**37 signals**")
Big company (accenture):
  - Lot of resources for a best practice: **workshop, courses**
  - Uses a methodology: "**Agile**"+Accenture methodology and
    she had to be certified to use this process
  - She could have personal "initiative" but all ideas has to go
    through the marketing field

Her values would be "sharing, open, simplicity, aesthetics, "big picture", easy to understand, **cross communication**".

She chose to work in a big company to get experience.

She doesn't believe in a unique process, it should merge and so **be different for every company**.

INTERVIEWS _____

he worked in 2 companies:

<u>One small:</u> 100ppl (Consultant for 2years)
  - **Difference between commmunication and reality**:
    Not design oriented: lazy, try to sell it, lost during process?
  - The **workspace** is important= proximity with workers
  - He never saw his CEO

<u>Big company (1 year at P&G):</u>
  - Lot of resources for a best practice: workshop, courses
  - Maybe too structured
  - No creative issue; **they contacts add agencies to be creative**
  - Every month a global meeting to share feedbacks

His values would be "relevant to the user and not only money driven" and with a CEO that inspire and keep in touch with his workers, his teammates.

He also worked as freelancer, used Design Thinking process.

He thinks **the best come out of the tools.**

Andres Sucre
- Studying in IED MADrid
- Past working experiences
- Brand manager
- From Venezuela

INTERVIEWS_____

She grown in Coca Cola company:
Intern>trainee program>Brand management
  - **Trainee program** = company invest for 1 year to teach her
     different professions and have a global view of fields.
  - **You (can) move a lot inside the company, it's good.**
  - Lot of resources for a best practice: workshop, courses
  - Methodology called **CIF (common Innovation Framework):**
    Ideas scope/preliminary business case scenario/Full
    development/ prototype/lounge preparation/launch
  - **At the beginning of CIF you create multidisciplinary teams ++**
  - A project is for 1 year because **it's difficult to plan=delayed**
  - Methodology is too structured and should evolve (client?)
  - They are **open to change but hard with hierarchy**, need to
     find **good people, good timing, show that it's working**…
  - Ecology ? It's possible, depends of the person more than the
     company: project "Ovalie reserve"
  - Values would be: "Sustainability, empathy, purpose"
  - How to implement:
    **Need to find someone interested, with needs, as a test drive
    to collaborate with (partner) and then show the result
    as a proof to improve the implementation.**
  - Also worked in an agency: **no learning**, not good maybe
     because of the high expectations.

Carolina Menezes
- Studying in IED Madrid
- Past working experiences
- Business/Marketing
- From Brazil

INTERVIEWS_____

Ivan Bonin
- Working in RE'FLEKT GmbH
- Past working experiences
- UI/UX Designer
- From France
- Working in Germany

- He is in a creative agency:
  He is free, he follows his steps learnt at school
  and from experience.
- He noticed **differences between countries**: Canada, Germany
  Germany, actual job, is more pragmatic, waiting for results
- And also **differences between fields**: engineer= has to work,
  Marketing=Has to be sold,...
- Difficult to teach "Design Thinking" to clients
- Values of Design: Empathy
- Values in the company: depends more on people or real
  leitmotiv from the company.
- **Change/innovation is difficult because there are too
  many intermediates that you have to convince.**
- Credibility is important otherwise it's like to "set the cat
  among the pigeons": need practical and working examples
  or to get older.
- **The idea a Designer is just here to do beautiful interface
  is still a mindset.**

- Companies Workshops is "exchange volunteers":
  in his company workers can do presentations
  of any topics to others workers.
- **Hyerarchy thinks is too dangerous to change, to take risks**.

INTERVIEWS _____

- Graduated and working as Multidisciplinary Designer.
- Working in small company(<50) and **free to choose his own methodology:** Design Process.
- Values would be innovation: a cross-solution between **social - Technology - Cultural**
- Implementing changes: **difficult with old workers** (routine), and easier with new worker so better at the beginning when people get hired.
- Path of career: He prefers **to touch everything on a project** (multidisciplinary) so small companies are better. People who searched stability, routine or money would prefer big companies.

Richard Gentilella
- Working in FERNANDO POGGIO
- Past working experiences
- Global Designer
- From France
- Working in Argentina

INTERVIEWS _____

Andrea Acha
- Working in Opinno
- Communication

Speaking about Opinno:
- We are working on Design Thinking process but we have a lot of different tools. **These tools are used depending of the project.**
- We also have some **workshops** with external "teachers";it's mostly to speak about innovation. and **it's quite effective**.
- People are free to assist to these workshops during their working time, the company trust them and think they can manage their time.
- Opinno is a new company actually growing, it has some values which are "**Proximity and happiness** for both clients and workers" and that permits to be **efficient**.
- There are no such values as ecology because it's maybe not yet implemented, but it can be the 2nd step for the company. People care about it in their daily life (sort wastes, coming by bicycle,...)
- In the company there is Alejandro Briceno, who **coach** and **represent perfectly the values of the company**, he motivates our team and he organizes events with external people like students from IED.

INTERVIEWS_____

Mercè Graell
- Working in Designit Barcelona
- Strategic Design Director

- **Values ? Or Criteria, attributes, premites** (Cesar astudillo)
- **Values are not a check list there is a balance to find:**
  If you want something useful probably the aesthetics
  will be a little less important: **... versus ...**
- **Design thinking is easy to diverge but more difficult
  to converge... how to be sure to make the right decisions...**
  a tool like the "life principles" can permit to have a quick
  overview of what we should not forget being "design driven".
- Choices: You want to be: innovative, human centered,....
  that tool will help you to make the right decision.
- Design driven pull (we provide to user), now it's push (user
  ask for it) and even more it's "technology" we have
  technology how to merge with companies at any price
  just because we can do it.
- Have a look at **Sustainable Design**: bring, care values
- **Corporate social responsibilities (CSR)**
- Have to fill the gap between design thinking and companies.
- **Companies don't want to be educated,** never read books
  or are not interested by these.... they just want/need
  the good information at the right moment.

canvas or process with
on the right what you should
not forget (values).
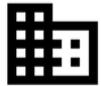
RESUME INTERVIEWS
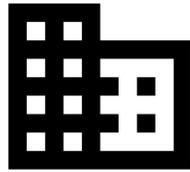
COMPANIES

- No money=**risky**
- No methodologies
- Freedom
- Simpler hierarchy

COMPANIES

- Lot of money
- **Methodologies**
- **Flexibility**
- **Complex Hierarchy**

"It's easy to diverge but more difficult to converge."
"Companies just want the good info at the right moment."
"Our values are proximity and happiness.
"The idea a designer is just here to do beautiful interfaces is still a mindset."
"Change/Innovation is difficult because there are too many intermediates to convince."
" Values are not a checklist, it's more a balance to find. depending on what you want/need."

OPPORTUNITIES
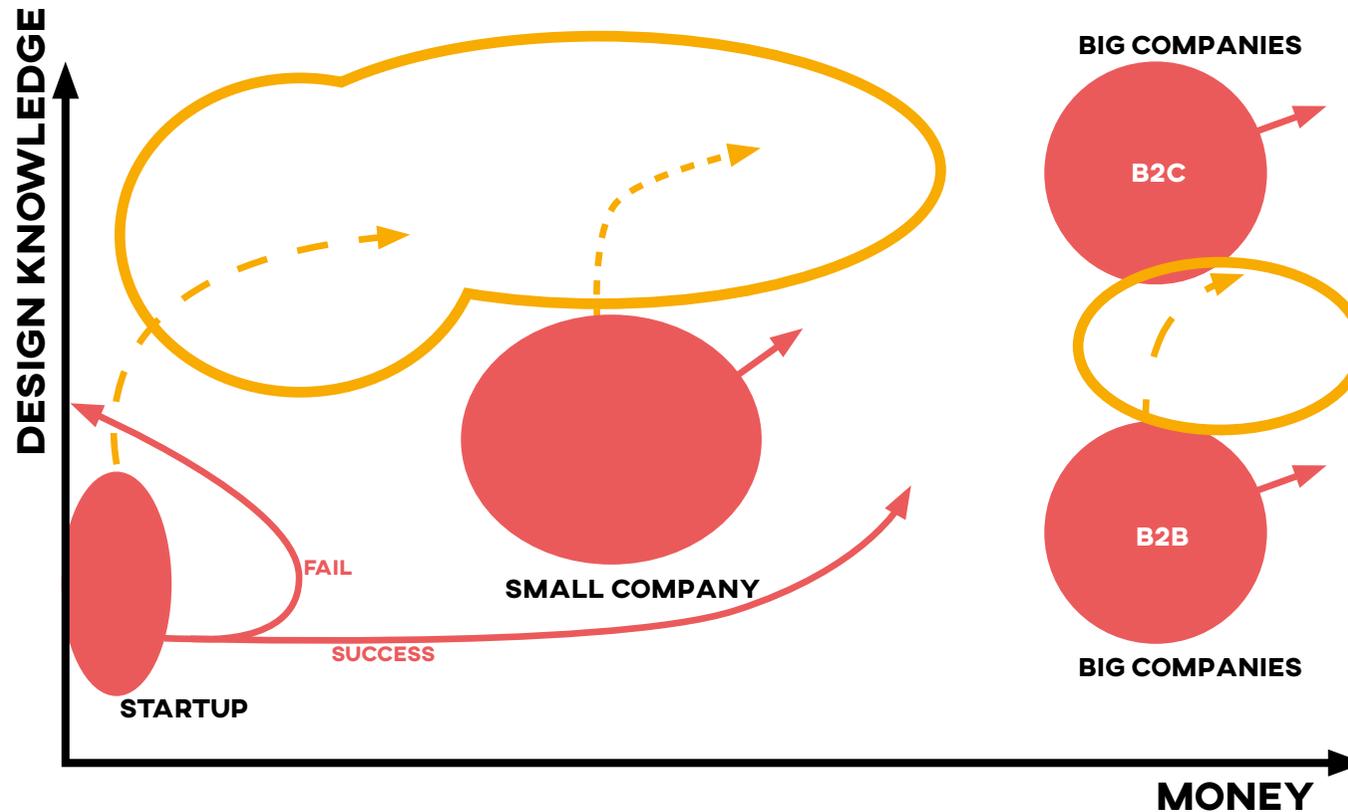
If the project can't be global, I will have to think about opportunities:
-We can observe a real difference between B2B and B2C companies, indeed **Business to Consumer is more focus on users** which helped them to become "human centered" and to be interested faster on design. B2B start to follow more or less fast.
-Small companies and startup generally depends on the amount of designers on the company. **Small companies progress slowly** and Design could help them. **Startup are generally money driven** and is more about educating.

STATE OF DESIGN

HISTORY	DISCIPLINE	PRINCIPLE	METHODOLOGY	TOOL	CASE STUDY

VENN OF DESIGN

As a Designer I was trying to simplify the idea of Design into a Venn diagram and I came out with these three words: **methodologies, tools and values** which are resumed on this diagram found during my research into Process, mindsets and mechanics.

What makes up 'Design'

PROCESS
steps we follow to go from problem to solution

MINDSETS
lenses we wear to shape our priorities, foci, and ways of understanding

MECHANICS
tools & frames we deploy to help us make successful interventions

http://www.openlawlab.com/2015/04/29/what-makes-up-design-process-mindsets-mechanics
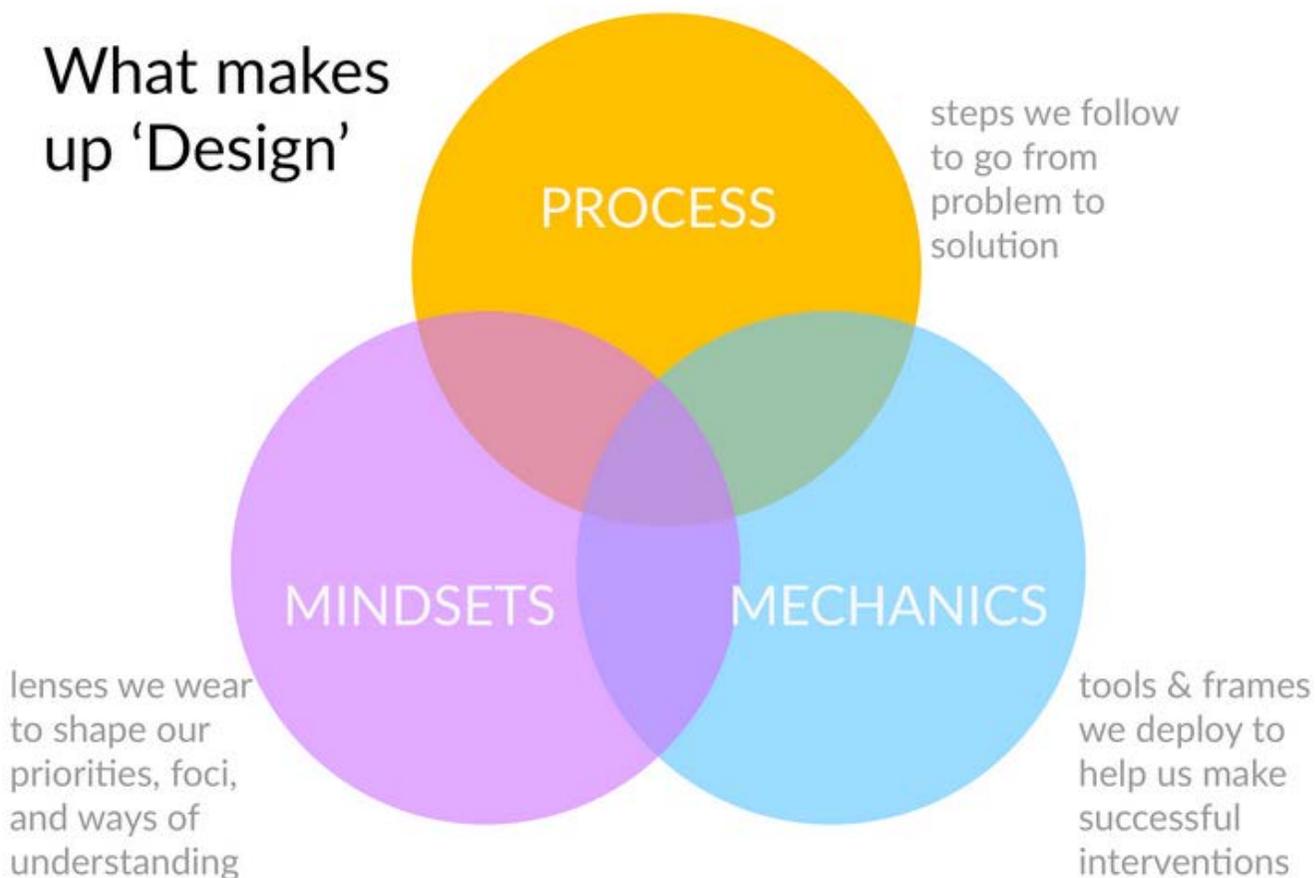
INTRODUCTION OF DESIGN THINKING

Design thinking isn't anything new, what we perceive as some hot new trend has been a topic of discussion for the past **50 years**. Design thinking was a realization through the evolution of different (collaborative) design process methods that were developed to improve and extend design to other areas of practice.

"We have come to realize that we do not have to turn design into an imitation of science, nor do we have to treat design as a mysterious, ineffable art. We recognize that **design has its own distinct intellectual culture; its own designerly 'things to know, ways of knowing them, and ways of finding out about them.**" (Nigel Cross 1999)
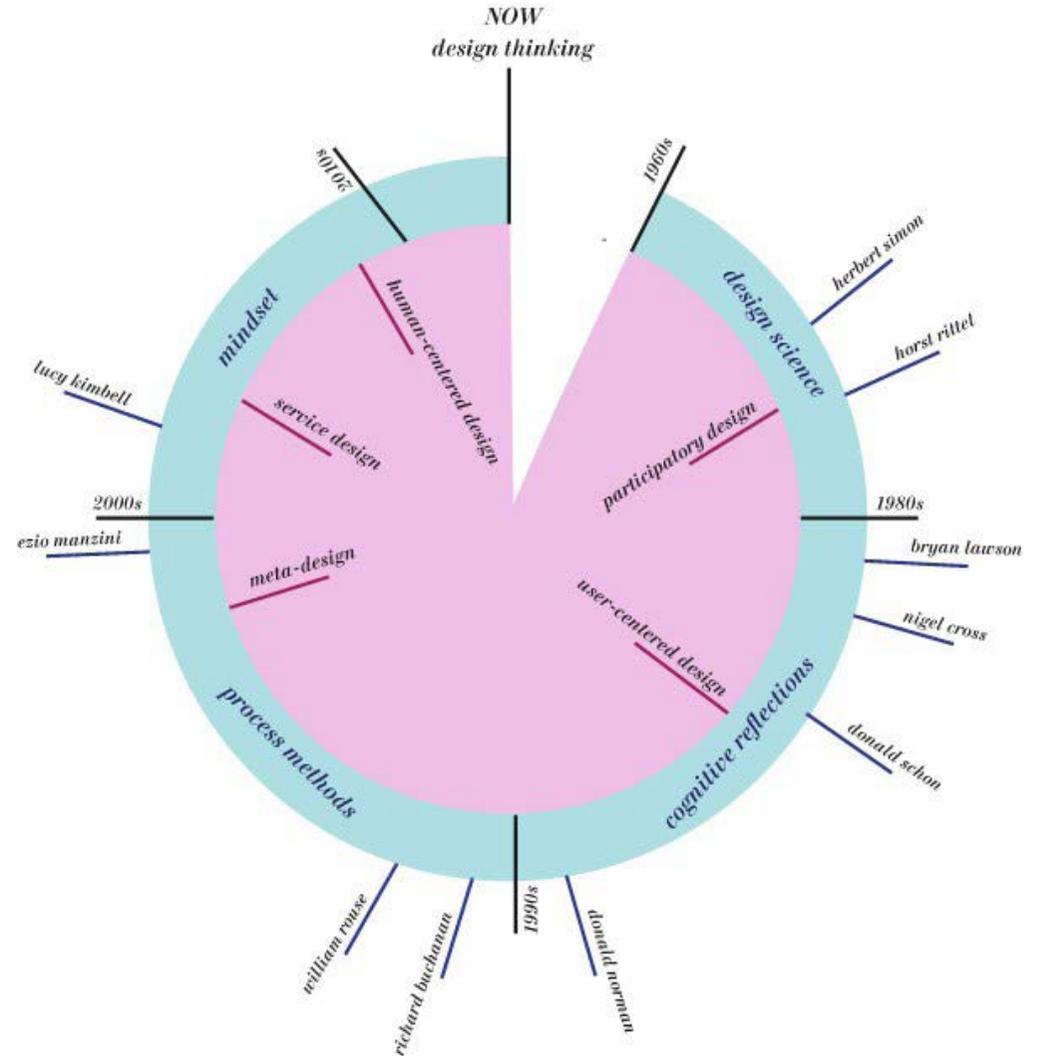
Outer circle (blue) signifies the shifts in design theory along the timeline. The inner circle (pink) signifies the methodological shifts in design practice over time

PARTICIPATORY DESIGN	VS.	USER-CENTERED DESIGN	VS.	SERVICE DESIGN
user testing		user experience		user journey
efficiency		needs		value
end-user development		user at center of development		stakeholder culture

https://ithinkidesign.wordpress.com/2012/

THE DESIGN FIELD DIAGRAM

1 DISCIPLINES
2 SCHOOL OF THOUGHT
3 PROCESSUS

PRODUCT

Product D.
Textile D.
Object D.
Author D.
Industrial D.
Fashion D.
Cooking D.
Automotive D.

Dieter Rams
10 Good Design principles

Prodesign

Domovision's books

...

Architecture
Interior Architecture
Engineering

Psychology
Sociology
Cognitive Science
Phylosophy
Marketing
Computer Science
Developer
...

Co-Design
Service D.
Ecodesign
Sustainable D.
Regenerative D.
Strategic D.
Global D.
Signage D.
Packaging D.
Parametric D.
Generative D.
Management D.

- Data Designer
- Augmented Designer
- Craft Designer
- Health D.
- Democracy D.
- Wise D.

MULTIDISCIPLINARY

Design for Experiences,
Innovation, transformation
Cradle to Cradle
Blue Economy
Circular Economy
Biomimicry
Triple Bottom Line
Emotional Design
Functionalism
Behavioral D.
Positive Design
Metadesign
...

Agile   CIF
Scrum   Devops
Double Diamond   Desigh Thinking
Lean Startup   Human centered D.
Six Sigma   ...

Design

SPACE

Interior D.
Scenographic D.
Landscape D.
Light D.
Scenic D.

SKG Principles
 - Comfort
 - Aesthetics
 - Flow
 - Blending
 - Equity
 - Affordance
 - Repurposing

...

Graphic D.
Interactive D.
Ux D.
Illustration D.
Web D.
Motion D.
Interaction D.
Photographic D.
Sound D.
Sensory D.
Text D.
Environmental Graphic D.
Civic D.

MESSAGE

Privacy by Design
Sandy Wassner - Inclusive Web Design
Tim Berners Lee- Design Principles
Google - Material Design
Massimo Vignelli - The Vignelli Canion
...

https://principles.adactio.com/

DISCIPLINES OF DESIGN

PRODUCT	MESSAGE	SPACE
Product	Graphic	Interior
Textile	Interactive	Scenographic
Object	Ux	Landscape
Author	Illustration	Light
Industrial	Web	Scenic
Fashion	Motion	
Cooking	Interaction	
Automotive	Photographic	
	Sound	
	Sensory	
	Text	
	Environmental	
	Civic	

http://www.alliance-francaise-des-designers.org/definition-du-design.html
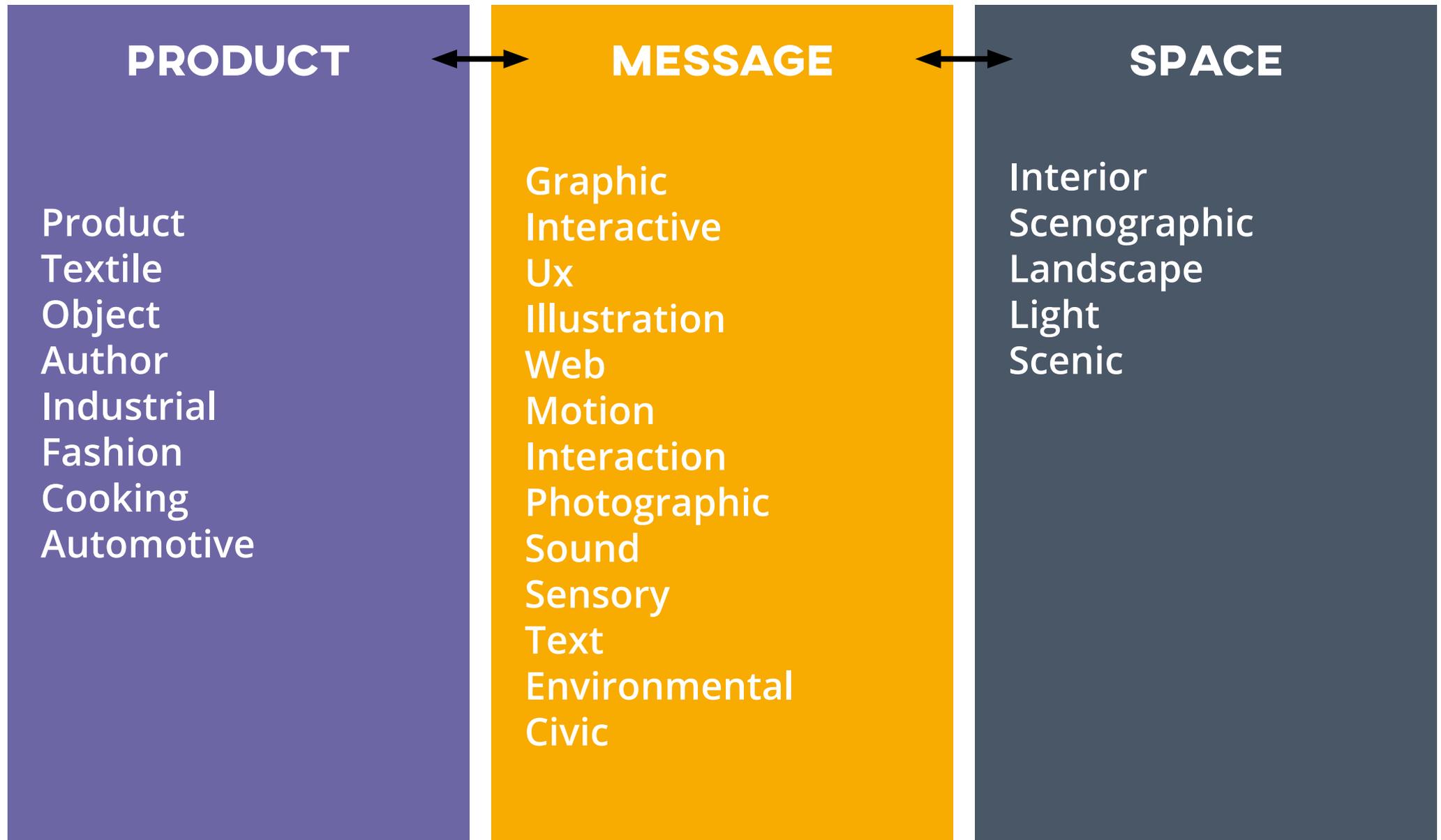
DISCIPLINES OF DESIGN

MULTIDISCIPLINARY

Co-Design
Service
Ecodesign
Sustainable
Regenerative
Strategic
Global
Signage
Packaging
Parametric
Generative
Management

What new skills and tools are needed to do this work?

Complex Problems

Today

Designer

Single Discipline

Multiple Discipline

Yesterday

Designer

Simple Problems

www.nextd.org
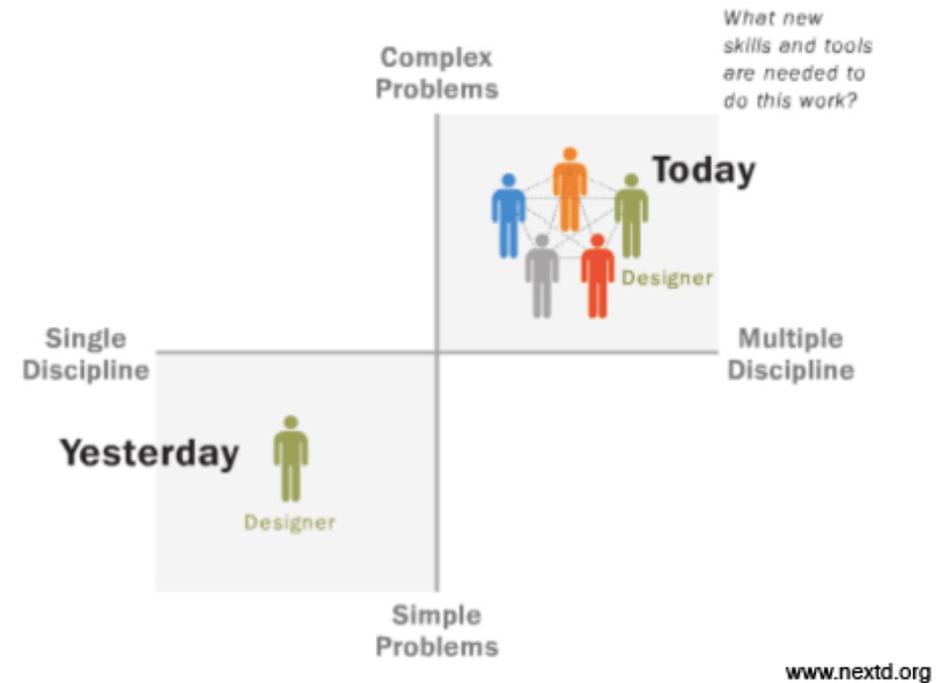
"Design is becoming more complex, based on multidisciplinary knowledge and co-working team."

http://www.alliance-francaise-des-designers.org/definition-du-design.html

FUTURE OF DESIGN DISCIPLINES

If we observe the short, middle and long term trends we can see some **clear orientations** and some **weak signals** that we can try to interpret to imagine what could be the **future of Design**. As example we can think about augmented reality, health improvement, Big data, Democratic solutions.

AUGMENTED DESIGNER

We all see coming the Augmented reality and the Virtual reality which are propelled by some of the biggest companies. Even if we can't be sure about the success we can be sure that some Designers will be more able to create in that particular 3d space than others and so a new discipline will be created.

CRAFT DESIGNER

We all see the generalization of Fab Lab and these machines: 3d printing, laser cutting, arduino,... The new artisans might emerge from there, more diversified, more connected with people, able to create connected machines by merging old and new technologies/materials.

WISE DESIGNER

" The best minds of my generation are thinking about how to make people click ads"
Jeffrey Hammerbacher

And what if people realize this missing potential and start to come back to better and strong values ?

HEALTH DESIGNER

"Design is not a science" but what if Designers could work with scientists to improve medical solutions ?
Creativity can also be helpful in these fields: nanotechnology,...

DEMOCRATIC DESIGNER

A lot of people are speaking about a shift that will come one day in many fields and politics in one of them. Civil already try to hack the actual democracy using intelligent tools and methods to bring more equality. Some designers could help and become a new discipline mixing politic, social, culture and civic design.

PRINCIPLES - PRODUCT DESIGN FIELD

PRODUCT	Good Design - Dieter Rams - 1970
Product Textile Object Author Industrial Fashion Cooking Automotive	1. Good design is innovative. 2. Good design makes a product useful. 3. Good design is aesthetic. 4. Good design makes a product understandable. 5. Good design is unobtrusive. 6. Good design is honest. 7. Good design is long-lasting. 8. Good design is thorough down to the last detail. 9. Good design is environmentally-friendly. 10. Good design is as little design as possible.

Still considered as one of the most powerful **principles list Dieter Rams** (born in 1932), who created it by answering to the question "**Is my design good design?**" is well know on the Design community. He stayed for a long period as Chief Design Officer at Braun. In a recent interview he said " if I had something to do in this world again, I would not want to be a designer. Because **I believe, in the future, it will be less important to have many things and more important to exercise care about where and how we live**".

∞ https://www.vitsoe.com/eu/about/good-design

PRINCIPLES - PRODUCT DESIGN FIELD

PRODUCT

ProDesign, éloge du Design utile - Jacques Bosser - 2007

Product
Textile
Object
Author
Industrial
Fashion
Cooking
Automotive

1. Prodesign is useful.

2. Prodesign is aesthetics.

3. Prodesign is simple.

4. Prodesign is ergonomics.

5. Prodesign is rightly cost.

6. Prodesign is ecological.

7. Prodesign is durable.

8. Prodesign is rightly cost.

9. Prodesign is innovative.

On his book **Jacques Bosser** tries to explain the **state of Design in our culture**. He explains the wrong association between the design as **process of creation, as a profession** and the design **used as an adjective to describe aesthetical objects**. He proposes to create a new word for the design as a process: **Prodesign**. And to accomplish that idea he created a list of principles based on the Good Design principles.

∞   https://www.amazon.fr/ProDesign-Eloge-du-design-utile/dp/2732434884

PRINCIPLES - PRODUCT DESIGN FIELD

PRODUCT

Product
Textile
Object
Author
Industrial
Fashion
Cooking
Automotive

DOMOVISION, Important transversal principles for future which will make a difference whatever the trends, style,...

1. Comfort
2. Asymmetry
3. Modularity
4. Personalization
5. Eco conception

+

1. Earth
2. Ethics
3. Ages
4. Social networks
5. Time

The **Domovision collection** constitutes a **prospective research tool** for accompanying marketing, tailored for people working in all areas touching the layout and fit-out of **living space**, whether they be makers, distributors, designers, producers or practices. The aim of DOMOVISION is to provide **content and methodology** that will enable professionals to anticipate market trends, assist them in adapting existing products, and enable them to create **pertinent new products to improve the comfort and well-being of one and all**.

∞   http://www.via.fr/publication-domovision

PRINCIPLES - MESSAGE DESIGN FIELD

MESSAGE

Graphic
Interactive
Ux
Illustration
Web
Motion
Interaction
Photographic
Sound
Sensory
Text
Environmental
Civic

The Vignelli Canon, Massimo Vignelli 2009

Part One: The Intangibles

- Semantics
- Syntactics
- Pragmatics
- Discipline
- Appropriateness
- Ambiguity
- Design is One
- Visual Power
- Intellectual Elegance
- Timelessness
- Responsibility
- Equity

Part Two: The Tangibles

- Paper Sizes
- Grids, Margins, Columns and Modules
- A Company Letterhead
- Grids for Books
- Typefaces, The Basic Ones
- Flush left, centered, justified
- Type Size Relationships
- Rulers
- Contrasting Type Sizes
- Scale
- Texture
- Color
- Layouts
- Sequence
- Binding
- Identity and Diversity
- White Space
- A collection of experiences

http://www.vignelli.com/canon.pdf

PRINCIPLES - MESSAGE DESIGN FIELD

MESSAGE

Graphic
Interactive
Ux
Illustration
Web
Motion
Interaction
Photographic
Sound
Sensory
Text
Environmental
Civic

Tim Berners-Lee - Design Principles

1. Simplicity

2. Modular Design

3. Being part of a Modular Design

4. Tolerance

5. Decentralization

6. Test of Independent Invention

7. Principle of Least Power

∞ https://principles.adactio.com/

PRINCIPLES - SPACE DESIGN FIELD

SPACE

Interior
Scenographic
Landscape
Light
Scenic

Experiences and Attributes of Biophilic Design

Direct Experience of Nature	Indirect Experience of Nature	Experience of Space and Place
- Light	- Images of nature	- Prospect and refuge
- Air	- Natural materials	- Organized complexity
- Water	- Natural colors	- Integration of parts to wholes
- Plants	- Simulating natural light and air	- Transitional spaces
- Animals	- Naturalistic shapes and forms	- Mobility and wayfinding
- Weather	- Evoking nature	- Cultural and ecological attachment to place
- Natural landscapes and ecosystems	- Information richness	
- Fire	- Age, change, and the patina of time	
	- Natural geometries	
	- Biomimicry	

∞ https://principles.adactio.com/

PRINCIPLES - MULTIDISCIPLINARY DESIGN FIELD

MULTIDISCIPLINARY	Privacy by Design - The 7 Foundational Principles
Co-Design Service Ecodesign Sustainable Regenerative Strategic Global Signage Packaging Parametric Generative Management	1. Proactive not Reactive; Preventative not Remedial 2. Privacy as the Default Setting 3. Privacy Embedded into Design 4. Full Functionality;Positive-Sum, not Zero-Sum 5. End-to-End Security; Full Lifecycle Protection 6. Visibility and Transparency; Keep it Open 7. Respect for User Privacy; Keep it User-Centric

Privacy by Design in its English way talks about **creating privacy at the conception stage** assuming that the **legal framework is not sufficient to ensure the protection of the private sphere**. Geoffrey Dorne (graphism.fr) tried to **translate these principles for designers** "as a way to design interfaces, programs, software, websites, services and any other form of digital experience connected to a user by **integrating upstream** the question of **respect for privacy**: -**Don't use dark pattern.** -**Create honest interfaces.** -**Out interfaces that aggregate data.** -**Representing the protection of privacy to your users.** -**Do ethical Design.**"

∞   https://www.ipc.on.ca/images/resources/7foundationalprinciples.pdf

PRINCIPLES - MULTIDISCIPLINARY DESIGN FIELD

MULTIDISCIPLINARY

Co-Design
Service
Ecodesign
Sustainable
Regenerative
Strategic
Global
Signage
Packaging
Parametric
Generative
Management

The Resilient Design Principles

1. Resilience transcends scales.
2. Resilient systems provide for basic human needs.
3. Diverse and redundant systems are inherently more resilient.
4. Simple, passive, and flexible systems are more resilient.
5. Durability strengthens resilience.
6. Locally available, renewable, or reclaimed resources are more resilient.
7. Resilience anticipates interruptions and a dynamic future.
8. Find and promote resilience in nature.
9. Social equity and community contribute to resilience.
10. Resilience is not absolute.

∞ http://www.resilientdesign.org/the-resilient-design-principles/

PRINCIPLES - MULTIDISCIPLINARY DESIGN FIELD

MULTIDISCIPLINARY	Metadesign, the design of design
Co-Design Service Ecodesign Sustainable Regenerative Strategic Global Signage Packaging Parametric Generative Management	1. Metadesign can intervene creatively at the level of languaging. 2. Metadesign can offer tools for thinking beyond the possible. 3. Metadesign is intended to deliver synergies-of-synergies. 4. Metadesign tasks are too complex for individual designers. 5. Metadesign should surpass the outcomes of individual participants. 6. Metadesign should foster, and benefit from, 'team-consciousness'. 7. Metadesign delivers complex outcomes that are inter-operable. 8. Metadesign teams deliver many-layered, integrated innovations. 9. Metadesign can offer fractal structures that unify very large systems. 10. Metadesign uncovers unexpected potential for other systems.

∞ http://attainable-utopias.org/tiki/10-Metadesign-Principles

PRINCIPLES - MULTIDISCIPLINARY DESIGN FIELD

MULTIDISCIPLINARY

Co-Design
Service
Ecodesign
Sustainable
Regenerative
Strategic
Global
Signage
Packaging
Parametric
Generative
Management

Design For All

1. Equitable use

2. Flexibility in use

3. Simple and intuitive

4. Perceptible information

5. Tolerance for error

6. Low physical effort

7. Size and space for approach and use

www.norskdesign.no/about-innovation-for-all/what-is-design-for-all-article5353-8673.html

1 - Regenerative Design diagram
2 - Live's principle diagram

Figure 2 Levels of Ecological Strategies for Sustainability

Collateral Folder
Download g1.0
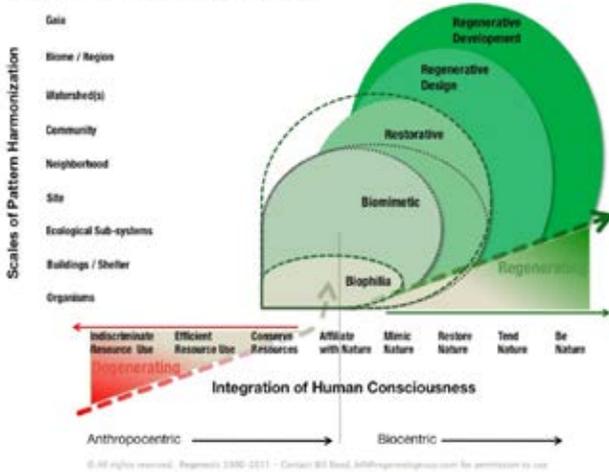
Circular economy process
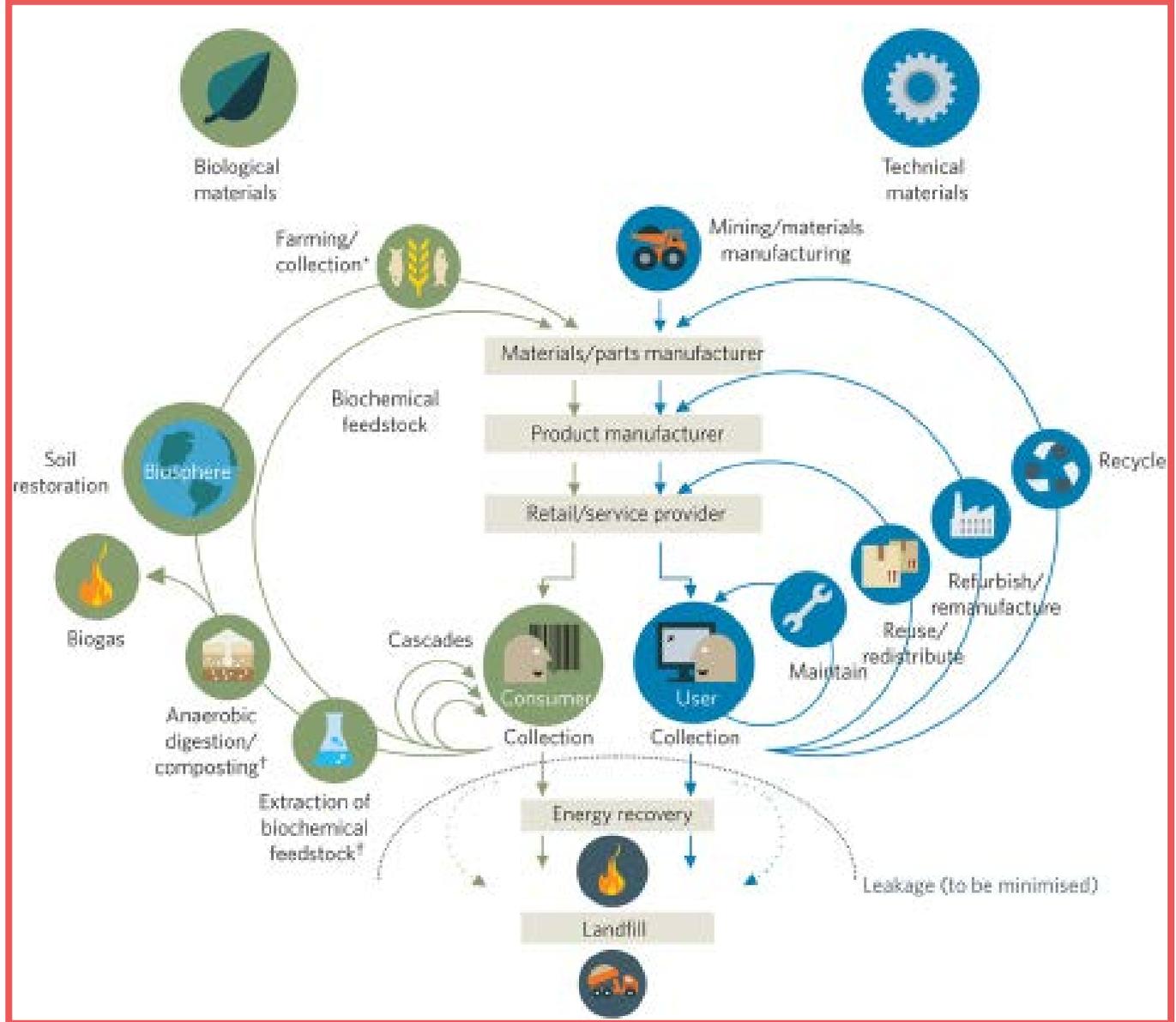
METHODOLOGY - DOUBLE DIAMOND
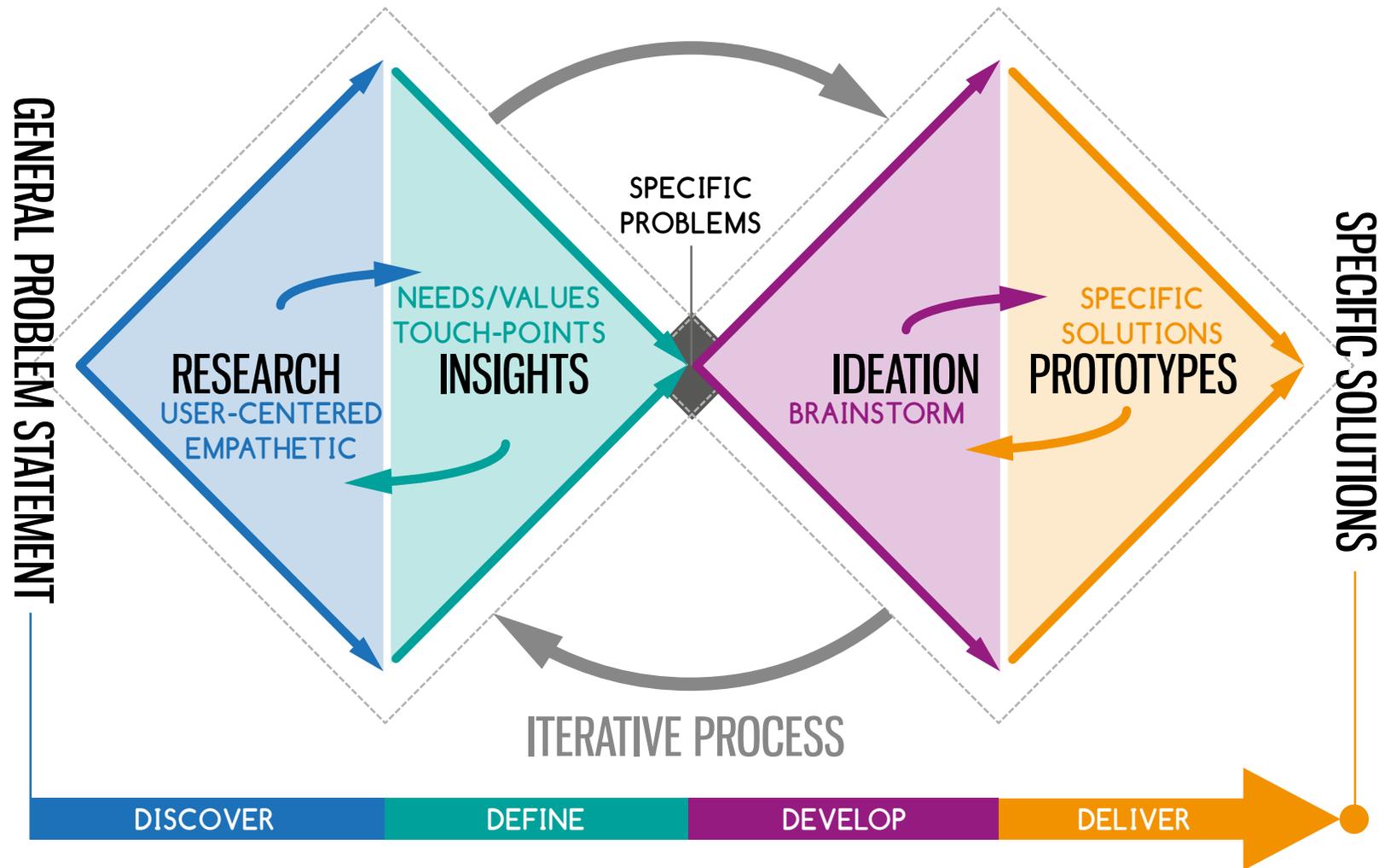
The **design council's 'Double diamond' design process model** was the result of a study of design processes used by 11 companies in 2009. The result is found on this model with four steps every time **diverging** or **converging**. **Discovering** permits to gather informations, **define** to reframe and find our specific problems, **develop** permits to diverge by being creative and **delivering** permits to prototype solutions and choose the good one.

http://servicedesignvancouver.ca/tag/double-diamond/

METHODOLOGY - AGILE
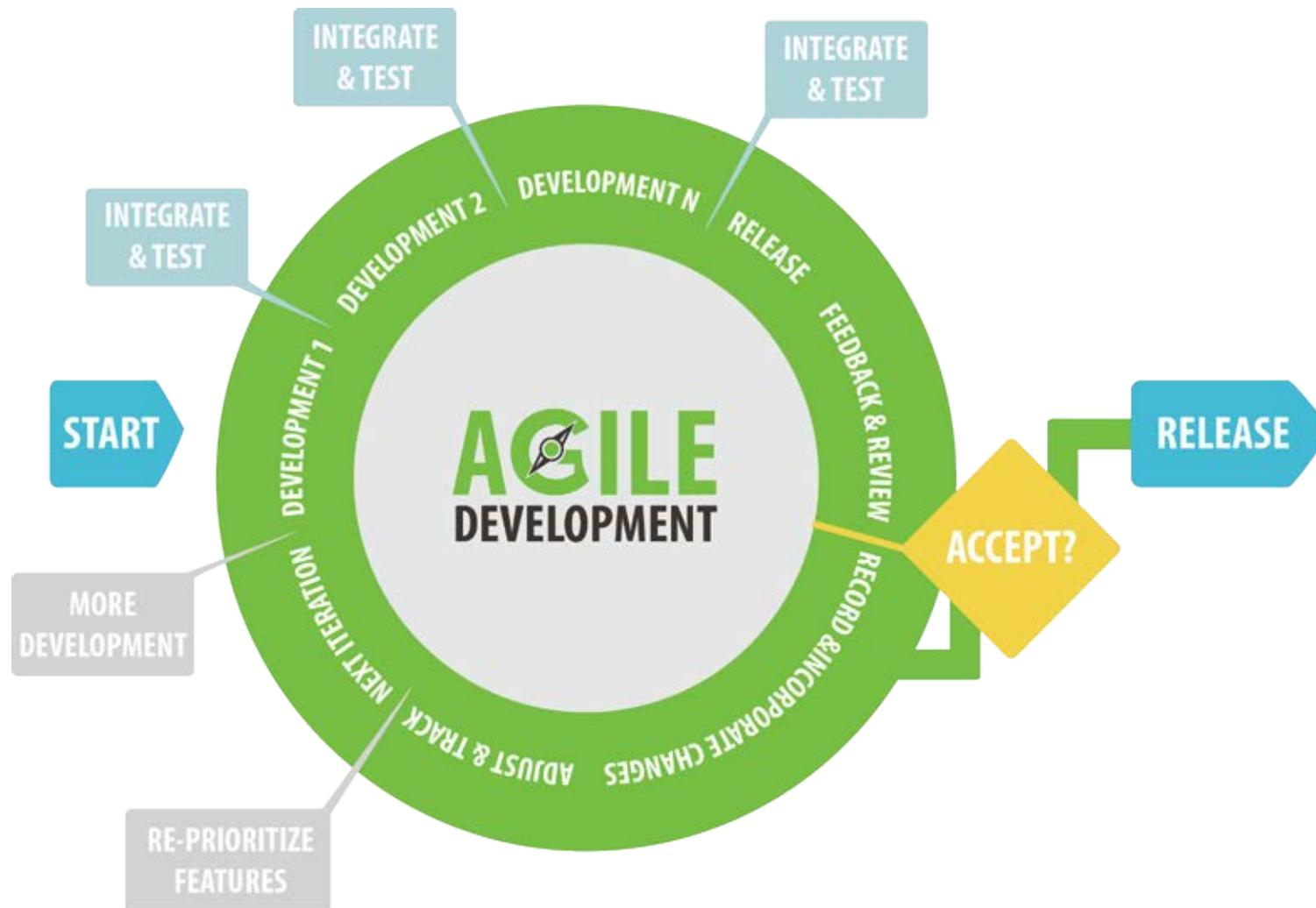
Working collaboratively and flexibly is very dynamic. The advantage of the **agile** approach is that **it allows for changes to be implemented more quickly**. It is based on a **network structure** and is **less hierarchical**. And yet, due to its flexibility it is **more difficult to control time lines and costs**. Rodrigues argues that the **best design strategy is to meet at the intersection of a user's desirability, the business viability and the technical feasibility**.

http://www.alphansotech.com/blogs/what-is-agile-application-development/

METHODOLOGY - SCRUM

Scrum Overview

Designed by Mark Hoogveld © 2012
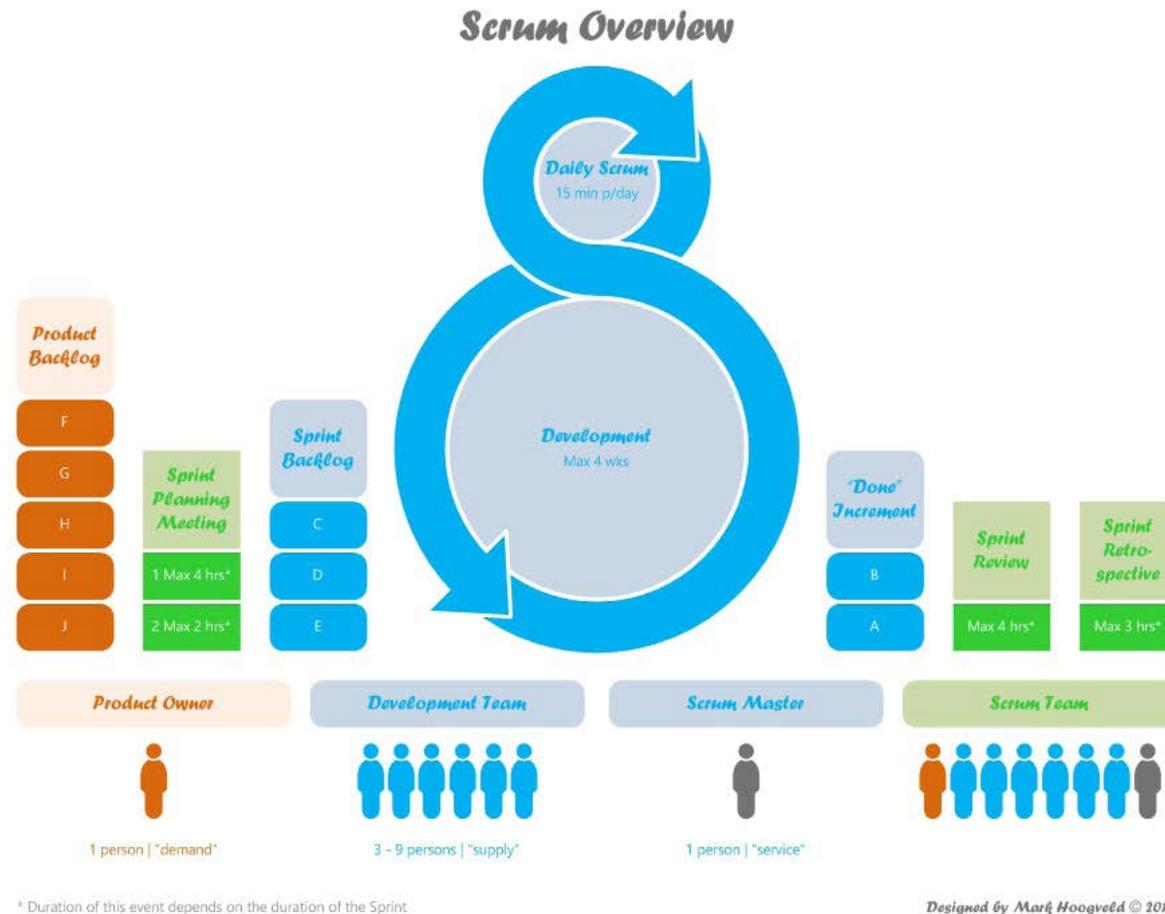
"**Scrum**" is simply a formalized term to describe a **set of practices** for a professional product development team to work well together. **The focus is on keeping collaboration processes simple and organized**. It is not a "magical" cure-all solution. It still requires that the company hires the right people with the right aptitude and attitude for the team, and that the team uses common sense to work with each other, and more importantly, that the product we are developing finds the right product-market fit (lean start-up).

⚙   https://calvinx.com/2014/05/22/why-scrum-why-agile-development/

INNOVATION METHODOLOGIES

Innovation methodologies are mostly **similar** on the evolution's process: From a Problem to a solution here is a resume of all the keywords found and categorized in 5 groups.

1 PROBLEM FINDING

Identification
Orient
Explore
Analyse
Scoping
Mapping
Discovery
Definition
Research
Empathize
Acquisition
Potential marcket
Observe&learn
Preparation
What's going on ?

Crowdsourcing
Invite
Acquisition
Inception
Front-end
Full steam ahead
Business market
Search area
Value proposition
Unsollicited ideas
Insights
Interpretation
Briefing

5 LAUNCH

Shipping
Delivery
Release verification
Evolution
Realization
Distribute
Production
Commercialization

2 IDEATION

Raise ideas
Conceptual mapping
Forecasting
Development
Explore
Incubation
Desirability
Assimilation
Recognize opportunity
Outline concept
Design
Creative thinking
Generate solutions
External ideas
Invent

Concept
Development
Innovation
Flow
Deep dive
Scenarios
Case selection
Data collection

3 FILTERING

Concepting
Testing
Definition
Refining
Viability
Product design
Prioritization
Proof of concept
Forge the solution
Development
Selecting ideas
Illumination
Experimentation
Design&Engineer
Detailed Design

Drawing
Synthesis
Find resources
Customer discovery

4 VERIFICATION

Prototype
Implementation
Validation
Development
Evaluation
Feasability
Create value
Experimentation
Construction
Modeling
Redesign&produce
Product optimize
Customer validation

http://www.openinnovation.eu/04-02-2016/71-innovation-methodologies/

TOOLS

_____

Tools are really large and generally vary between every profession. To don't deep on it we can try to determine some categories which will follow the steps of the used process. Research is about discovering and speaking using **internet, books, interactions with people**. Ideation is about being creative by using drawing, being open minded, using some defined tools as **6 thinking hats** or **brainstorming**. Then we have to prototype using some **softwares** or some **materials**. There is also an organizing part which can be done by online softwares and others calendars to be structured as a team.

http://tools.subtraction.com/

STATE OF DESIGN

CASE STUDY

HISTORY　　DISCIPLINE　　PRINCIPLE　　METHODOLOGY　　TOOL
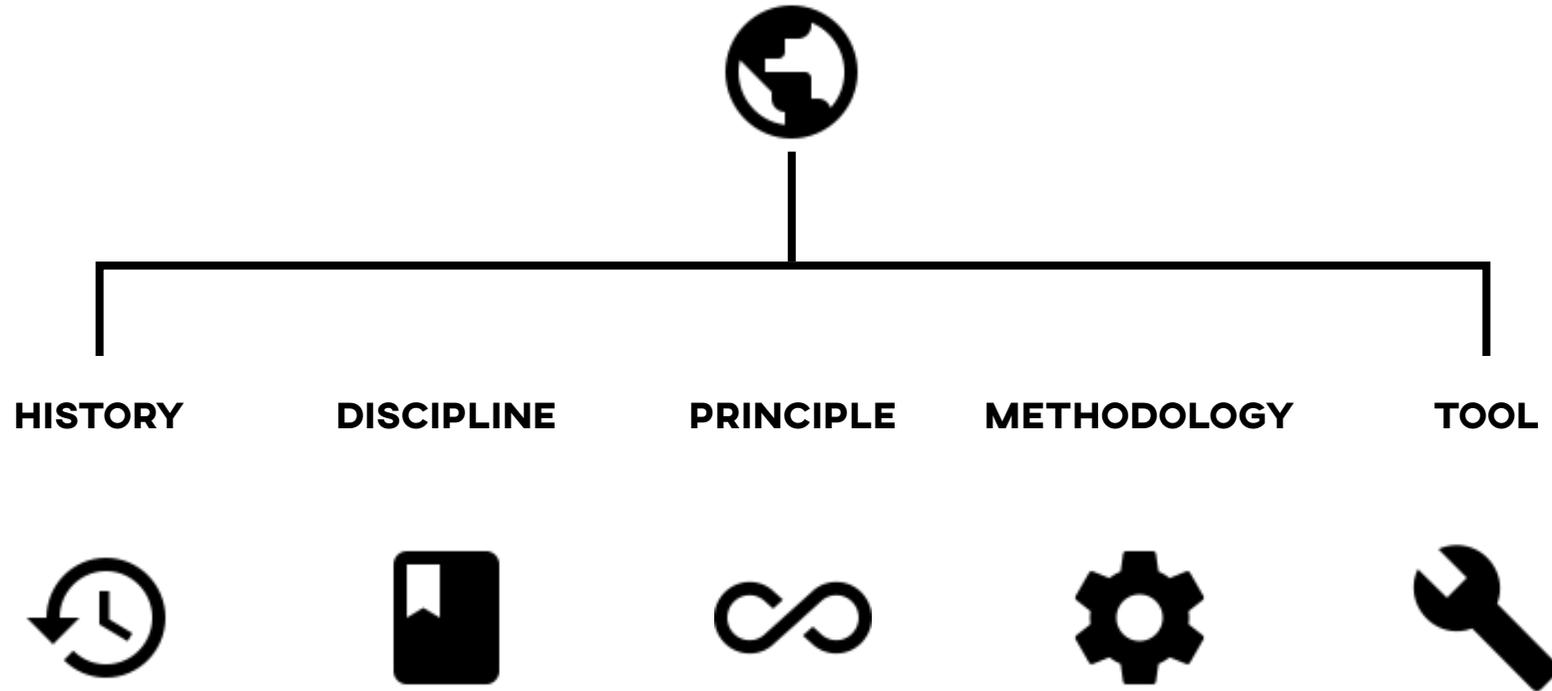
PRINCIPLE - METADESIGN

RE-DESIGNING DESIGN

"We define **metadesign** as an emerging **framework of practice** that will enable designers to change, or create, behavioural paradigms. This is an ambitious task that cannot be achieved by what we currently understand as 'design'. Paradigms are complex, self-perpetuating systems that are co-sustained by habitual processes that are part of the prevailing **social**, **cultural**, **economic**, **aesthetic**, **psychological**, **technological** and **linguistic** milieu. As these factors reinforce one another, they fiercely **resist change** unless they can be addressed in a comprehensive and joined-up way. As this also means identifying simultaneous points of intervention we must devise more comprehensive and radical agenda that includes team-based practices. The ultimate aim of metadesign is to bring about a more **ecological** and '**synergy-oriented**' **society** to replace the existing 'product-oriented' world of consumption and profits. "

	Holarchic	Emancipatory	Participative	Socially Inclusive	Top-down	Bottom-up	Entrepreneurial	Emergence-aware	Affective	Self-creative	Flexible	Green
Creative Democracy		●	●	●		●	●		●	●	●	○
Design Futures	●	●	●	○		●	●	●	○		○	○
Critical Design					○		●	●				
Design Management	●		●		●		○	●	○		●	
Sustainable Design				○	●	●	●	●				●
Eco-Design		●	○	●		●	○		○	○	●	●
Interaction Design			○			●	○	○	○	●	○	○
Lifestyle Design	●	○		○	●		●	●	●	●	●	○
Metadesign	●	●	●	●	○	●	●	●	●	●	●	●
Open Design		●	●	●		●	●		○	○	●	●
Service Design					○	●	●	●		○		●	○
Strategic Design	●	●	●	●		●		●	●		○	
Transformative Design		●	●	●		●			○	●	●	●

Key: ● yes   ○ maybe

http://metadesigners.org/Metadesign-Introduction

PRINCIPLE - THE LIVING PRINCIPLES
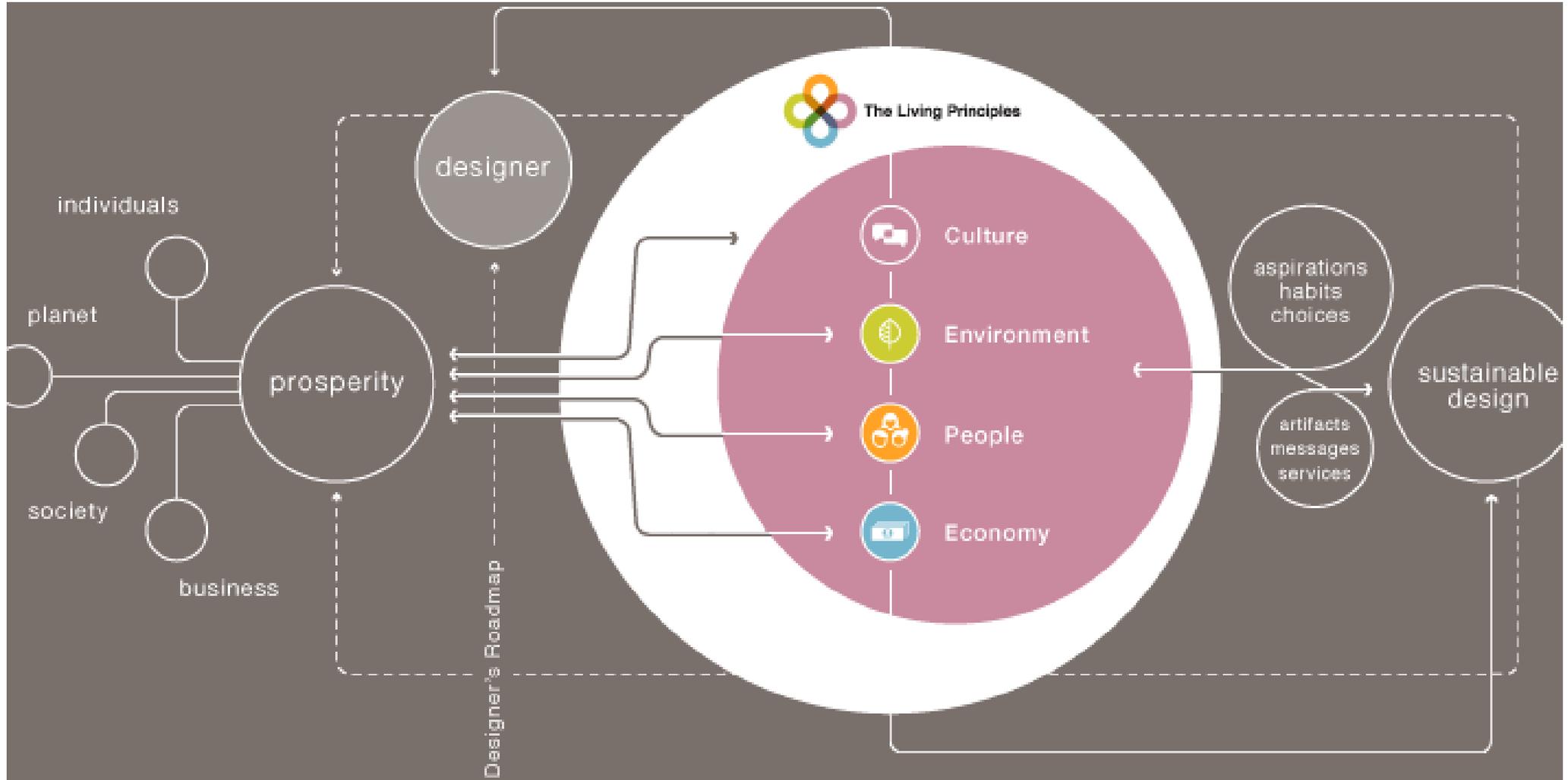
ENVIRONMENT Actions and issues that affect natural systems, including climate change, preservation, carbon footprint and restoration of natural resources.

PEOPLE Actions and issues that affect all aspects of society, including poverty, violence,injustice, education, healthcare,safe housing, labor and human rights.

ECONOMY Actions and issues that affect how people and organizations meet their basic needs, evolve and define economic success and growth.

CULTURE Actions and issues that affect how communities manifest identity, preserve and cultivate traditions, and develop belief systems and commonly accepted values.

http://www.aiga.org/roadmap/

PRINCIPLE - THE LIVING PRINCIPLES

SAMPLING OF INFLUENTIAL SUSTAINABILITY MANIFESTOS, PRINCIPLES, VISIONS, FRAMEWORKS AND TOOLS FROM THE LAST 50 YEARS.

ENVIRONMENT

PEOPLE

ECONOMY

CULTURE
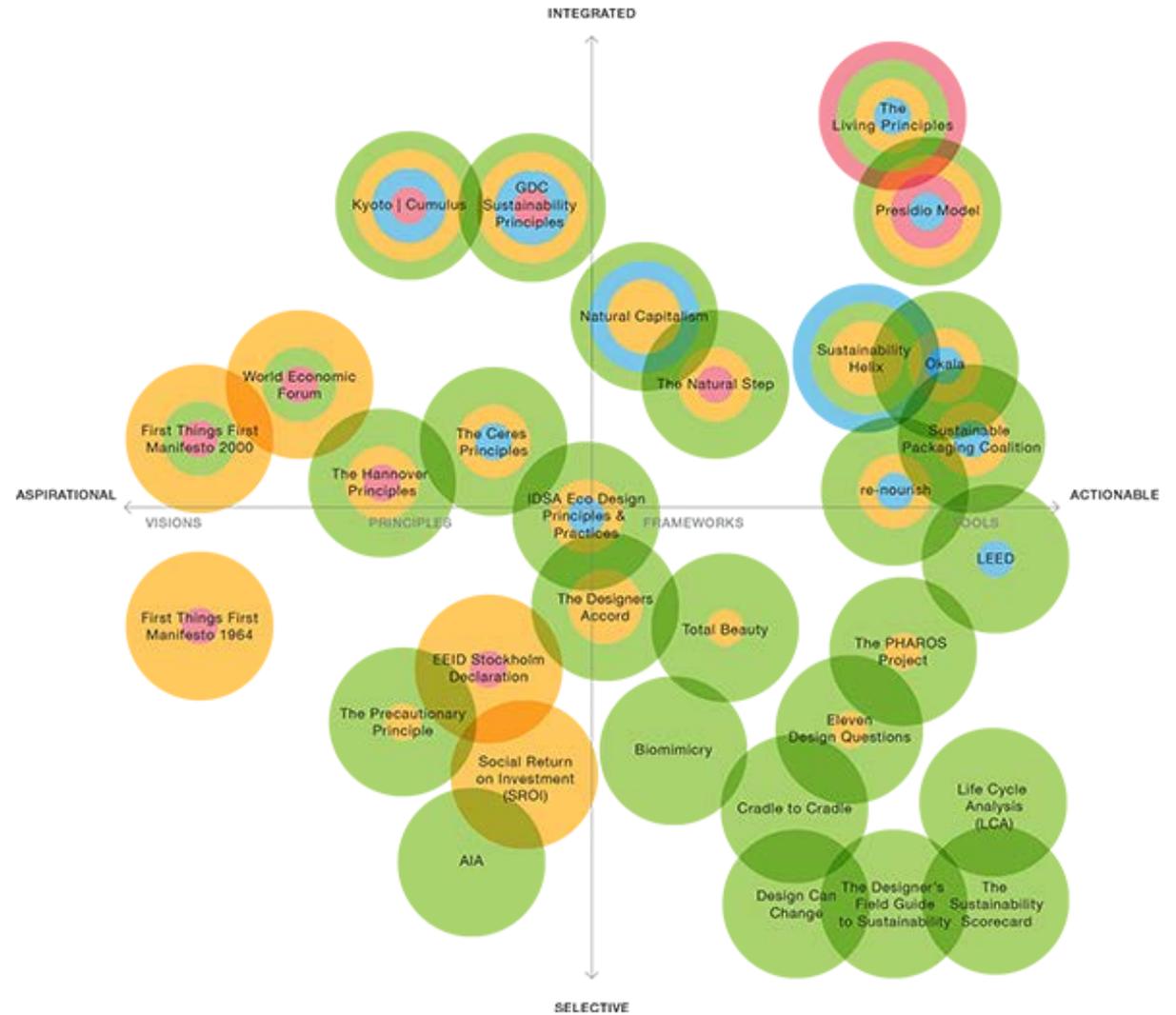
Made by The Living Principles project

http://www.aiga.org/roadmap/

PRINCIPLE - DESIGN LED

DESIGN LED

What are the core values of Design Led Innovation?

1. Have an Outside-In mindset

2. Use Empathy for users & stakeholders

3. Embrace Diversity

4. Think Holistically

5. Collaborate in multi-disciplinary teams

6. Generate many new ideas

7. Rapid Prototyping

8. Fail Early & Often

http://www.ashtonmcgill.com/#!What-is-a-Design-Led-Approach-to-Business/cmbz/568254ed0cf236d40391636d
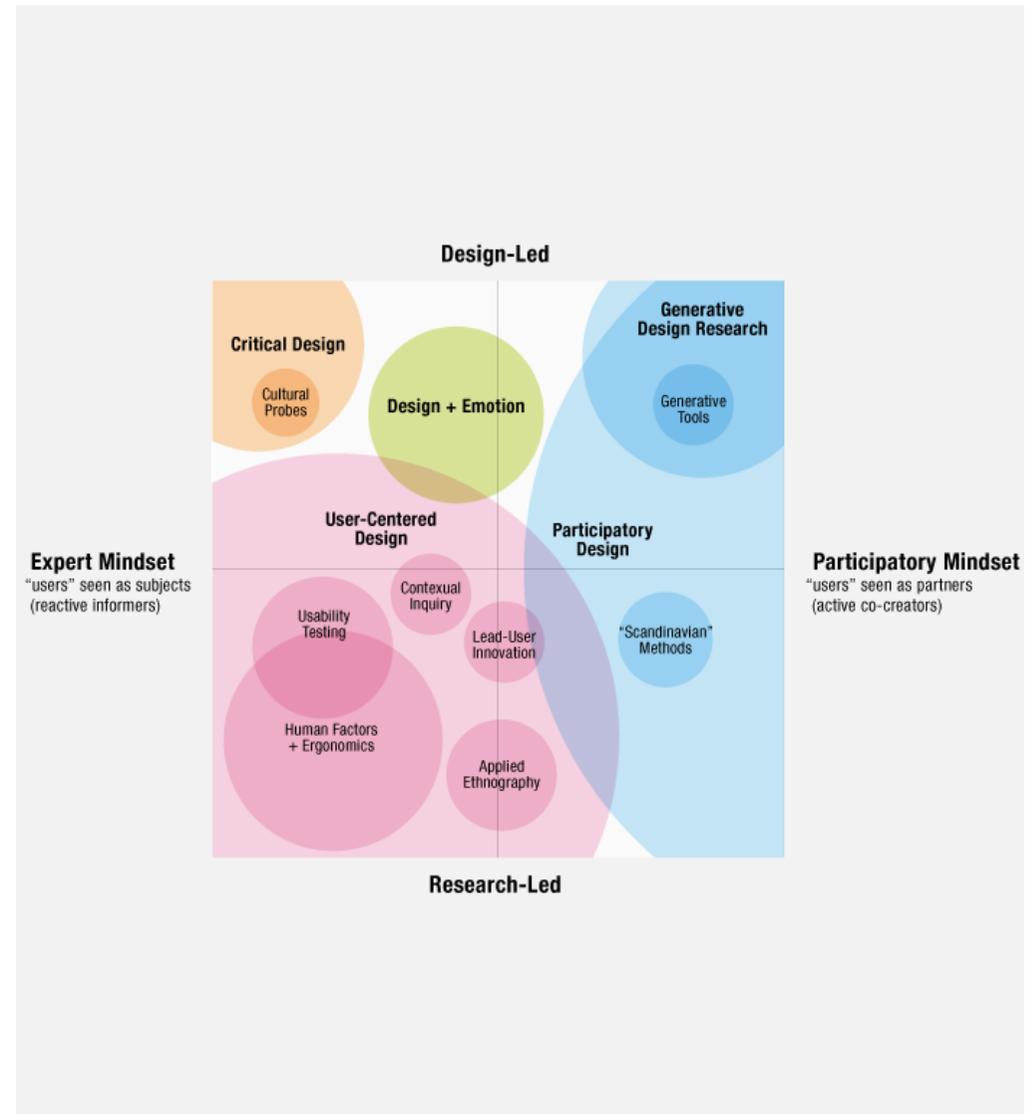
PRINCIPLE - UNIVERSAL PRINCIPLES OF DESIGN

UNIVERSAL PRINCIPLES OF DESIGN

1. Equitable Use

2. Flexibility in Use

3. Simple and Intuitive Use

4. Perceptible Information

5. Tolerance for Error

6. Low Physical Effort

7. Size and Space for Approach and Use

The design is useful and marketable to people with diverse abilities.

The design accommodates a wide range of individual preferences and abilities.

Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

The design minimizes hazards and the adverse consequences of accidental or unintended actions.

The design can be used efficiently and comfortably and with a minimum of fatigue.

Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

http://www.ashtonmcgill.com/#!What-is-a-Design-Led-Approach-to-Business/cmbz/568254ed0cf236d40391636d

PRINCIPLE - DESIGN FOR HAPPINESS

It consists of 14 emotions:
7 pleasant: desire, pleasant surprise, inspiration, amusement, admiration, satisfaction and fascination.
7 unpleasant: indignation, contempt, disgust, unpleasant surprise, dissatisfaction, disappointment and boredom.

Positive Design:
1. Creates possibilities
Positive Design envisions and realizes optimistic futures. Rather than merely reducing people's problems, it offers them opportunities to improve their wellbeing.
2. Supports human flourishing
Positive Design uplifts people. It enables and inspires people to develop their talents, to increase their freedom, to deepen their relationships, and to contribute to their communities.
3. Enables meaningful activities.
Positive Design encourages people to balance pleasure and virtue. It stimulates people to engage in meaningful activities that are rooted in their deeply held values.
4. Embraces rich experiences.
Positive Design affects the complete pallet of human experiences. Beyond short-term pleasures, it focuses on lasting experiences that involve both positive and negative emotions.
5. Accepts responsibility
Positive Design is genuine in its purpose and intention. It takes responsibility for its short- and long-term impact on individuals as well as on communities and society.

http://studiolab.ide.tudelft.nl/diopd/

METHODOLOGY - DESIGN MANAGEMENT

SEQUENTIAL DESIGN PROCESS

Information input → Design problem → **H** HEAR → **C** CREATE → **I** IMPLEMENT → Final output

CONCURRENT (SET BASED) DESIGN PROCESS
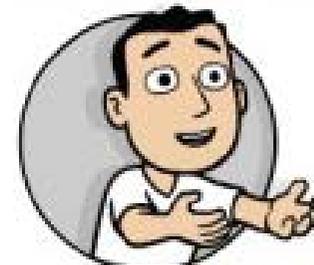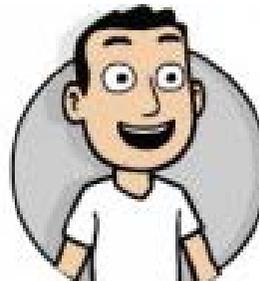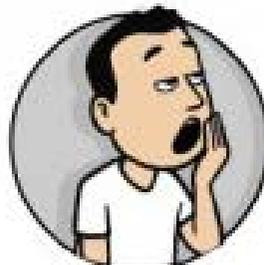
Information input → Design problem → **H** HEAR / **C** CREATE / **I** IMPLEMENT → Incremental output
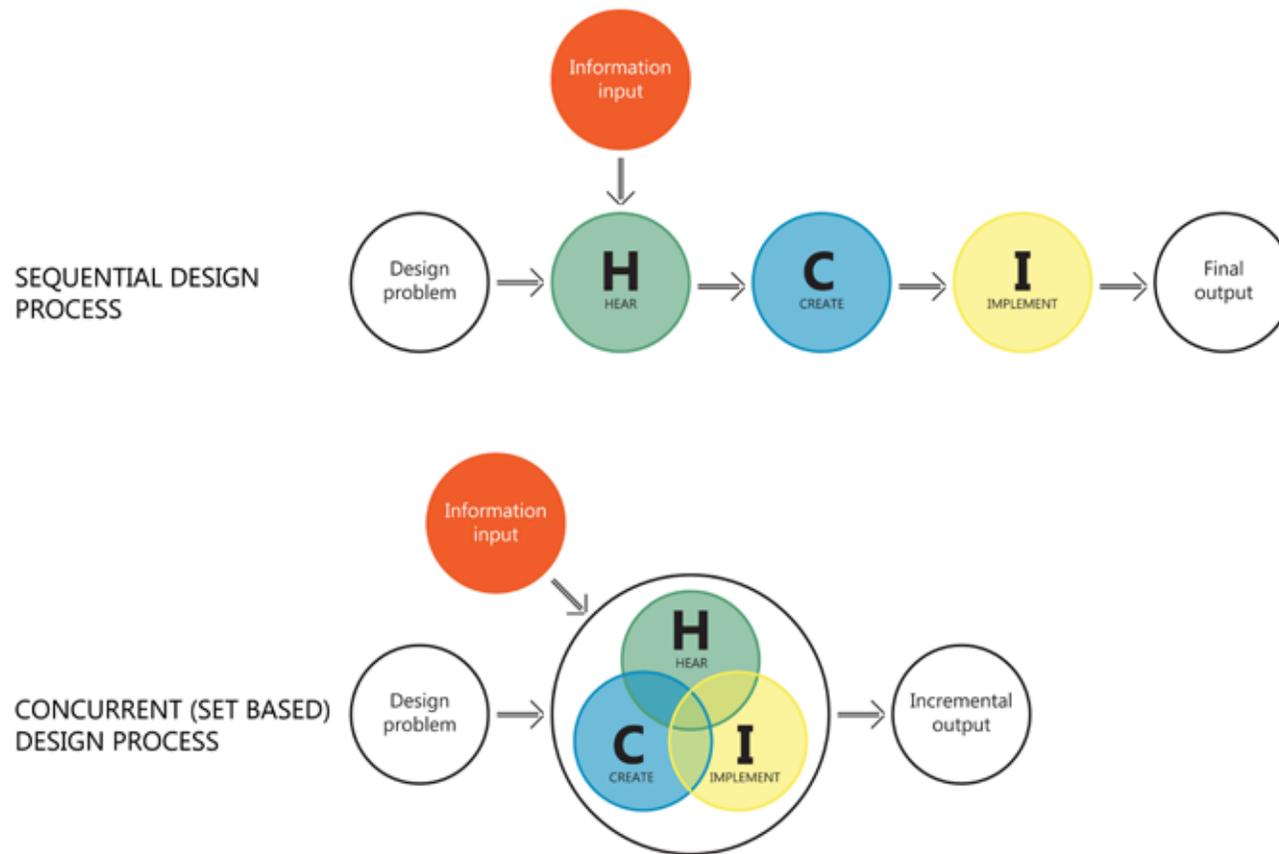
Why change the design process to be messier & less sequential?

"A significant part of the concurrent design method is that the individual engineer/designer is given much more say in the overall design process due to its collaborative nature. This property of the concurrent design method fits much better with the AIaD philosophy of the **designer being more in control of the outcome, instead of only being the one at the end of the line forming someone else's ideas into a physical product**. Furthermore, **giving the designer ownership improves the productivity of the designer and quality of the product. This claim is based on the assumption that people who are given a sense of gratification and ownership over their work tend to work harder and design a more robust product, as opposed to an employee that is assigned a task with little say in the general process.**"

http://www.openlawlab.com/2015/06/16/why-change-the-design-process-to-be-messier-less-sequential/

METHODOLOGY - DESIGN MANAGEMENT
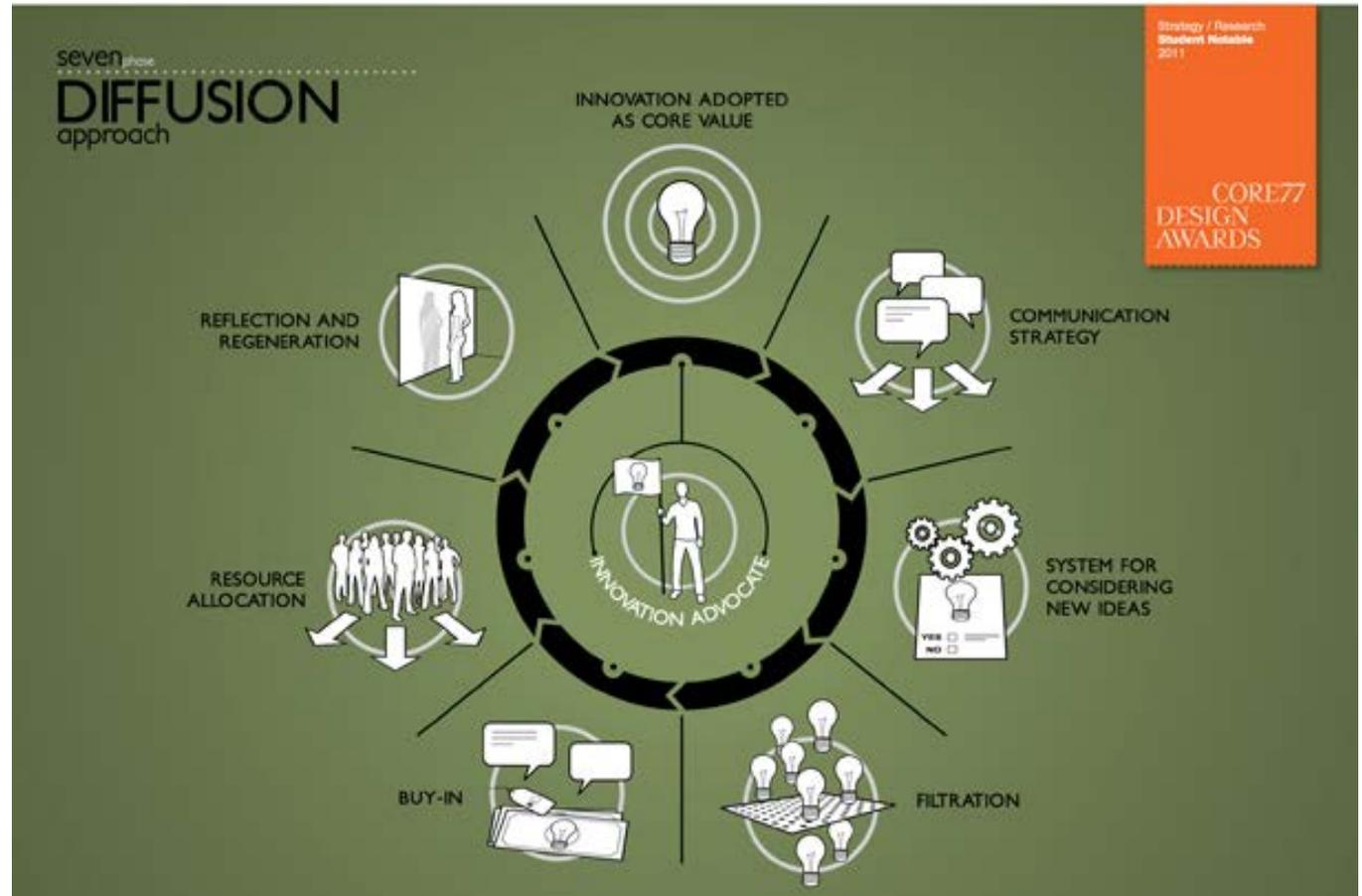
The team's thesis paper postulates "**it is not an inability to generate ideas that typically prevents innovation, and therefore strategic advantage, but rather the inability to successfully diffuse new ideas throughout an organization.**" Identifying the challenges and best practices **across various industries**, they analyzed their findings to design the framework for a **7-phase** diffusion approach which can be adapted and used in **wide range of organizations**: from small business to non-profit, across a many specialties.

"**Good ideas come from a variety of sources. Budget for it!** Budget for experimentation; this should consider potential successes as well as failures. **Create a culture that believes in innovation.** There is so much talk of how to create innovative ideas and not enough focus on **how to actually implement them from a management standpoint. This led us to study the implementation of change in organizations.**"

www.core77.com/posts/20327/Core77-Design-Award-2011-Designing-Innovation-Diffusion-Student-Notable-for-StrategyResearch

METHODOLOGY - LATERAL THINKING

Random Entry Idea Generating Tool
The thinker chooses an object at random, or a noun from a dictionary, and associates it with the area they are thinking about.

Provocation Idea Generating Tool
The use of any of the provocation techniques—wishful thinking, exaggeration, reversal, escape, distortion, or arising. The thinker creates a list of provocations and then uses the most outlandish ones to move their thinking forward to new ideas.

Movement Techniques
The thinker develops provocation operations[clarification needed] by the following methods: extract a principle, focus on the difference, moment to moment, positive aspects, special circumstances.

Challenge Idea Generating Tool
A tool which is designed to ask the question "Why?" in a non-threatening way: why something exists, why it is done the way it is. The result is a very clear understanding of "Why?" which naturally leads to fresh new ideas. The goal is to be able to challenge anything at all, not just items which are problems. For example, one could challenge the handles on coffee cups: The reason for the handle seems to be that the cup is often too hot to hold directly; perhaps coffee cups could be made with insulated finger grips, or there could be separate coffee-cup holders similar to beer holders, or coffee shouldn't be so hot in the first place.

Concept Fan Idea Generating Tool
Ideas carry out concepts. This tool systematically expands the range and number of concepts in order to end up with a very broad range of ideas to consider.

Disproving
Based on the idea that the majority is always wrong (as suggested by Henrik Ibsen[2] and by John Kenneth Galbraith[3]), take anything that is obvious and generally accepted as "goes without saying", question it, take an opposite view, and try to convincingly disprove it. This technique is similar to de Bono's "Black Hat" of Six Thinking Hats, which looks at the ways in which something will not work.
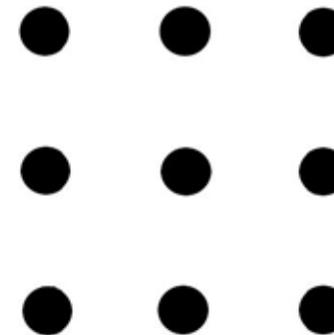
Classic Lateral Thinking Exercise:
Can you connect all of the dots with just four straight lines, without lifting your pen from the paper?

🌐 https://en.wikipedia.org/wiki/Lateral_thinking

CREATING PROFITABLE CUSTOMER EXPERIENCE WITH HCA

BUILD IN PERSUASION & EMOTION WITH THE SAME UCD METHODS & ETHOS THAT
ARE USED TO DELIVER USABLE DESIGN OF DESIRABLE PRODUCTS & SERVICES

EMOTIONAL — LOVES TO

Emotional affect principles (e.g. Norman, Kano)
Intrinsic motivation, avoiding visceral -ves, causing arousal, fun, surprise...

Persuasion and Trust principles from the fields of
behavioural economics and sociology (e.g. Cialdini, Fogg)

PERSUASIVE — WILL DO

Design principles (e.g. Norman)
Usability principles (e.g. Schiederman, Nielsen, Molich)
Principles of perception (visual, auditory...)

USABLE — CAN DO

Attractive product/price/service
Attractive tools and services
Market research

DESIRABLE — MIGHT DO

Apply the rules ➡ **Research/test behavioural responses** ➡ **Improve (& repeat)**

e.g. MVT, analytics, User test
(usability, eyetracking, emotion...)

METHODOLOGY - PROFITABLE USER EXPERIENCE

What methods can we use to identify **possible future needs or meanings that customers might attach to a product**, which if discovered might significantly enhance the creative process and hence lead to radical innovation?
"**People forget what you say, but they remember how you made them feel.**" Warren Beaty

STRATEGIC TREE

TRIPLE BOTTOM LINE
An organization is measured in relation to results. Today the triple bottom line focuses corporations not just on the economic value they impact but also on the environmental and social value they add, making decisions as a whole concept, looking at the three perspectives, measuring the economic, social and environmental footprint.

VALUE ADDED PROPOSAL
This area links up the business with the audience: users, clients… It refers to the products or services you offer. This element is basic to build the storytelling.

PROCESSES & OPERATIONS
These activities and tasks should be done in order to make the added value work. As every process contains a resource in itself, the lack of this resource should force to learn about it or to ally with other parties. In this section, it will be useful to generate a Process Map supported from the Canvas Business Model.

PARTNERSHIPD AND LEARNING PROCESSES
The creation of strategic alliances or partnerships might be understood as a key contribution to a process. In case a process includes a special key driver in itself, it has to be otherwise incorporated, by learning proceedings and/or by partnerships, aligned with our values.

THE MISSION
The mission has always been formulated in terms of "what you do", but it really should be based on "what you do it for", ultimately "why". It should be explained shortly and contain a reference of the products and services you offer as well as the values on which your company is built on. It is our mission, although it can be nuanced.

VALUES
If innovation is the key of your business, this value will set up and support your main tasks and both the relationship with your customers, suppliers and partners. It may be useful to give same values a special wording as there are many different shades among them, as for example emotional innovation, technological innovation, cultural innovation or natural innovation. The values, the authentic values, not the lovely ones we can see in a lot of respectable websites, emanate from the "in-depth insights".

IN-DEPTH INSIGHTS
As your corporate identity should be based on this aspect, it is vital to always introduce all kinds of experiences from your hard drive (studies, travels, books, movies, referees, successes and failures, etc…) and that you never had but should be part of your aspirations, as the in-depth insights. Representative

UTOPIAN VISION
These are the main motivations which drive your business to success. Design and implement a motivating structure due to your in-depth knowledge, values and mission. Remember that we are effectively motivated and moved by desires and dreams and not by requirements. In this methodology, the utopian vision is where our dreams have their corresponding place, as a lighthouse or a compass.

PUBLIC
The public respods to "for whom?"
Users (direct and indirect)
Internal/External collaborators
Financial entities
Administrations
Colectives

It's very important that an alignment between your values and your audience exist. As this happens the possibility of loyalty increases exponentially.

Not just any audience will do, there is a lot of everything. The effort is in detecting which is yours.

STORY TELLING
Our audience, users, customers or shareholders need to understand us as a whole. Our history has to be based on three different but related points of view:
- Impulse-driven world of an individual, exploring an amusing and detailed anecdote, easy to remember. It could be linked to the utopian vision.
- The rational part, driven by the logic and the understandable. It's mainly linked to our Value Added Proposal.
- Emotional aspects, in line with our values and in-depth insights. It's the main link to retain users and customers. This is the way that we achieve

OPERATIONAL VISION
It constitutes the trunk and the visible part of the tree being an essential part of the follow-up. It is the view which allows to situate measurable, and credible targets. To do so, and in order to assess whatever you have obtained, significant milestones and events have to be settled.

Positioning
The relative place you occupy in comparison to your environment and competition. What place does your Strategic Tree hold compared to those groups that interest you.

PEST
Perform PEST analysis (from the perspective of the legal-political-regulatory, the economic, Social and Technological), allows us to place ourselves in the environment in which we operate and in comparison to the environment in which our users move.

Personal or collective intuitions that shape and guide your culture.

Your certainties. That of which you are sure and it's hard to make them disappear.

Any topic, medium, idea, that is useful for recognising where your business action is founded.

Readings, texts that i have awaken you to new concepts. That have put a name to your understanding. That have advanced a thought or feeling.

They can be trips, places, cultures, areas of the world that have impacted you.

Recognise the questions, with or without answers, that are repeated on your path.

A song, a band, a style that reminds me of what we want to be.

A movie which you always refer to when you want to talk about "that" important topic.

Affairs, no matter how everyday and ordinary, structure your internal order.

The way you have chosen to relate yourself with the world. Significant relationships.

TRIPLE PERSPECTIVE: ECOLOGICAL, ECONOMICAL, AND SOCIAL

METHODOLOGY - THE STRATEGIC TREE

The Strategic Tree is a methodology used to **design and visualize your business model**. The tool permits to **place the key elements of the business and relate them in only one picture, zooming in or zooming out, obtaining more or less details** through switching theoretical lenses and re-positioning them in the corresponding field.
 We can find different stages: **In-depth insights, values, the mission, operational vision, partnership and learning processes, processes operations, value added proposal, triple bottom line, story telling, utopian vision and public.**

http://www.praxxis.es/es/noticias/noticias/85

COMPANY - METHODKIT

MethodKit is an **analogue tool for meetings and workshops or individual idea development**. The kits are **flexible frameworks** where each card represents a different perspective.

More about what MethodKit is:
There are **no rules or right amount of players** for the MethodKit decks. Arrange the cards to define and structure your thoughts **around them**. Use them for **discussing**, **planning** and **organizing**. They are building-blocks that create visual overview of your project, **to realize what needs to be prioritized and what is missing**. They are used for idea development, coaching sessions, client meetings, in workshops and to facilitate meetings.

🌐 https://methodkit.com

COMPANY - METHODKIT

PRINCIPLES

How to help people to choose the good solution without guiding them in a path.

1. A visual tool

2. As little information
   as possible on the cards

3. Description without direction

4. Straightforward language

5. The sweet spot between structure and creativity

6. Discussions are more important than the cards

7. Create tools out of the reoccurring things

8. Tool that makes you ask important questions

9. Covering the Essentials

10. The cards will not do the work for you

https://methodkit.com/thoughts-behind/

COMPANY - UNICEF

PRINCIPLES	Principles for digital development
	1. Design with the user
	2. Understand the ecosystem
	3. Design for scale
	4. Build for sustainability
	5. Be data driven
	6. Use open data, open standards, open source, open innovation
	7. Reuse and improve
	8. Address privacy & security
	9. Be collaborative

http://digitalprinciples.org/

COMPANY - WORLDBLU

PRINCIPLES

These 10 Principles of Organizational Democracy must be put into practice on both the individual and leadership levels, and be supported by democratic systems and processes to have a successful democratic organization.

1. Purpose and Vision
2. Transparency
3. Dialogue + Listening
4. Fairness + Dignity
5. Accountability
6. Individual + Collective
7. Choice
8. Integrity
9. Decentralization
10. Reflection + Evaluation

http://www.worldblu.com/democratic-design/principles.php

INTERN PRINCIPLES
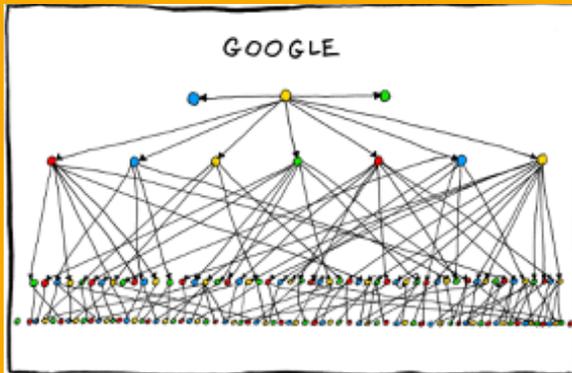
Google " Ten things we know to be true"

1. Focus on the user and all else will follow.

2. It's best to do one thing really, really well.

3. Fast is better than slow.

4. Democracy on the web works.

5. You don't need to be at your desk to need an answer.

6. You can make money without doing evil.

7. There's always more information out there.

8. The need for information crosses all borders.

9. You can be serious without a suit.

10. Great just isn't good enough.

COMPANY - IDEO

METHODOLOGY

21 principles for innovating in the real world from IDEO's Diego Rodriguez

1. Experience the world instead of talking about experiencing the world.
2. See and hear with the mind of a child.
3. Always ask: How do we want people to feel after they use it?
4. Prototype as if you are right. Listen as if you are wrong.
5. Anything can be prototyped and you can prototype with anything.
6. Live at the intersection of desirability, viability and feasibility.
7. If you're going to be leading innovation, develop a taste for the many flavors of innovation.
8. Most new ideas aren't.
9. Killing good ideas is a good idea.
10. Baby steps often lead to big leaps.
11. Everyone needs time to innovate.
12. Try cultivating instead of managing.
13. Do everything right and you'll probably fail.
14. Failure sucks, but instructs. (If you let it.)
15. Celebrate errors of commission. Stamp out errors of omission.
16. High EQ teams rule.
17. It's not the years, it's the mileage.
18. Knowing when to orbit the hairball.
19. Have a point of view.
20. Never settle. Be remarkable. (Shoot to do epic stuff.)
21. Doing is the resolution of knowing.

thenextweb.com/dd/2011/05/08/21-principles-for-innovating-in-the-real-world-from-ideos-diego-rodriguez/2

COMPANY - IDEO

METHODOLOGY

Rules of Brainstorming

1. Defer judgement.

2. Encourage wild ideas.

3. Build on the ideas of others.

4. Stay focused on the topic.

5. One conversation at a time.

6. Be visual

7. Go for quantity

And

- Stick to the rules

- Work quickly

- No idea is refused.

COMPANY - IKEA

PRINCIPLES

5 Dimensions of Democratic Design

1. Form
2. Quality
3. Low price
4. Sustainability
5. Function

http://www.ikea.com/ms/en_GB/about-the-ikea-group/democratic-design/

COMPANY - IDEASCALE

METHODOLOGY

A methodology from Ideascale

1. **Ideation:** the gathering of promising ideas at various stages of readiness
2. **Build Team:** assembling members who will help research and build the idea and potentially implement it, as well
3. **Refine:** additional investigation and information is conducted to augment the idea into a more finished proposal
4. **Estimate:** potential costs and values of the proposal are assigned
5. **Review:** the idea is rated across pre-defined criteria against business objectives and prioritized against other ideas
6. **Fund:** the most valuable ideas seek a budget for implementation
7. **Deliver:** the leading ideas are launched and the results are tracked

www.innovationmanagement.se/2016/05/03/do-you-know-the-seven-stages-of-innovation

COMPANY - IDEASCALE

PRINCIPLES

10 Principles from Ideascale

1. Be curious, be ambitious. Dream
2. Contribute. Collaborate
3. Talk to the ones you have not met before
4. Share your surprise of discovering the unexpected. Share your story
5. Cut the red tape by using scissors, card board, duct tape... and produce a prototype
6. In the workshop areas, however, cutting your fingers is not the way to cut red tape. Ask for help before you need it.
7. Take full advantage of the Hugging Corner
8. Don't worry about making a mess here. The only way you create a mess is by leaving it behind unattended
9. Be prepared to explain what on Earth you are doing
10. It's always better check the electrical wiring before you

http://ideasquare.web.cern.ch/sites/ideasquare.web.cern.ch/files/10%20Theses.pdf

METHODOLOGY - ESSAY

TAXONOMY

Meta-theoretical structure for classifying abstractions of design theory

Level 2 and 3 relate to objects

Level 4-7 relate to design process

Level 8-10 relate to philosophical matters

1. Direct perception of realities.

2. Description of Objects.

3. Behaviour of Elements.

4. Mechanisms of Choice.

5. Design methods.

6. Design Process Structure.

7. Theories about the Internal Processes of Designers and Collaboration.

8. General Design Teories.

9. Epistemology of Design Theory and the Theories of Objects.

10. Ontology of Design.

https://www.ida.liu.se/~steho87/desres/love2.pdf

COMPANY - IT WORKSPACE

PRINCIPLES	Human driven development
	1. Flexible working hours.
	2. Keep the team fresh.
	3. Good hardware and furniture.
	4. Environment freedom.
	5. Courtesy.
	6. Quiet working condition.
	7. Decent Salary.
	(8. Let them see the big picture)

http://anouar.adlani.com/2012/12/human-driven-development.html

INSPIRATION

" By three methods we may learn wisdom:
First, by reflection, which is noblest;
Second, by imitation, which is easiest;
and third by experience, which is the bitterest."

Confucius

101 DESIGN METHODS Vijay Kumar

This book teach a structured approach for **driving w** in an organization and is dividedd in 7 parts: **Sense Intent, Know context, Know people, Frame insights, Explore concepts, Frame solutions, Realize offerings**.

http://www.101designmethods.com/
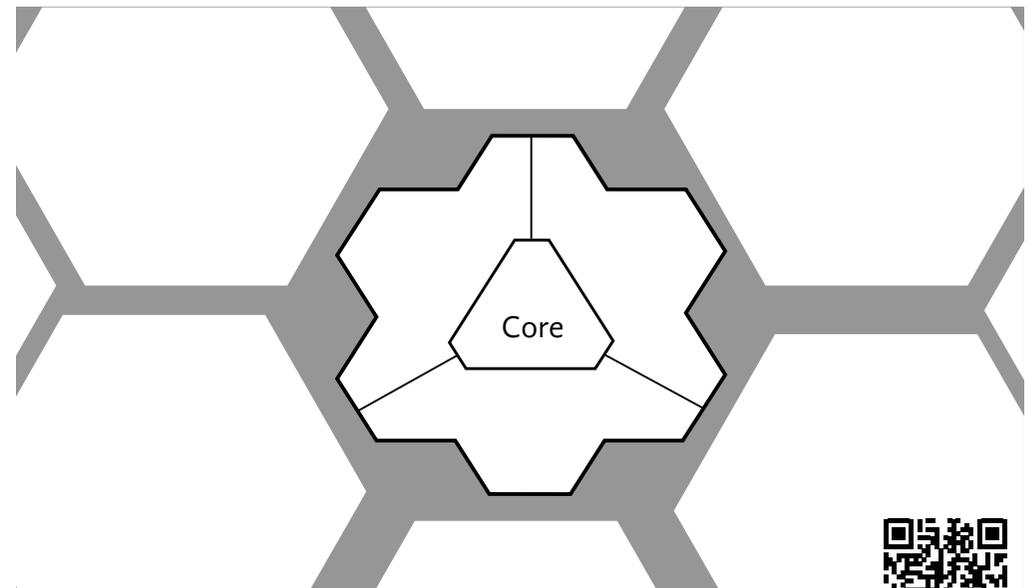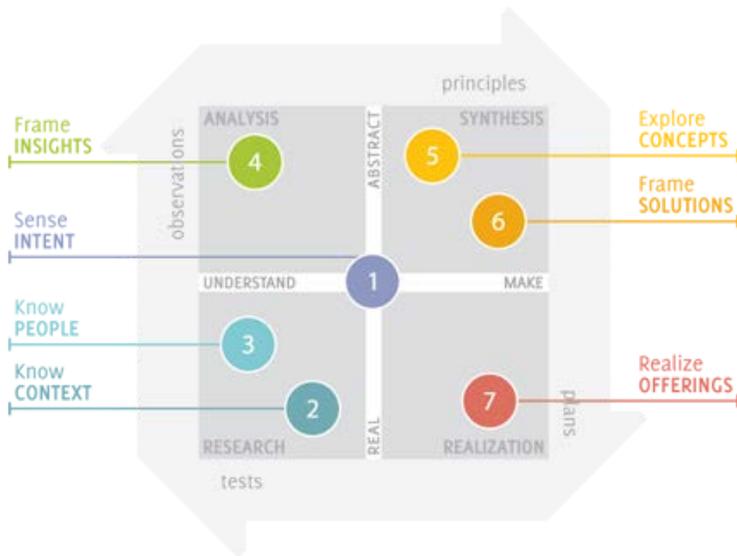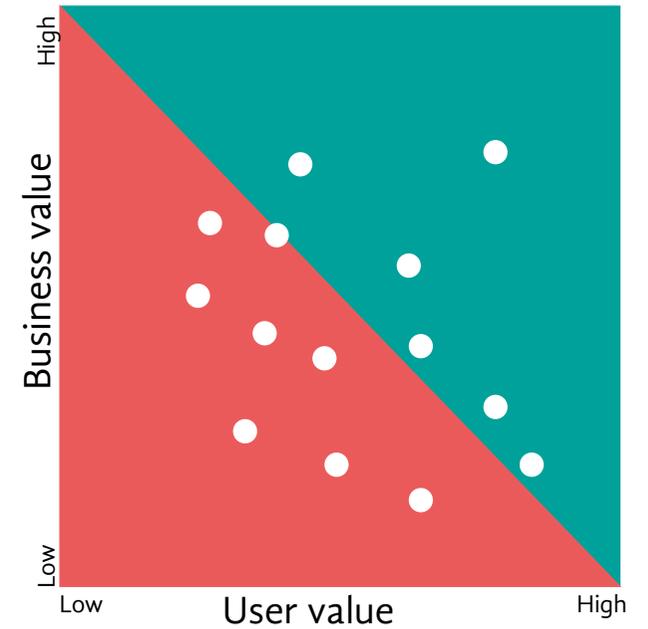
DESIGN IS THE PROBLEM

Nathan Shedroff

Product design can have a tremendous impact on the world in terms of usability, waste, and resources. In "Design is the problem", Nathan Shedroff examines how the endemic culture of design often creates unsustainable solutions, and shows **how to ensure that design processes lead to more sustainable products and services**.


Evaluate your design against life's principles
- Can your design adapt and evolve?
- Does your design create conditions conducive to life?
- How can you improve your design?

Distill the design function
- Don't ask "What do you want to design?"
- Instead, ask "What do you want your design to do?"
- Keep asking "Why do you want your design to do it?"

Emulate nature's strategies
- Brainstorm multiple solutions
- Refer back to the discover phase and consider chimera designs
- Consult with biological experts
- Go back to your model and explore more strategies

Translate to biology
- Identify the functions
- Ask "How does nature do this function?"
- Reframe the questions
- Define habitat conditions that reflect design parameters
- Translate life's principles into design parameters

Discover natural models
- Go outside
- Consider both literal and metaphorical models
- Comb the literature
- Brainstorm with biologists
- Create a taxonomy of life's strategies

TABLE 2.1: 2008 Qualifying and Rating Criteria from Highwater Research

GOOD COMPANY
Intention

ENVIRONMENTAL
Genetic Modification
Nuclear Power
Fossil Fuels
Clearcut Logging
Hazardous Waste
Industrial Farming
Animal Cruelty

SOCIAL
Human Rights
Unethical Conduct
Gambling
Tobacco
Weapons
Fast Food
Alcohol
Sexually Explicit Material
Explicit Violence

LEADERSHIP
Financial Management
Social and Environmental Commitment
Social and Environmental Execution
Management / Board Integrity
Stakeholder Engagement

COMMUNITY
Community Relations
Economic Impact
Philanthropy

CUSTOMERS
Customer Satisfaction
Customer Safety
Disclosure and Labeling

EMPLOYEES
Working Conditions
Employee Relations
Compensation and Benefits
Employee Wellness

PRODUCT AND SERVICES
Product Accessibility
Societal Contribution
Product Design
Extended Producer Responsibility

SUPPLY CHAIN
Supplier Standards and Selection
Supplier Chain Engagement
Supply Chain Transparency

WOMEN AND CHILDREN
Employment Practices
Women in Leadership

DIVERSITY
Employment Practices
Diverse Leadership

MATERIALS
Raw Material Demand
Material Waste
Molecular Waste

ENERGY
Energy Demand
Energy Sourcing
Energy Efficiency

WATER
Water Use
Water Quality

CLIMATE
Greenhouse Gases
Policy Impacts

---

we've created and a host of other solutions we have much to learn from. Again, nature's solutions are more efficient, more sustainable, and create no waste. Nature can serve both as a source of inspiration and a source of materials and processes that we can use and emulate to create better, more sustainable solutions.

Biomimicry asks questions of designers and developers that open us to new answers:

- How does life make things? (Humans currently rely on heat, beat, and treat to solve problems.)

- How does life make the most of things? (Nature often adds information/data to its solutions to make them perform better.)

- How does life make things disappear things into systems? (Nature's solutions aren't isolated from their contexts.)

In addition, Janine Benyus has observed several principles of nature that can be effective guides to help us find new solutions:

- **Self-assembly** (Many of nature's solutions, like crystals and DNA, self-assemble without the need for factories.)

- **Solar transformation** (Many of nature's solutions rely on the sun to power themselves.)

- **Power of shape** (The shape of molecules, organs, and organisms often powers nature's solutions.)

- **Color without pigments** (Several of nature's solutions use thin film interference to create color; for example, a chameleon's ability to change its color to that of its surroundings, rather than its pigment.)

- **Cleaning without detergents** (Leaves, for example, self-clean because of their surface texture, repelling dirt and water.)

- **Water-based chemistry**

- **Metals without mining** (Plants and fungi extract metal from their environment without resorting to strip mining or methods that scar the earth.)

- **Green chemistry** (Many of nature's solutions are able to surpass ours without toxic chemistry.)

- **Timed degradation** (All of nature's solutions disintegrate at some point, leaving building materials for other processes instead of waste.)

- **Sensing and responding**

- **Growing fertility**

- **Life creates conditions conducive to life** (Instead of toxic conditions that destroy life.)

- **Decentralization and distributed control** (Resilient solutions are often decentralized.)

- **Simple building blocks** (Create deep complexity.)

- **Use of feedback loops** (Influence, rather than control.)

- **Redundancy**

- **Cyclic solutions**

- **Diverse solutions**

The Design Spiral

In the words of the Biomimicry Guild, nature can be "model, measure, and mentor." This means that nature can be used as a guide to translate functions into biological terms. We can strive to discover and emulate nature's processes and materials, evaluate solutions against principles, and learn from nature as a source of information not merely materials.

http://rosenfeldmedia.com/books/design-is-the-problem/

"FUTURE ISN'T PAST + TECHNOLOGY"

Induction=
New simplification=
Rupture/Choc

Philips
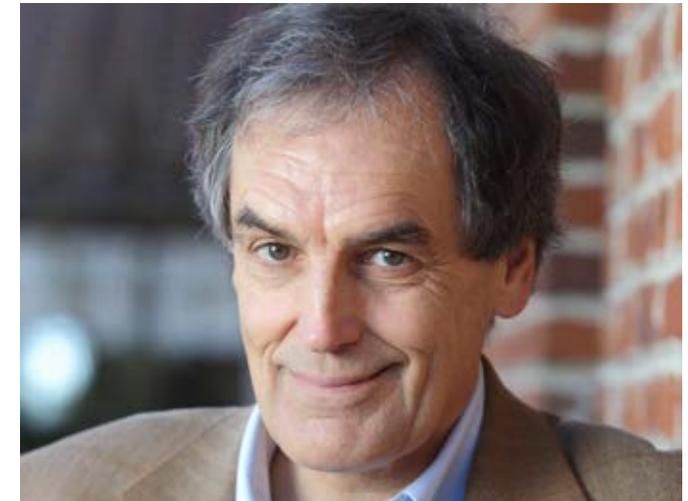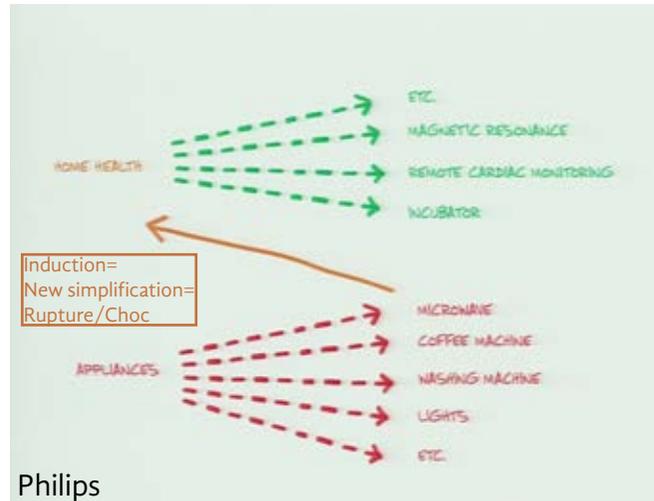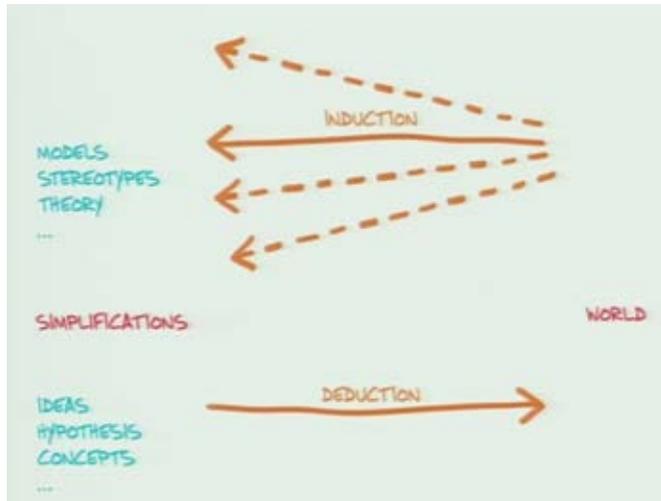
On his speech about "**Kepler, Champollion, Darwin and pioneers of Big Data**" he explains what is creativity and innovation.

- "If I ask how many colors on a rainbow ? You say 7 but are you really happy of this answer ? **We simplify the vision we have of the world.** It's good but we can have a wrong vision of things.
- (first image) "**An example of a car is a... ? The car is an example of... ? On the first example I start from the simplification to get to the world so we have a limited number of answers. On the second question we start from the world to get to the simplification**, main answers are going to be our comfort zone but then we see the dotted arrows which are going to be much more free and creative. To think, mainly consist to simplify from the world and to use these simplifications. [...] It**'s impossible to get a perfect induction, truth doesn't exist on the left side.** The only way to qualify a model is to see if it's **useful**."
- Thought on innovation about technology: "**Since humans tries to do like birds to fly they never succeed because their models were based on a wrong simplification.** And it's working for everything, a good example is vocabulary: a 3D printer isn't a printer, an electronic key isn't a key, it's a piece of plastic with a chip. *Badly to name things, adds to the misfortunes of the world.* [...] **The future isn't to take the past and add technology, it's about What could I do now this technology exist.**"
- Cause=>Consequence. Do we still need to know cause to understand consequence ? If deduction's arrow can be done by big data, induction can't because we need to "forget" (big data can't forget) and use **creativity to get these (new) concepts.**"
- "**More we are an expert more it's difficult to change and to be creative on our field.**
Rules are changing so we need creative people." (fr: www.youtube.com/watch?v=fMUJDRc7gNs)

🌐 https://www.youtube.com/watch?v=guGzLUpLpE8

"WHEN CONSTRAINTS MAKE YOU CREATIVE"

The perception

The world

Nothing changed except his perception.

DOROTHY! WHAT'S GONE WRONG WITH THIS MIRROR?
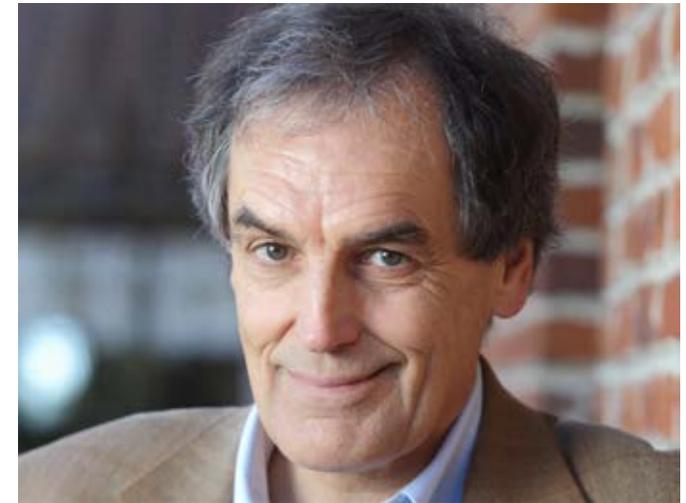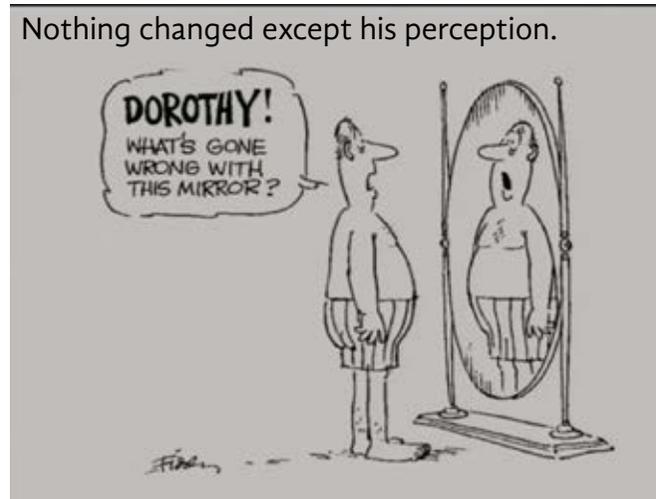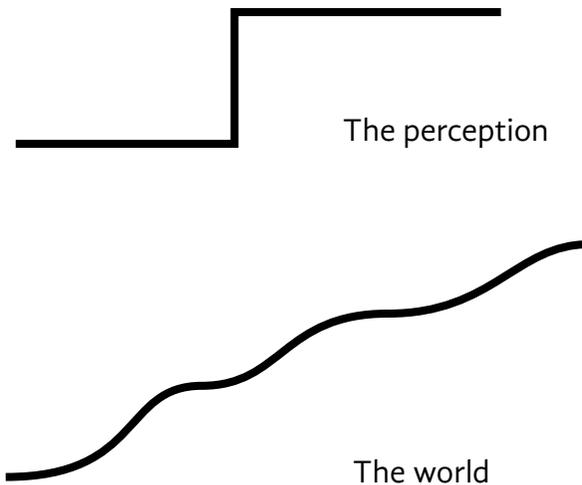
- "The **simplification is due to our way of thinking with words**, our thought are stuck by words."
- "**Thinking outside the box isn't a good concept** because we need boxes to frame our world, how do I know I go on the good direction ? And if we need frames either we have to build it either we are suffering it, so we shouldn't try to get out but we should **think on a new box.**"
- "We sum speeds and the speed of the light is a constant. These are two laws and one **paradox**. The principle of relativity is reframing these two laws. When we have a paradox, **we don't resolve a paradox, we reframe, we get a new perspective.**"
- "We suffer because we desire what we want to have. **Happiness is to continue to desire what one possesses.**"
- "Bacon: "**We must obey the forces we want to command**", If I want to understand better what is thought and creativity I need to obey the forces that I want to command which are the change and the thought. [...] **The world is always changing, on a continuous way, for us people it's exactly the opposit, we don't change and when we change it's a choc because we move from one simplification (box) to an other. Creativity is this state of change, this choc, this perception's shifting.**"
- "On a project I choose my constraints, the structure imposes me constraints."
- "Creativity and innovation are differents. If a company get too much on innovation it will becomes less creative because on their idea to be innovative on a product they might forget that on the creative part they could work on a new service".
- "Two movements of thought: we go to the new idea and then to the good idea."
- "Creativity is about individual people, innovation is about group of people.

🌐 https://www.youtube.com/watch?v=4_-3DRa4i8k

SEBASTIAN DETERDING: WHAT YOUR DESIGNS SAY ABOUT YOU

Values: **what is moral, what is not ? We can get extreme different values.**

"**It's difficult to set values**, it's better to try to bring to you a **set of questions** which will, layer by layer, permits to provide to you answers about what you believe what is moral or not for users."

- **What are your intention when you're designing something ?**
Even if it's a well intended applications it can have some **side effects** which can be negative.

- **What are the effects of what you're doing ?**
Of the product, of the fact to use it,...

- **What values do you use to judge?**
Is it ethical or not ? Aristote: ethics is about how to live life well, also called virtue which is living up to your full potential.

- **What is the vision of the good life do your design convey ?**

- **What vision of the good life do you, yourself, want to live ?**
It will be automatically transfered to the products you create.

Intention

Effect

Values

Virtue

mais à tout ce que vous concevez ?

https://www.ted.com/talks/sebastian_deterding_what_your_designs_say_about_you
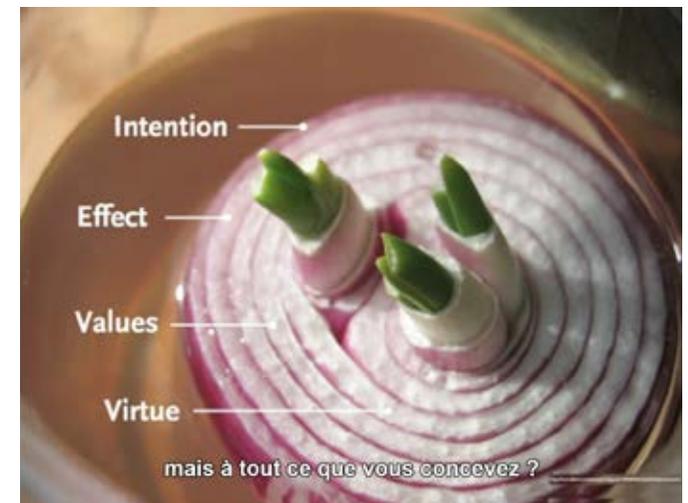
"HOW TO GET AN IDEA"

- Documentation
- Motivation
- Environment
- Exchange
- Constraint
- Dosing (between work and life)
- Perseverance (bring luck)

Birth of a Theorem
A MATHEMATICAL ADVENTURE
CÉDRIC VILLANI

https://www.youtube.com/watch?v=0COzq2kNA1A
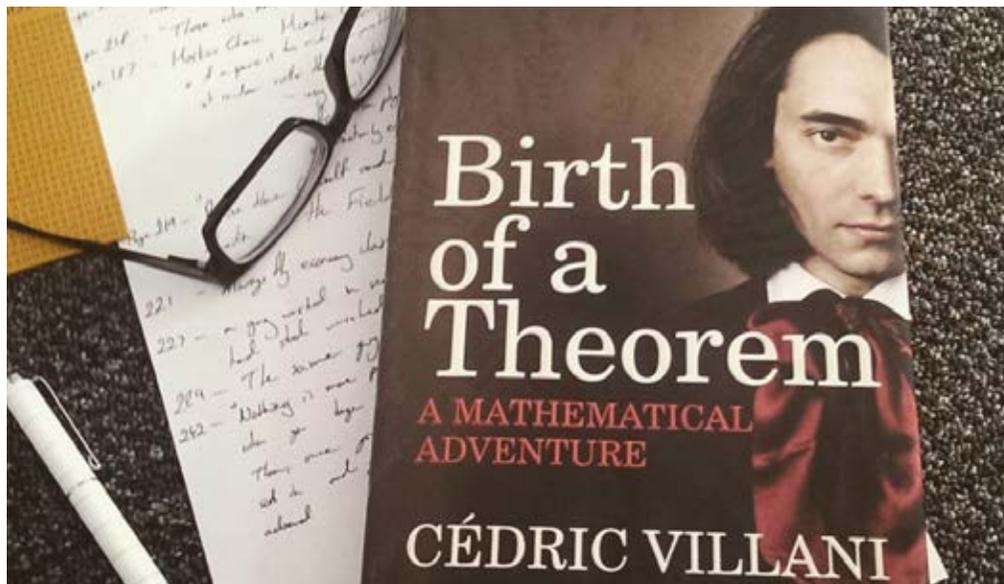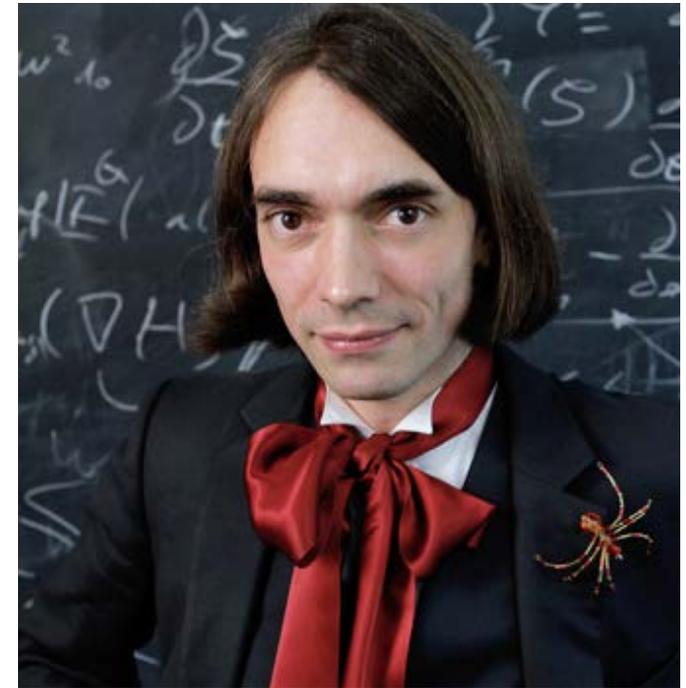
"THE ECOLOGY OF MIND" GREGORY BATESON

Gregory Bateson (1904-1980) was an English anthropologist, social scientist, linguist, visual anthropologist, semiotician and cyberneticist whose work intersected that of many other fields. Always searching for the bigger picture he used the single term cybernetics in reference to an aggregate of these ideas that grew together shortly after World War II.
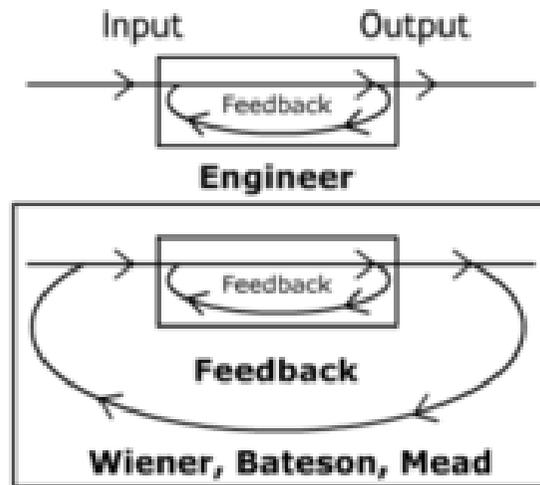
Our epistemological premises dualistic prevent us from being sensitive to the relationship between the various parts of the ecosystem of ideas which we participate. **They do not capture the links, organization, structure.** It loses the form in favor of the substance, **quality in favor of quantity.**
The scientific approach ignores the relationships between things and between things and us. Thus we come to a dehumanized science and as we hasten to apply to change our environment, we build a dehumanized world.

"The principal skill he taught was: to see the world not as a collection of things or persons, but a network of relationship, that network bound together by **communication**. This way of seeing is not an abstraction, but a tangible experience that can be cultivated by practice. It is, in itself, one of the answers to the deep crisis of mind that bedevils our civilization.
I discovered that when I see something, or hear a sound, or taste, it is my brain, or perhaps I should better say "mind"—
it is "I" who create an image in the modality of the appropriate sense organ. My image is my aggregation and organization of information about the perceived object, aggregated and integrated by me according to rules of which I am totally unconscious.
I can, thanks to Ames, know about these rules; but I cannot be conscious of the process of their working."

METAPHORS

To express an idea good orators often use metaphors: from a public speech to a methodology or a simple article, using an image is always better to touch your public and let them visualize a hole idea by using a daily event or a famous fact, here is a list of some of them.

THE IDEA

Work as a group
Being Innovative
Being active
Being creative
Leadership
Balancing
Global View

→
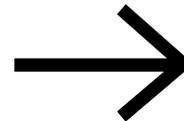
THE METAPHOR

A race
A sail on the sea
Adventure
A canyon
Climate
Panopticon
A moviemaker
Prepare a dish
A bird's eye
Conceptual map
Acrostic
Tautogram

Some new metaphor?

- Colors (monochrome,...)
- Time (a day,...)
- DNA, body
- Taxonomy
- ...

http://www.innovationmanagement.se/2016/04/28/innovation-tautogram-innovation-tool/

BENEFICE OF A PROCESS

- For days **when ideas don't come quickly**.
- Process make it easier to work in **team**.
- Showing process gives you more **credibility** with your client.
- Creative solutions come much easier to a mind **prepared with knowledge**.
- ...

CreativeProcess

|		
For days when ideas don't come quickly For when you have too many projects and ideas aren't coming to mind Process makes it easier to work with a team	**Why Have A Process**	Creative solutions come much easier to a mind prepared with knowledge Showing your process gives you more credibility with your client
Determining purpose and direction Building the brief What does the client want What *exactly* am I trying to create	**First Insight**	Searching out and discovering the problem to solve Background reason and application for design Who am I talking to
Research and observation Read, look, and collect – quantity Travel – look for the unexpected	**Saturation**	Editing information Filling up with creative fuel Be part of the culture; watch for trends and get off the main drag
Visual mind-mapping: build upon ideas The "mulling over" of information Searching out and discovering the problem to solve Mind-map with images and color	**Incubation**	Sub-conscious processing Brainstorming: there are no bad ideas; quantity over quality; keep involved; don't criticize; discuss; evaluate ideas; build on others; eliminate distractions
The sudden solution A vision: the voice in your head	**Illumination**	If you inform your brain, it will start providing you with solutions
Putting the solution into concrete form Polish: take away excess ideas that hold no real ground	**Verification**	Checking for errors and usefulness
Find people to share ideas with, offer criticisms, and push each other's work further Thoughts link to one another and branch out in an organic manner Be unfashionable – don't be afraid of bad ideas – fashion dies quickly Practice divergent thinking and you'll quickly get better	**Other Insight**	Experiment: make personal work, try something different, take chances, make mistakes, and push yourself further Identify and overcome fear – if you don't, your work will become safe, normal, uninteresting, and without personal vision Work to define who you are, not how you fit in

THE DANISH LADDER

The Design Ladder was developed by the Danish Design Centre (DDC) in 2003 as a tool to describe **the level of design activity** in Danish businesses. The surveyed companies were categorised into one of the four stages of **design maturity** depending on their approach to design investment. The process has been made two time to show the evolution.
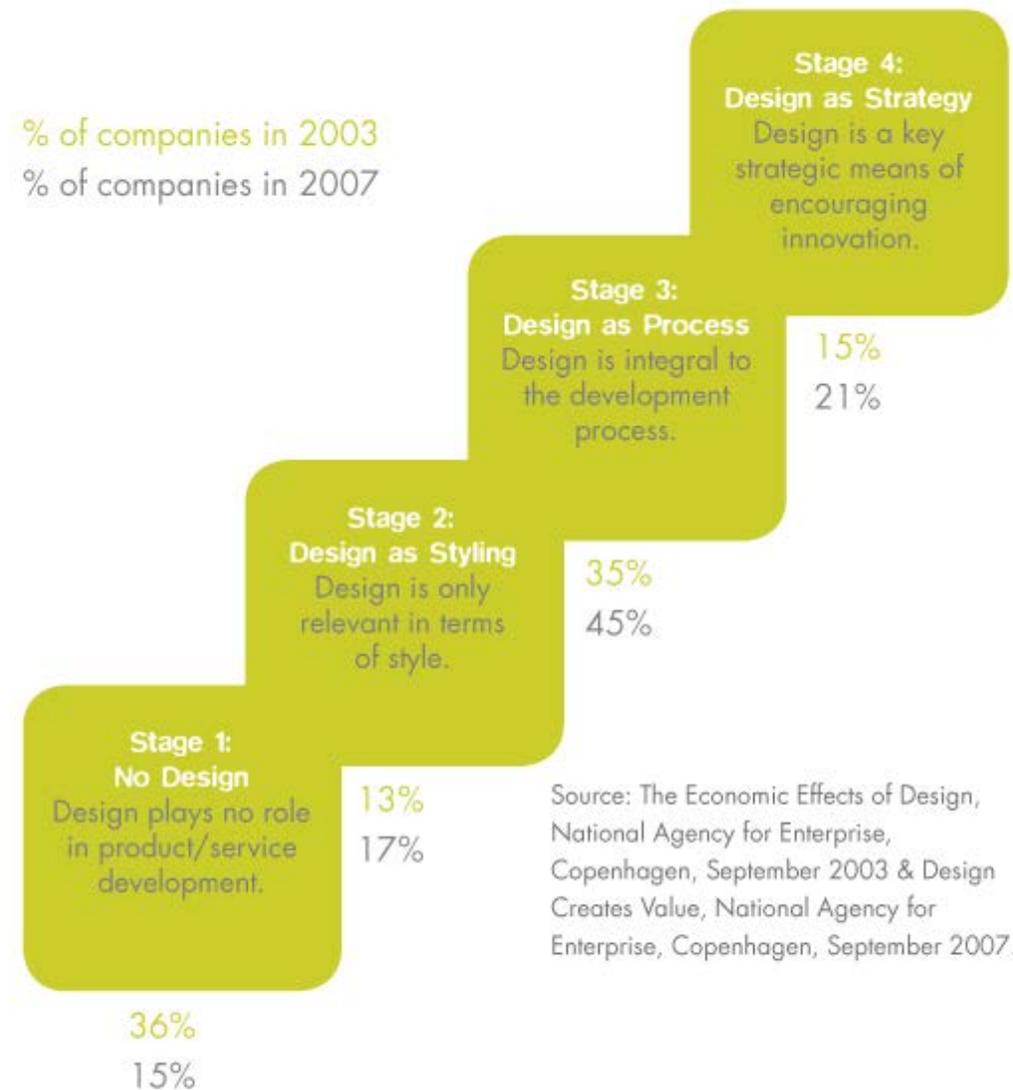
% of companies in 2003
% of companies in 2007

Stage 4:
Design as Strategy
Design is a key strategic means of encouraging innovation.

15%
21%

Stage 3:
Design as Process
Design is integral to the development process.

35%
45%

Stage 2:
Design as Styling
Design is only relevant in terms of style.

13%
17%

Stage 1:
No Design
Design plays no role in product/service development.

36%
15%

Source: The Economic Effects of Design, National Agency for Enterprise, Copenhagen, September 2003 & Design Creates Value, National Agency for Enterprise, Copenhagen, September 2007.

www.seeplatform.eu/casestudies/Design Ladder

WHY WE UNDERESTIMATE ECONOMIC VALUE DESIGN

http://www.designcouncil.org.uk/news-opinion/why-we-underestimate-economic-value-design

THE VALUE OF DESIGN FACTFINDER REPORT

http://www.designcouncil.org.uk/sites/default/files/asset/document/TheValueOfDesignFactfinder_Design_Council.pdf

MEASURING OPEN INNOVATION

http://www.innovationmanagement.se/2014/03/19/measuring-open-innovation-a-metrics-based-management-toolkit-for-successful-innovation-teams-part-2/

HOW TO ? ENLARGE YOUR VISION, YOUR CULTURE

CASE STUDY

PAST	FUTURE	PROBLEMS	METHODOLOGY	TOOL

IDEATION
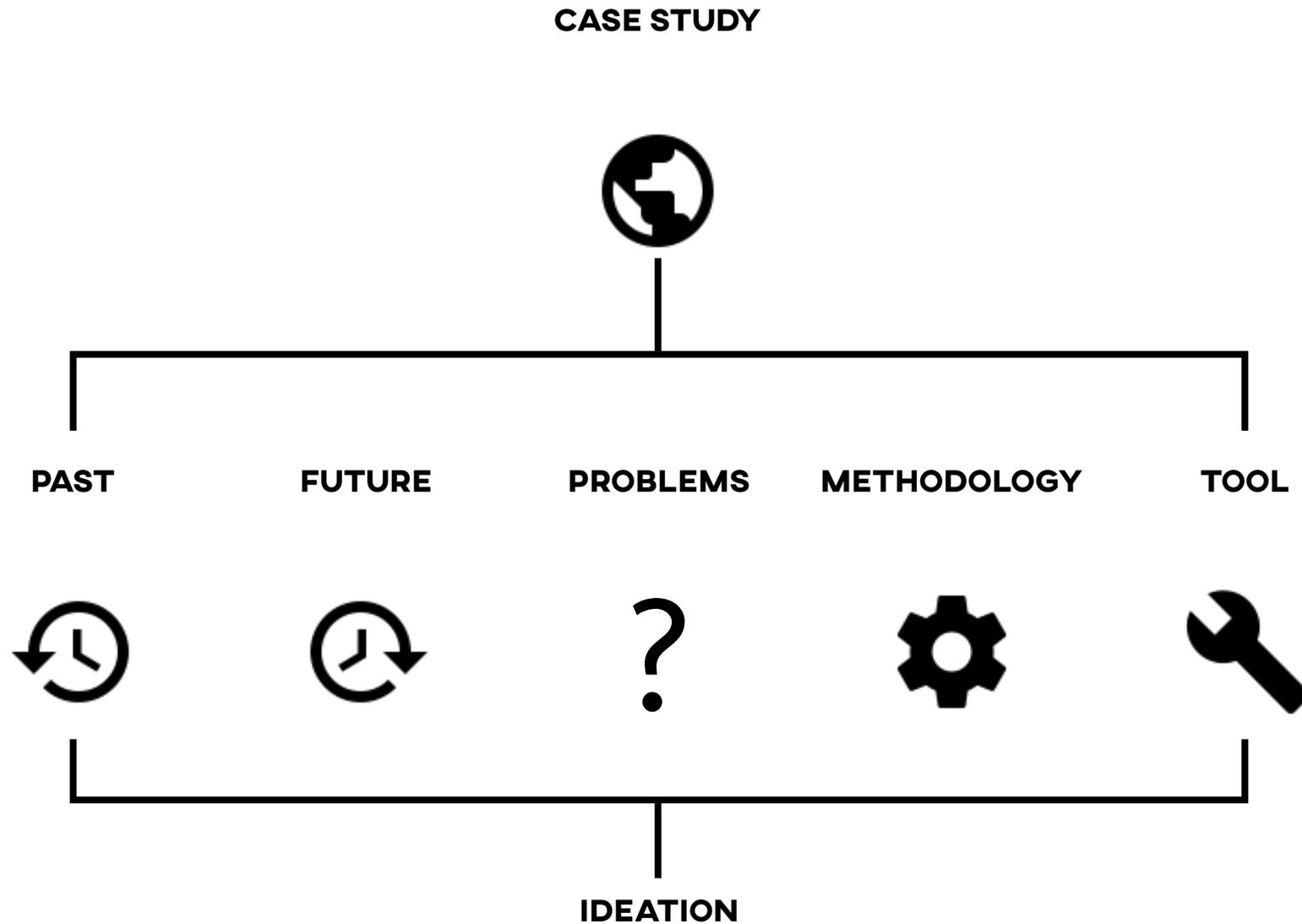
CONCEPT - EMOTION

EMOTION AND DESIGN

A more careful examination of design's past indicates that we are perhaps "re-inventing the wheel", as the role of emotion in design has been more significant than the previous quotes suggest. From its very beginning, design has operated as a market-support instrument in a market-led, capitalist economy, by making products more desirable to buy. Design is by definition emotion-based. "Design, at its most basic level, is about rendering objects more desirable." (Greenhalgh, 1993) As such, design, and particularly industrial design, has always been concerned with eliciting emotional responses from prospective buyers and pleasing the users of products. Historical examples of products suggest that emotion in design is as old an approach as industrial design itself. What changes is the way emotion is framed.

https://www.academia.edu/21787004/Critical_reflections_on_design_and_emotion
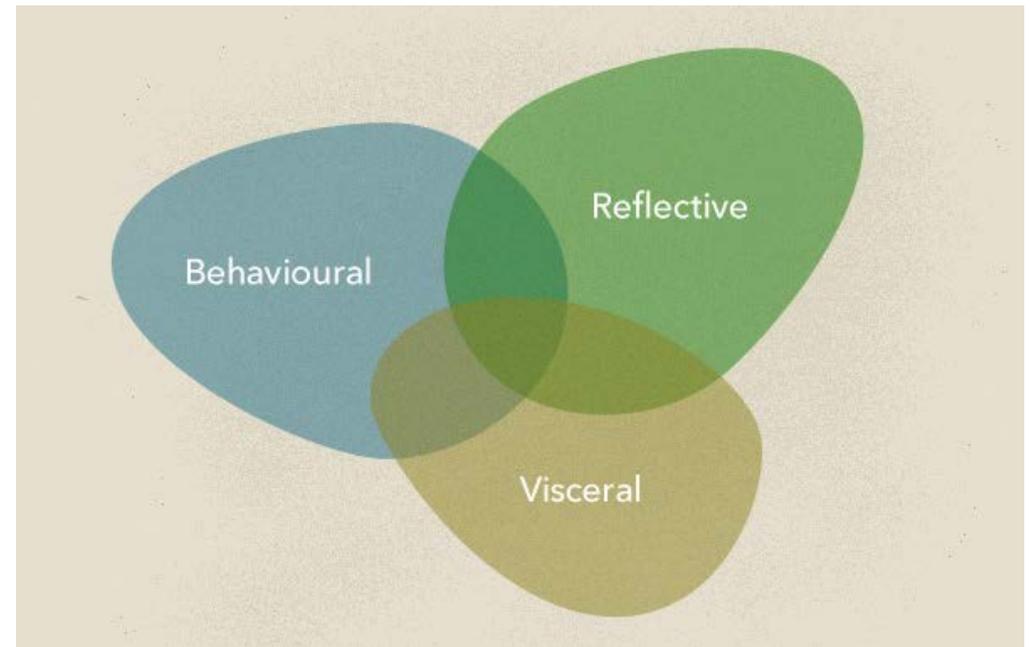
CONCEPT - AUTOPOÏESE AS A PROCESS ?

> *The autopoiesis (of Greek auto: oneself, and poiesis: production creation) is the property of a system to produce itself, permanently and in interaction with their environment, and so maintain his organization despite the change of components (structure).*
> *The living units are autonomous units capable of asserting their identity.*

https://fr.wikipedia.org/wiki/Autopo%C3%AF%C3%A8se

CONCEPT - JAPANESE ART AND AESTHETICS

Wabi-sabi is a Japanese expression for an aesthetic concept, or a spiritual disposition, derived from Zen Buddhist principles, and Taoism.
This ethic appears in the twelfth century; she advocates a return to simplicity, sobriety can positively influence peaceful existence, where we can recognize and feel the beauty of things imperfect, transitory and modest.

http://www.designedasia.com/2012/Full_Papers/Exploring%20Japanese%20Art%20and%20Aesthetic.pdf

ENLARGE YOUR VISION

WABI SABI

WABI
POVERTY

Roughness,
humility, asymmetry
and imperfection.

SABI
LONELINESS

Quality of stillness
and solitude

SHIBUSA
ELEGANCE

A way and a place to live in.

YUGEN

Obscure and profound,
mysterious and elusive
(linked to darkness and
abysse)

SHIBUI (ADJ.)
TRUE, SIMPLE, CHASTE

It captures a quality that is
at once ethical, aesthetical
and epistemological.

modernism	wabi-sabi
Primarily expressed in the public domain	Primarily expressed in the private domain
Implies a logical, rational worldview	Implies and intuitive worldview
Absolute	Relative
Looks for universal, prototypical solutions	Looks for personal idiosyncratic solutions
Mass-produced / modular	One-of-a-kind / variable
Expresses faith in progress	There is no progress
Future-oriented	Present-oriented
Believes in the control of nature	Believes in the fundamental uncontrollability of nature
Romanticizes technology	Romanticizes nature
People adapting to machines	People adapting to nature
Geometric organization of form (sharp, precise, definite shapes and edges)	Organic organization of form (soft, vague shapes and edges)
The box as metaphor (rectilinear, precise, contained)	The bowl as metaphor (free shape, open at top)
Manmade materials	Natural materials
Ostensibly slick	Ostensibly crude
Needs to be well-maintained	Accommodates to degradation and attrition
Purity makes its expression richer	Corrosion and contamination make its expression richer
Solicits the reduction of sensory information	Solicits the expansion of sensory information
Is intolerant of ambiguity and contradiction	Is comfortable with ambiguity and contradiction
Cool	Warm
Generally light and bright	Generally dark and dim
Function and utility are primary values	Function and utility are not so important
Perfect materiality is an ideal	Perfect immateriality is an ideal
Everlasting	To every thing there is a season

Table 1: Comparing Modernism and Wabi-sabi. From: Koren, L. (1994) Wabi-Sabi: for Artists, Designers, Poets & Philosophers. USA: Stone Bridge Press. Pp 26-29

http://www.designedasia.com/2012/Full_Papers/Exploring%20Japanese%20Art%20and%20Aesthetic.pdf

CONCEPT - JAPANESE ART AND AESTHETICS

KINTSUGI
OR JOINING

Art of fixing broken pottery with lacquer resin and powdered gold.

MA
GAP, NEGATIVE SPACE, PAUSE

"ma" in Japanese culture has developed into a much deeper spiritual concept. It has become an ideology in Japanese language and practice. It is the way of life of the Japanese.

"Ma" in Chinese culture emphasises the "boundary" and "separation" but in Japanese culture emphasises the "relation". "Relation" in "ma" is an expression of interrelation of human relation. In Japanese culture, people believe that the gap between people needs to be filled up with some sort of physical object. This is where their gifting culture comes from.

MONO NO AWARE
PATHOS OF THINGS

It reminds us that everything in the world is impermanent and we need to value it.

KAWAII
CUTE (NEW AESTHETIC TERM)

KAWAISOU
PITYFUL

http://www.designedasia.com/2012/Full_Papers/Exploring%20Japanese%20Art%20and%20Aesthetic.pdf

" "Relation" in "ma" is an expression of interrelation of human relation. In Japanese culture, people believe that the gap between people needs to be filled up with some sort of physical object. This is where their gifting culture comes from. Gifting is not only the exchange of objects but a symbol denoting the media of human relationship and interaction. Interaction should weigh more than the object itself. However, many people nowadays put their focus on the value of the object instead of the regards of the giver."

The conclusion of this paper is multiple:
Design to help people to value ageing stuff using wabi-sabi and mono no aware. We need in some way to respect life of products. By combining these aesthetics we could help people to appreciate the beauty of ageing or that could grow with the users.
Design to build up and maintain relationship is also important.

http://www.designedasia.com/2012/Full_Papers/Exploring%20Japanese%20Art%20and%20Aesthetic.pdf

CONCEPT - BHOUTAN GNH

In Bhoutan the GDP is replaced by the Gross National Happiness.

Four pillars define the GNH:
- Good governance
- Sustainable economic development
- Environmental protection
- The preservation of culture

The four pillars of GNH are further classified into 9 domains with 33 indicators (124 variables).

https://en.wikipedia.org/wiki/Bhutan_GNH_Index

CONCEPT - BHOUTAN GNH

WHAT IS GNH?

"Gross National Happiness (GNH) measures the quality of a country in more holistic way [than GNP] and believes that the beneficial development of human society takes place when material and spiritual development occurs side by side to complement and reinforce each other"

GNH Index uses two types of thresholds
Sufficiency Thresholds: Shows how much a person needs in order to enjoy 'sufficiency' – how much is enough, normally, to create a happiness condition. Each of the 33 GNH indicators has a sufficiency threshold.
Happiness Threshold: A person who enjoys sufficiency in more than six or more of the 9 domains is considered happy.

https://en.wikipedia.org/wiki/Bhutan_GNH_Index

"Creativity needs the support of knowledge to be able to perform at its best. It is not the intention of this little book to stifle creativity or to reduce it to a bunch of rules. It is not the formula that prevents good design from happening but lack of knowledge of the complexity of the Design profession. It's up to the brain to use the proper formula to achieve the desired result."
Vignelli book introduction:

Viewpoint:
The World Economic Forum's research on the mainstreaming of new technologies.

2018	2021	2022	2023	2024	2025	2026	2027
Storage for all	Robotisation and services	The Internet of Things	Implant Technologies	Ubiquitous computing	3D printing and consumer products	Self-driving cars	Bitcoin and the block chain
		Wearable internet	Big data for decisions	3D printing and human health	AI and white-collar jobs	AI and decision-making	
		3D printing and manufacturing	Vision as the new interface	The connected home	The Sharing Economy	Smart cities	
			Governments and the block chain				
			A super-computer in your pocket				

World Economic Forum: Tipping Points, 2015

FUTUR TRENDS WORLD ECONOMIC FORUM

We can see on that image when the actual "new technologies" are going to be mainstream which is, to be clear, not about innovative trends.

CLOSE TRENDS
INTERNET OF THINGS

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if we follow the idea that "Innovation should not be the present plus technology" (Luc de Brabandère)
so the internet of things is not innovative but just a trend which will become a standard when the market will be full.
As Greg Petroff (CXO at GE Digital) says "If we don't do it, someone else will". Companies don't try to innovate anymore
but simply try to adapt our daily objects to a cloudy system were data can be collected and used for good or not.
The idea of this project is to think beyond that.
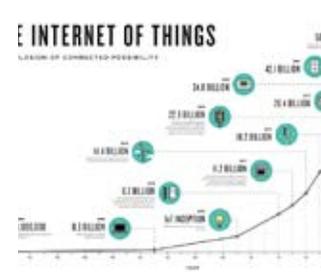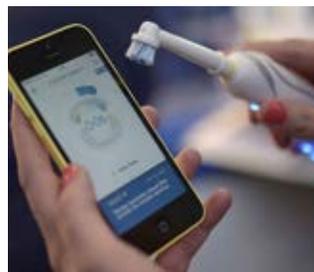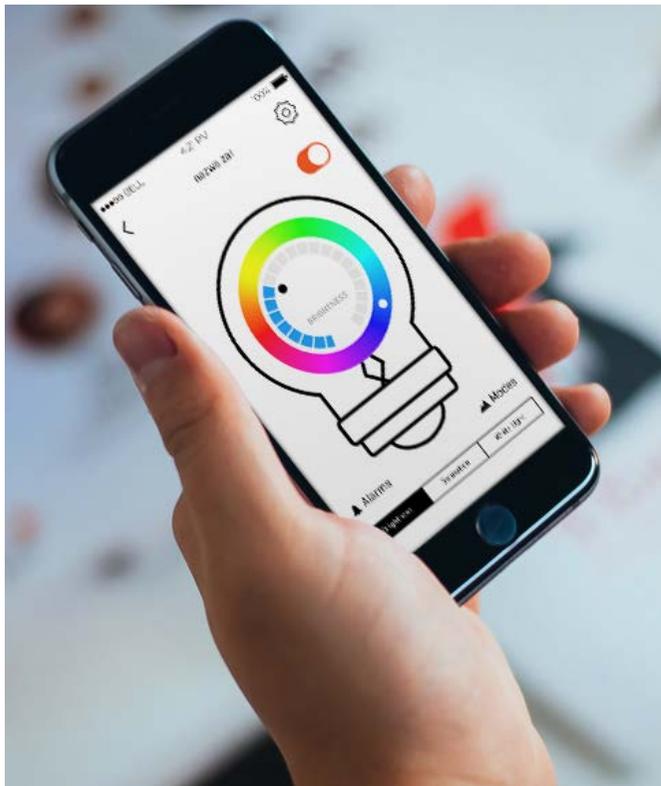
CLOSE TRENDS
FUTURE OF DESIGNER

We remember the profession of photographer when the numeric arrived and when camera became much more affordable. At this period we saw a democratization of amateur photographer which overtook the qualitative aspect of photography into a quantitative world full of instagram-already-made filtered photos. It's not negative but that put a lot of pressure into the profession (Is it necessary to have a diploma "just" for some photos, how can you sell your work when a thousand people just uploaded a similar one on facebook). With the democratization of 3D printing and DIY machines which can evolves into a commercial way of selling not products but templates or 3D ready-to-print models we can imagine that Designers are going to suffer of the comparison and similar questions since the profession isn't well understood by people.
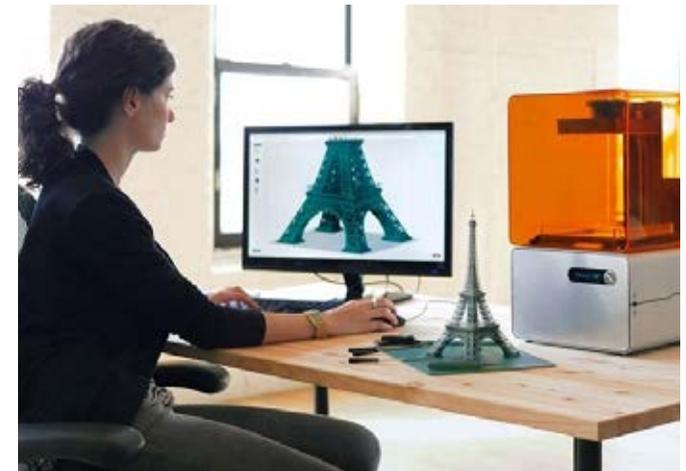
CLOSE TRENDS
MOBILITY AT WORK

The world of working space is actually changing and trying to evolve by using different actual trends. In one side we have freelancers: out of any company they prefer to manage themselves with all the advantages or disadvantages we can imagine, more than a trend they were 15.5 million self-employed people in the U.S. in 2015. That increased the number of coworking spaces and online platforms for working. In the other side we have the traditional workers who also evolves. Without speaking about these fascinating new cultures-companies from Google and co (hierarchy, extra activities, campus mind,..), we can also have a look on the more traditional B2B companies: some workers become nomad and don't own any offices at their name, always traveling they only use their phone, laptop and do teleconferences. We are also seeing some workers staying at home to do their jobs.

How can we do Design thinking workshop without anybody at work ?

https://www.fastcompany.com/3049532/the-future-of-work/heres-why-the-freelancer-economy-is-on-the-rise
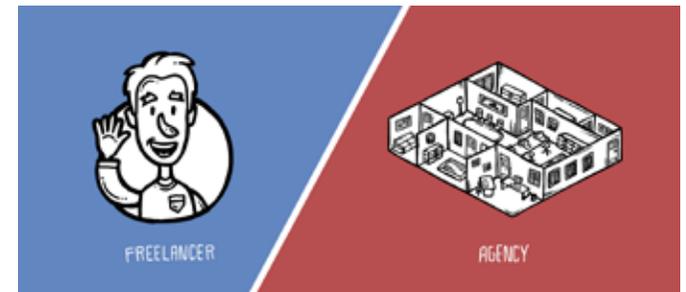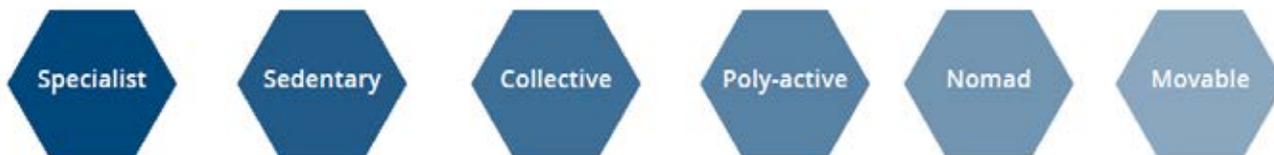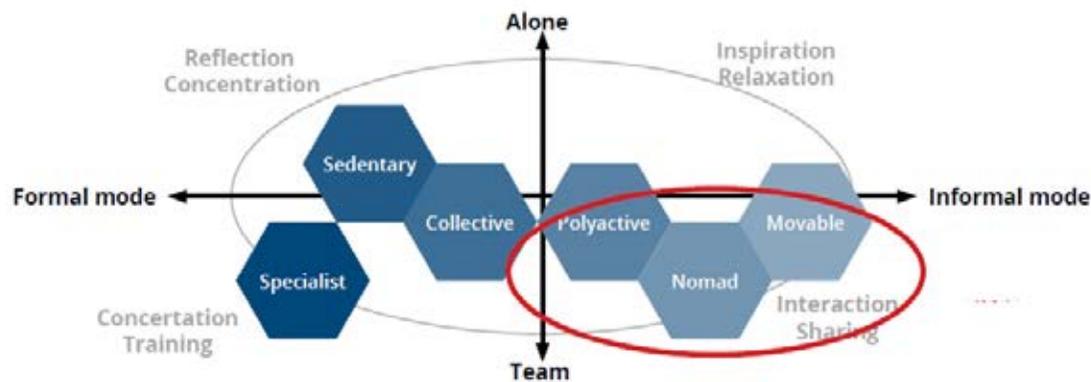
CLOSE TRENDS
THE SHIFT

Since a long time back now people are looking/waiting for "The" shift. This shift is variating depending on people's vision. The population is mostly waiting that for politics, banks, economy, ecology, big corporations (capitalism). I would say that actual conflicts in Middle East are giving some free time to them and these groups are fine with this state of fear which crystallize people mind.

Hopefully, we actually observes some new trends which could be compared as shift, but these ones are probably not going to happen in a day like in the movie "Fight Club" but more probably in a slow and motivated walk from people, one after one: little local communities and single people idea followed by people ready to create changes... like the sharing economy which grows fast or the movie "Tomorrow" and all the ideas presented in that documentary... these people are doing well.

https://www.demain-lefilm.com/en
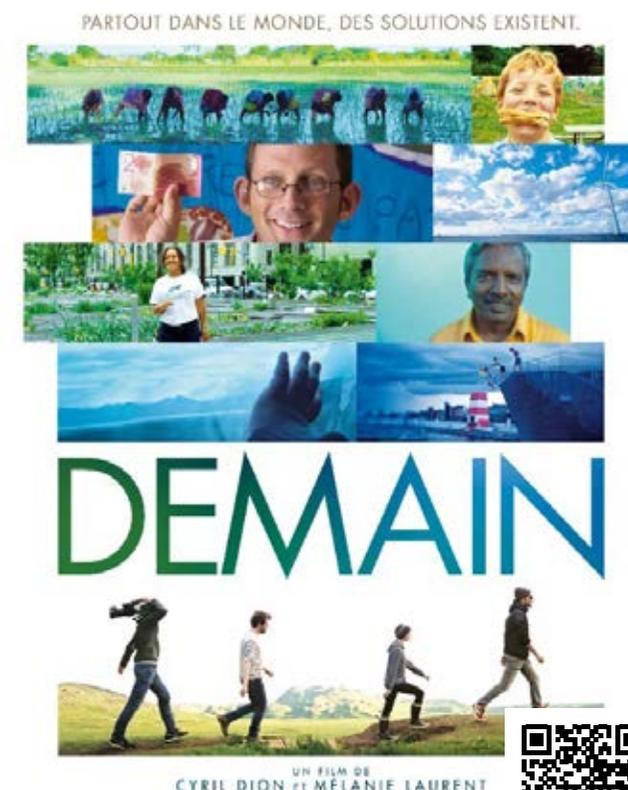
CLOSE TRENDS
NANOTECHNOLOGY

All these new visions of sciences are really interesting in the way that if we try to do like nature to build our lives, nature is actually working at the nano scale which means we are going to understand how nature is really working on the daily basis. If researches improve a lot we will probably be able to do like nature (DNA=information=hard drive,...). It will also permits to understand the human body with all health issues, or to get some new features and innovation by observing nature.
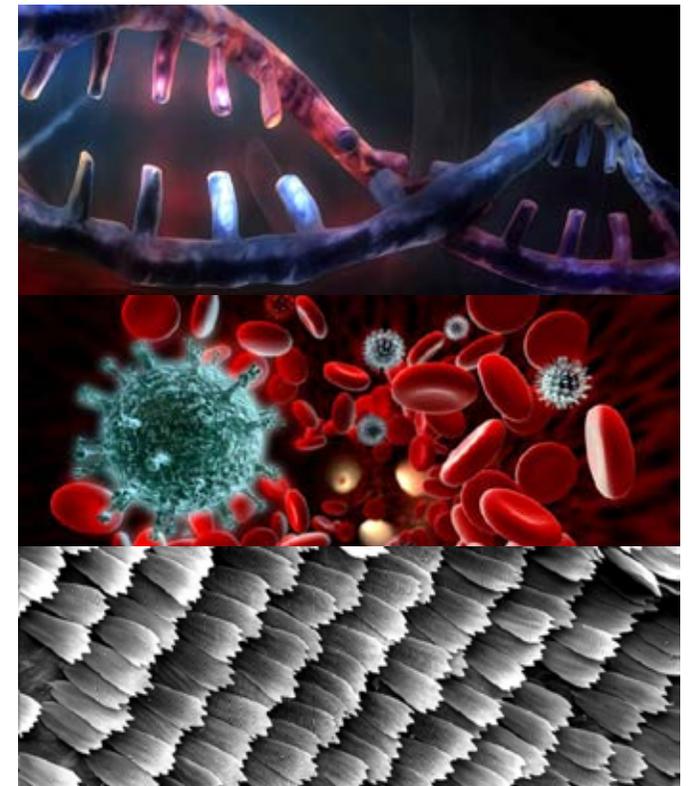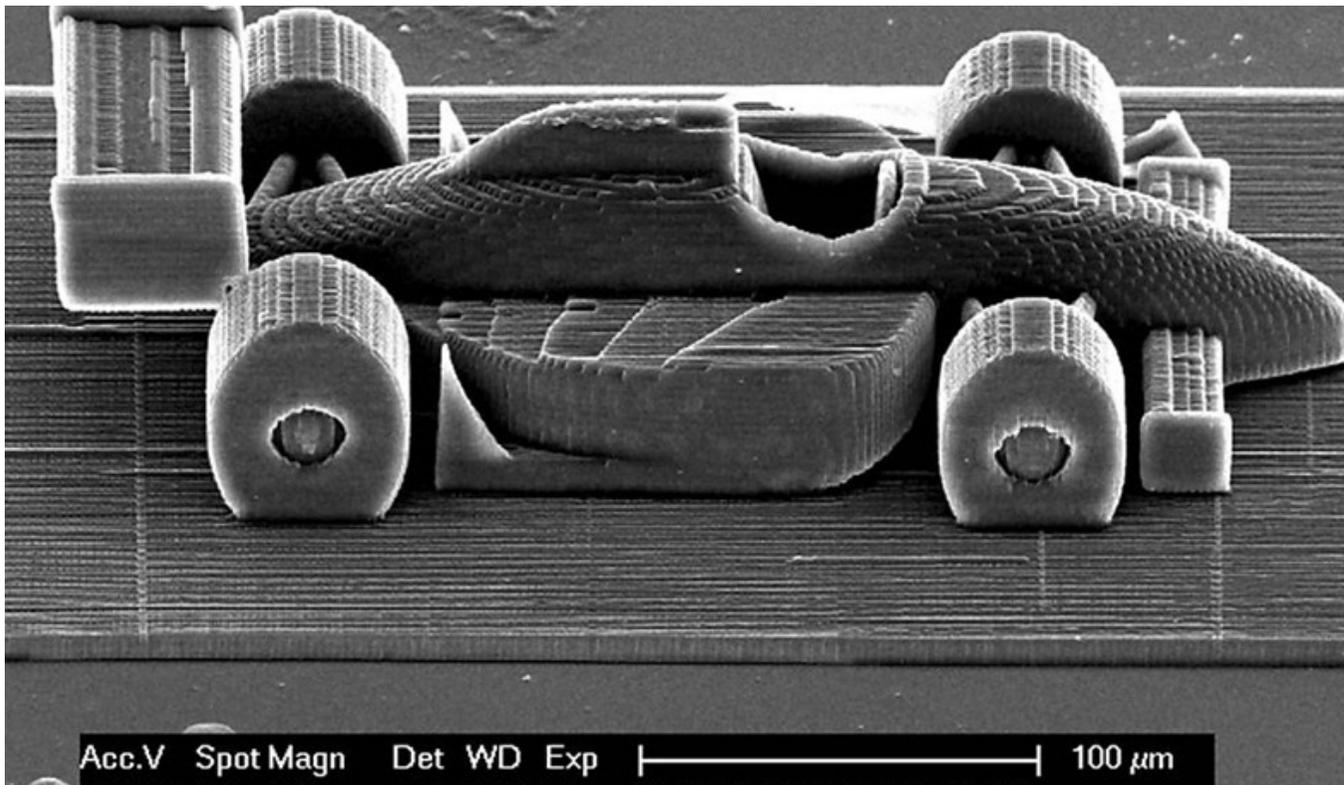
TRANSMIT DESIGN VALUES

WHY ? AN EXPERIENCE

Values are difficult to transmit, we all have a different set of defined values and it would be difficult to forced people to use "my" values. I realized that "Values of Design" are probably "Human values" which means that, for my believe, some companies doesn't have these human values (ex: using "consumer" instead of "user" or "customer"), somehow that means I want companies to be more ethical.

But I am still thinking if I want a better wellbeing of users or if I want more ethical values on companies, which challenge is the most pertinent and able to work.
 - If I work for companies I have to think about methodologies implementing good values and well being of workers (culture mindset).

- If I want to work for users I need to think about the most efficient way to teach/assist them.

- If I want to work for education's system I need to think about the most efficient way to connect with them.

KEEP IN MIND - SOME DIAGRAMS
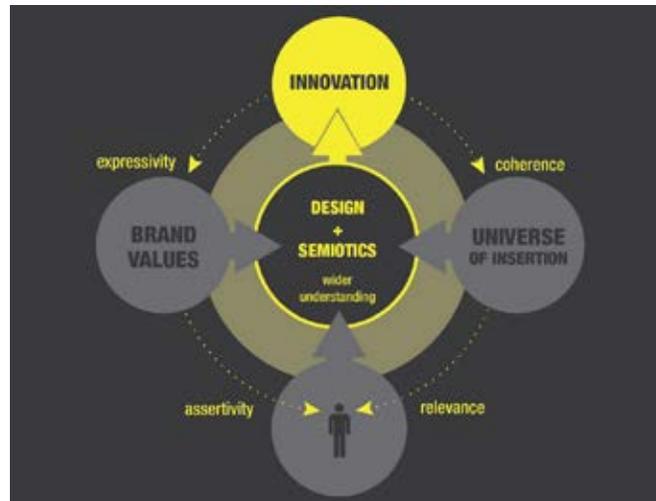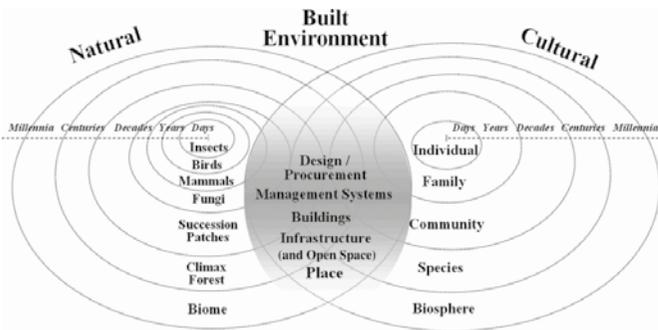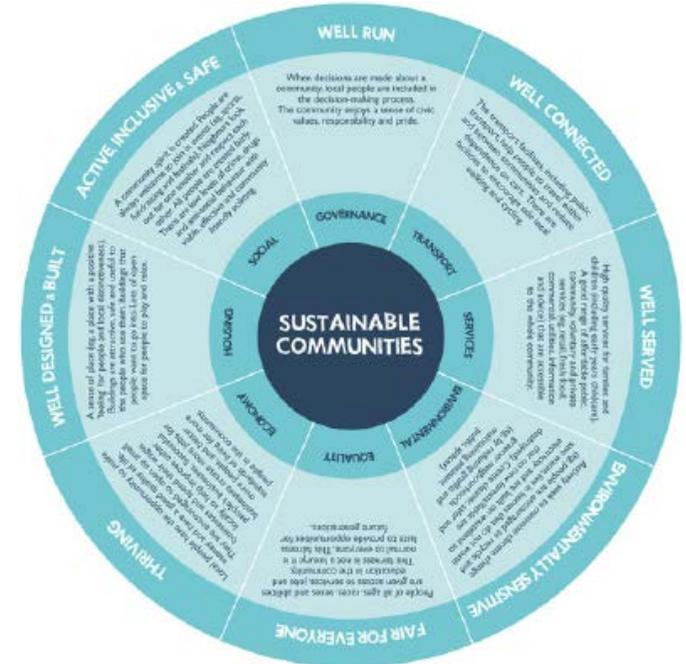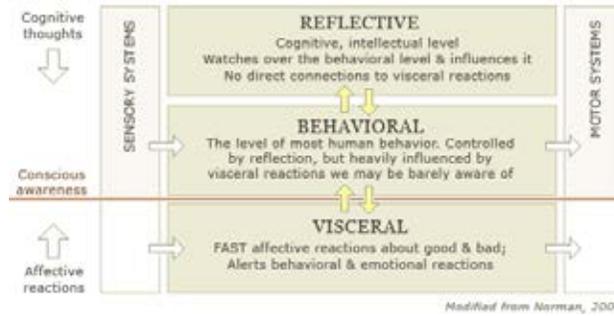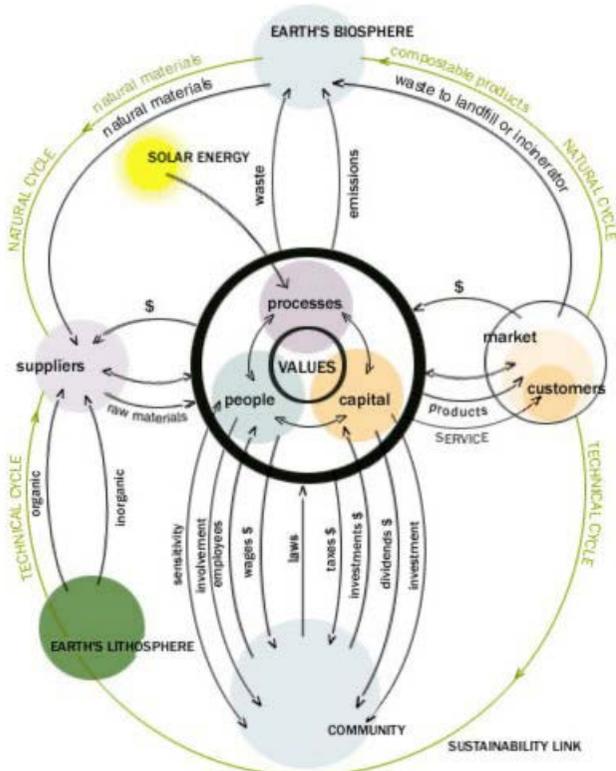
KEEP IN MIND - VERNON COLLIS COURSE

On the system part we can find what makes our world. The main idea visualized by the green arrow is to move from fossil uses to living uses, to move from oil, gas to trees and other living systems. The goal is to say that fossil takes billions year to regenerate where living system takes just some years so we should mostly use them.

The two others diagram speak about the connection with human, everything in our world is about connection and as person we should try to connect with people to bring a more positive attitude and provide hope to people. "Don't let others energy let you down" "Be contagious of your positive energy to be part of a new change".

By being aware of the system it permits to create connectivity with people and to wear new lenses.

System

Nature			Man-made	
Organic		**Inorganic**	**Physical**	**Institutional**
Living	Fossil	Geological		
Plants Animal Human Bacteria ...	Oil Coal Gas	Water Climate Soil Sismic Montain Wind Weather Solar	Buildings Products Roads Clothes Computers Food Medecine	Religious Legal olitical Healthcare Education Cultural

People

KEEP IN MIND - NOTIONS

Systemic Design
Immortal brands
Long near future
regenerative design
Espitemology of design
resilience design
Holistic vision

...

That was the first long part of my research.