

## DESIGN

## METHODS

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**As a former design student, I have always learned about the world I will design in the future. I learn about the areas that are in critical need of change and how we as designers can take our responsibility to create a better future. The ability to change and influence through design makes it feel important to learn more about what existing tools I can use to be able to go in the right direction. It also means that I am constantly faced with questions about what my role as a designer is and how I contribute in my way to sustainable development. For me to understand my role as a designer, I initially had to examine my behavior to the most fundamental parts of the design. One of the many difficult challenges that designers face today is the connection between the creation of visual expressions for products that, through aesthetics, encourage our consumer society. It makes me skeptical at times since we live in a society with unsustainable structures where design is a big part of the problem.**

I have a perception that we all live in illusions of ourselves, where our ego is constantly trying to identify us with products that represent who we are. The design has a big impact on this, it creates feelings about what we as a consumer choose what product we want to identify with. I see this behavior increasing in the society we live in, where, through social media, we become increasingly aware of the material things we surround ourselves with and express who we are. The design also faces new challenges because we are in a time where we are more connected than ever before. It creates new ways of working as we design for the future in sustainable development. More people are becoming aware of the existing structures we live in, we exchange opinions and information, which in turn allows us to place higher demands on design so that it will result in a positive development for people and the environment. This change of attitude is largely possible because the Internet has given voice to people who were previously not part of the conversation. This opens up new methods to work as a designer, which makes me motivated to learn more about my role as a designer. There are several challenges as a designer, the most fundamental one of such has to do with the design of the structure aligns with the design process and the consumer.

Elizabeth B.-N. Sanders Pieter and Jan Stappers write in his text "Co-creation and the new landscapes of design" (p. 61) about how we as designers can use

methods that go against the prevailing structures in society towards a more sustainable way of creating for everyone involved. "The existing power structures in companies are built on hierarchy and control. Co-designing threatens the existing power structures by requiring that control to be relinquished and given to potential customers, consumers, or end-users. " By directly involving the user in the design process, we can divide ownership and power to go against the hierarchy that currently exists. Sanders and Stappers continue "In many parts of the world the needs that capitalism has worked so hard to meet have been met and so new needs are now being invented." In our society, we are becoming increasingly interconnected, so it feels natural to see new ways of working with design methods that follow our development. We are now designing for a new type of consumer, society, and cultures that are collectively interconnected. Through Co-Design methods you work as a designer together with the user, researchers to create products in the best way. Sanders and Stappers talk about the market being developed in such a way that it is difficult to compete with technology, quality, and price, but we are now forced to see beyond the product and into the user's context. We need to see whom we design to be able to develop as a designer together with society.

As a former student, I thought it was sometimes difficult to design for the real world and the user's context because the process often becomes self-reflective with a focus on learning new technologies that characterize and set the standard for a design more and more. Lawson, B. Writes in his text "How designers think" (p. 10) "The designer of today can no longer be trained to follow a set of procedures since the rate of change of the world in which they must work would soon leave them behind." I think the demands placed on design are becoming increasingly more and digitally oriented. Therefore, we should pay attention to the advantages and disadvantages that technology and method affect us as designers. It is a challenge to design for a future that is constantly changing and at the same time to look at the consequences of what you choose to develop. I find that there are also inconvenient design methods in a design process where evaluation is made of what is the right and wrong approach. Stappers and Sanders state in his text that "to embrace co-creativity requires that one believes that all people are creative. This is not a commonly accepted belief, especially among those in the business community. " If we acquire the knowledge we gain by examining design methods, I think we can change the current valuation that it is inconvenient to let a non-designer / user control one's designing process. I think many of our preconceived notions about a designing process because we cannot rationally see a linear development that is guaranteed to lead to a solution, I believe we would like to see at the beginning of the design process. Bill Gaver writes in the text "Designing for the homeless, still" (p.73) "As computing has emerged from the office and laboratory, it seems to have brought along values of the workplace: concerns for clarity, efficiency, and productivity; a preoccupation with finding solutions to problems. It is as if they only mirror the ethnographic view that ordinary life requires work to achieve, and neglect the joyful, poetic, and

spiritually rewarding nature of the lives we might find. " Bill Graver believes that with our technology-oriented way of working, it has brought with it certain values and that we should think about how we look at the design. He continues, "Designs are better thought of as offering resources to people to make use of than they see fit. This does not mean that such designs are completely open-ended or that they do not privilege certain topics or issues. The trick is to do this without implying preferred interpretations or courses of action, instead of stepping back to allow people to find these for themselves. " I am curious as a designer to create design openings to get valuable material to work with. I cherish trying to maintain a kind of playfulness and trying to pull myself from the rational problem solving to a more open process. Co-Design also steers itself from the finished final result. By allowing the "end product" to be movable, the user can take it in the desired direction. Stapplers and Standers put this up precisely because co-creation has also given life to a new trend that is about letting the user make their impression on products. It is thus not only in the research stage of a design process but also in how design is designed. "Websites such as [www. nikeid.com](http://www.nikeid.com) allow people to customize their shoes, for example, by choosing colors and detailing.

For many, co-creation is the latest trend in marketing and brand development. " This type of open-end product also provides another form of value that has to do with the fact that we control what we want for the product. Anna-Mari Raunio writes in her text "Clothed Landscape of Memories" (p.110) Making something yourself is a means of improving one's environment in a direction desired or needed, which can be towards prospect, refuge - or more hazards. It is about negotiating with oneself during creation and has control in trying to achieve an inner goal. What are handmade stands out from other products and for those involved it creates a sense of pride and value that may only be obvious to the designer? Anna-Mari addresses something that I believe emphasizes the importance of allowing the user to be involved in a process. "The clothes tend to be, at least to some extent, invested with specific emotions and experiences, so they do not provide an experience of opportunities for relaxing or feeling carefree." Design, where the user is not involved, can be inspiring but also carries a strong sense of something that the consumer himself does not feel involved in. to surround themselves with products that carry a strong sense of the designer's intention. "Instead, some experience that mass-produced clothes afforded them the freedom to act in their social environments."

I believe it emphasizes the importance of presenting a design where the user is allowed to participate and explore his or her role. I am curious to investigate what it is like to balance the purpose of creating tools so that others can be involved in a design process and how it fits in with my way of working as a designer in a group.

