

NEW WAYS OF WORKING

designLAB 2008

Design – the new rules of the game

An exploration of values

Design is changing, rapidly and fundamentally – we find ourselves in a period of transition, perhaps even of crisis. This paper is an analysis of what is happening, a first attempt to make sense of the bewildering developments that are changing design as we know it. Then we will move beyond this analysis, into an exploration of how design could look in the future. What are the new rules of the game?

But before we get to that we will have to go back into design history, and make an effort to understand what the OLD rules of the game were. Only when we understand these will we have enough basis to create an in-depth description of the situation we find ourselves in, and start sketching possible new futures for design. There are no clear-cut solutions in this piece, but there is a lot of thinking that can and should be done right now – if only to arrive at the key questions designers will need to address in the coming years. Luckily, we are not alone: when we look around us we can see designers, design firms and design researchers are already developing compelling new vistas of where design could go, what its role could be, and how that will reshape the profession. We can use their wisdom and talent to and create a sneak preview of the way forward.

The old rules of the game

We have to start by taking a couple of steps back from daily practice, into the more abstract realms of philosophy and cultural theory. Lets start by stepping back in time, too, and briefly visit the field of design history to get our bearings.

Would any designer today believe that his work has eternal value?

The twentieth century, that with the benefit of hindsight can be seen as the era of grand ideologies, is now well and truly in the past. The grand ideologies have all collapsed over the same issue: the world is too complex to be captured in a single model. The rich diversity of humanity thwarts any attempt to create a simple utopia. The ideologies which have survived the longest are those that used dictatorial powers to organise their corner of the world to comply with the model – forcing out the diversity of humanity, by ‘re-education’. All for the sake of the grand idea, the masterplan that will create

universal happiness. But even these last dictatorial “paradises” unravel after a while (with North Korea being the last paradise still standing at this point).

Right from the very early days, design has been part of this ideological drive to create a better world. This means that the demise of ideologies, this “end of utopia”, also holds repercussions for design. Would any designer today believe that their work has eternal value? That this new design is a breakthrough, that we finally know how to make things? Forever? Yet if you read the ideological literature of design, like the manifesto of the De Stijl (The Style) movement in the 1920s, you find that this is exactly what they claim. With enormous pathos and drama. Fanaticism. Their aim was a new abstract Art which would be universally understood. And they claimed they had fully achieved this - that is why they called themselves ‘The Style’, not ‘A Style’. Absolute truth in art and design. We can’t even imagine now that one could believe this – we have entered a truly postmodern era. The last design style that possibly acted as a complete ideology was modernism. This style is sober, unadorned, with attention to proportions, simplicity and clarity in construction and image. Order and harmony. There is an ideology behind this, a complete view of the world and people’s needs. The real driving factor was the belief that through the creation of such a harmonious and elegant ly simple environment, people would be better too.

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But since the countermovements in the 1960’s modernism has faded, and the liberation from modernism came in the guise of various styles that stressed ornamentation, historical metaphors and exuberant colours (Memphis comes to mind...). In fact, these

countermeovements liberated us from the whole idea of a single dominant style. We now live and work in an inspiring chaos of subcultures and diverse styles. This is a relief after the pressure of all those Ideologies that were much too grandiose and all-inclusive. Yet this development has also thrown us into disarray: what do we believe in when the generally accepted values are evaporating? If we have to live without a view to attaining Utopia, what are we the values worth striving for? Or should we stop striving for anything?

Clever companies have tapped in to the general confusion that people feel, now that the set ways of living of our forebears have been swept away and that other pillar of value-judgements, religion, is moving into the background. Around the time that modernism and the other ideologies started to recede, ‘branding’ came up as an important new business principle. What is branding? Nothing more or less than the suggestion of a coherent value-set, connected with a product or service. The jeans that are sold under the label ‘Diesel’ are not better or worse than any other, but they come with a whole set of values and a suggested lifestyle, an online community, etc... When we pay for expensive ‘brand’ clothing, you buy yourself into that world of smoke and mirrors. The whole idea of branding could only come to the fore as a proposition with the demise of the general value patterns that earlier permeanted society. Companies unashamedly appropriate their own strange Utopias: the Italian ‘designer’ kitchenware brand Alessi talks about ‘the world of Alessi’. But who would really like to live there? Just picture this: suppose one would come home one evening, and find that everything in the house is replaced by an Alessi product? A nightmare!

The demise of modernism has also thrown the design community into confusion, in that this noble profession lost more than its rather limiting modernist agenda. Because there was nothing to replace the modernist agenda, design lost its ideology - the very basis for creating an own agenda at all. Design became a much more passive discipline, basically just reacting to the forcefields around it. The strongest of these forces are business and marketing (within the business arena, the value-set and agenda are loud and

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clear: profit and return on investment are king - marketing is equally strong, driven as it is by the desire to maximize sales). Design, having no agenda of its own, became just one of the professional services that helped attain these goals. Marketing departments became a major force in creating briefs for designers, and the freedom to create designs that went further than an incremental change or evolutionary development was limited because of the constant pressure to justify the design in terms of immediate profit. The status of Design as a creative discipline it its own right was damaged.

Ways forward: the NEW rules of the game

So something is gained, but something is also lost in the end of ideology. An ideology like modernism helps set the agenda for the design professions and ensures a designer make consistent decisions, which are based upon a coherent set of arguments. Past generations of students were trained to be a ‘good designer’, which in practice meant to be a modernist designer – to adhere to the modernist stylistic principles. Now things are not so clear anymore: what is ‘good design’?

To design at all, we need to believe in SOMETHING. Design is an act of faith.

The demise of this ‘standard’ set of values (expressed in ‘classic’ designs, professional magazines, books, company values) poses a completely new challenge for designers. Design is the creation of value – so if you do not know what is ‘valuable’, you cannot design, you are rudderless... In a very real way, design is always an ideological undertaking: designers set out to create something that is better than what exists, to improve life. We may have lost the taste for grand all-encompassing ideologies. But to design at all, we need to believe in SOMETHING. Design is an act of faith – when the big ‘faiths’ have lost their glow, perhaps we need small faiths, things a designer can believe in for the duration of the project.

What we find is that many designers in this day and age have picked this up, and are devising ways to define ‘quality’ anew for every next design project, more than

ever engaging with the question what the values of the persons we are designing for really are, and which precise values play a part in the design challenge at hand. This is a new question for designers, and not an easy one at all. It requires designers to be connected to society in a much more active way. It is no longer good enough to sit in a design studio and make far-reaching assumptions about the world. The new designers the world is waiting for will need to leave their studios and engage with society to find out what is happening, to move beyond assumptions towards a deep understanding of the needs of others. This is a huge shift in focus.

But how are the values shifting in society, and what are the ways designers are developing to connect to them? One thing we can say in general is that the wealth in the world is increasing. This means that the design sector will have to adapt, and grow towards catering for a radically different set of values. The Maslov pyramid could be helpful as a framework for explaining this. The Maslov pyramid is a simple ranking of human needs and values. At the bottom of the pyramid are the basic necessities of life like food and water. One layer up we find more complex needs that are still related to our physical existence like safety and sex. Above that, social and cultural needs begin to play a part: we need friendship, we need to feel loved, to belong to a community. At the top of the pyramid Maslov rather contentiously put ‘self-realisation’: the need to develop our own identity. This simple hierarchy of needs can help us designers appreciate what values we are implicitly aiming for. With more and more people becoming quite secure about the fulfillment of their basic needs, society is slowly moving up the Maslov pyramid. You can see this quite clearly when you realise what people in the richer parts of the world tend to spend their money on: expensive cars (identity), holidays (friendship, inspiration, relaxation), and communication tools like computers and mobile phones (again, friendship, community, etc).

And there is an absolute boom in courses that help people find themselves, their innermost being – so self-realisation is surely up at the top somewhere. One would expect designers to be very

cognizant of these developments, and to search for ways to ride the wave of the Maslov pyramid. For many, this would mean leaving the old basis of their profession, which was serving the needs of the lower levels of the pyramid by largely utilitarian, functional design, moving up towards designing for needs like friendship and inspiration. And because most of the higher level values and needs are about how we connect and live with each other, designers should perhaps leave the physical realm and become service designers. The future for design in the end lies where society feels the greatest need.

A new role for Design

We are living through a communication revolution (mobile phones, the internet) and find ourselves newly connected to innumerable people. But by this networking our society we have inadvertently networked our problems as well. Thus the blessed state of hyper-connectedness is also the source of a fundamentally new kind of complex problem. Many important issues we face in today’s society have become so complicated that they seem impervious to solution. This forces us to reconsider the old ways of problem solving. Most of our ‘traditional’ problem solving strategies work reasonably well in an orderly universe: when problems appear we could isolate them in a relatively separate problem arena, abstract from the details of the concrete problem situation, decompose and analyze the sub-problems, and reach a conclusion in due course. If all else fails, we could use authority or power to ‘simplify’ the problem area by overruling some parties, and force a solution.

The new designers the world is waiting for will need to leave their studios and engage with society.

But this strategy does not work for today’s problems: the enclosed ‘mini-worlds’ of our societies, economies and cultures have been replaced by a tangle of relationships within complex and overlapping networks, where power doesn’t rest in one place, and truth there seems to have become a matter of perspective. Problems are so intimately

related to each other (and there are so many dependencies between these interrelationships) that it is impossible to isolate one, no matter how hard you try. You see this happen all the time: governments, in particular, are very accustomed to a hierarchical and purely analysis-based way of problem solving (which they have organized in well-defined and reasonable government institutions). But they seem powerless to deal with the complex issues we face today, resulting in an endless parade of news items about botched decision making. And not only governments: companies and institutions all around the world have trouble dealing with the complexity of their problems. We desperately need to find a new way of tackling these complex, networked problems.

Design thinking is now regarded to be part of the answer. This could be a key new role for design – but for this to happen, a lot of things would have to change within the design profession.

A new design profession

New classes of problems that designers are beginning to deal with are posing unprecedented challenges, potentially changing the very nature of the design profession.

Designers still need intuition, but it needs to be a well-informed intuition.

Designers now get involved in projects where their intuitive approach has to be augmented by a clear understanding of the complex problem areas that they are designing for. We still need intuition, maybe more so than ever, but it needs to be a well-informed intuition. This does not come easily: it could be gained by designers studying scientific research that has been done on complex socio-cultural problem areas, as well as designers being able to do research into these issues themselves. This ‘practice-led research’ is needed not just to generate knowledge, but to give designers first-hand experience of the issues at hand which they need to feed their intuition. There is not much design inspiration to be gained from abstract statements, the animation of a real-world

experience is needed to set the creative wheels spinning. Designers will also have to listen to the ‘users’ of their designs in a different way. The successful solution to these socio-cultural problems depends on the participation of the stakeholders, not just as experts who need to be consulted but as active contributors to the design process. If they do not understand the design and really accept it, the design has failed. Thus, the future of design seems to point in the direction of a closer cooperation with many other disciplines. If we really want to create solutions to the complex problems we face today, we cannot do so alone.

When I was educated as a product designer in Holland, that training was implicitly geared towards the development of products to meet the needs of Dutch industry at the time – mostly small and medium sized manufacturing companies that produced for a local market. Having a broad view of all aspects of a product was deemed important, and the ability to single-handedly integrate all of these aspects into the final design was the main aim of our training. Since then, the intricacies of the design field proved too great for a single designer, leading to the rise of ‘design teams’ comprising individuals with different skills. In response to a further growth in complexity of the field, we have moved on to ‘participatory design’ (where users and stakeholders are consulted throughout the design project) and we are now moving into true ‘collaborative design’. In collaborative design, the traditional position of ‘the designer’ as the (slightly God-like) great integrator and sole plan maker disappears, and design becomes a true team effort which includes many different parties.

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This is particularly relevant because in an odd and almost paradoxical way, ‘collaborative design’ may strengthen the position of the designer, and put him in a completely different position when

approaching industry. Traditionally, the established way of working for a designer was to approach a company with a portfolio of his/her work, present that and ask whether there would be interesting design assignments that the company wanted to have done. When all went well this first contact was followed by a small design commission, which if successful was often followed by a series of them, getting bigger and bigger. All along, while this relationship of trust is built up, the designer is aiming to gradually get into a conversation on more revolutionary design briefs that could be developed for the future. For this to occur the strength of the position of the designer has to be built up to the point where designer and entrepreneur talk as equals. This can be really hard to attain.

The very nature of the design profession is changing, and designers are gearing up to create their own agenda again.

Yet some designers now are working in a radically different way. They develop concept designs in a codesign process with the future users of the design, and then approach companies with a quite different proposition: ‘this is the design concept, the users want it – can you produce this?’. This new proposition allows the designers a position of autonomy and strength right away. It gives them much more freedom, and the possibility to keep the Intellectual Property of the work to themselves. It empowers designers to set the agenda, to be a stronger force in the world. Yet it requires designers to invest more in their own ideas up front, to become true entrepreneurs in their own right. This would require a huge shift in the curriculum of design schools the world over – away from the exclusive focus on developing the students design knowledge and skills (‘the designer as a specialist’) towards the sparking of an all-round entrepreneurial spirit. Others have explored the possibilities of design and expanded its borders in different ways. Anthony Dunne and Fiona Raby have developed what they call ‘Design for Debate’. They see a new role for design in confronting the public

with the possible fruits of the great technological developments of our age, and spark the debates that we rarely have, questioning these developments. Their designs are wonderfully executed, strange products or services that are instantly attractive. But after this moment of ‘WOW’ you realise that something is very wrong, that this particular thing you are looking at may not be such a good idea at all. An example would be the beautiful, bright red cuddly toy they produced a couple of years ago. A really attractive object, anybody’s first impulse is to embrace it. And then you realise that it is a mushroom cloud... The story that accompanies this product cheerfully explains that the odds are that our next generation will witness a couple of nuclear explosions, and that we might as well get our toddlers used to the reality of it all... Ouch!

The very nature of the design profession is changing, and designers are gearing up to create their own agenda again. In doing so, they are moving into fascinating new directions – new roles, new business models, as well as new intellectual positions. Design students that are graduating now are stepping right into a revolution. Amidst all the confusion, these are interesting times.

Kees Dorst

Students react on Kees Dorst’s lecture

- *How can we share this process to ‘the normal person’ who doesn’t know?*
- *Anything about this ‘new design’?*
- *In what way are we different from non-designers?*
- *How does the environment influence us and how can we keep our own touch?*
- *What is design for me?*
- *In a changing world why do we need coherent values?*
- *Is design becoming part of social studies, is antropologhy replacing industry, how should they work together?*
- *Would it be helpful for designLAB to have brainstorm with people of different backgrounds?*
- *Should we dive more into human-behaviours and also social structures (big and small)?*
- *What should happen to the old-school designers?*
- *Is design a tool to reform a society?*
- *How to learn to initiate projects when we are studying?*
- *How do you translate abstract findings in a project?*
- *Why are LAB 1 students different from LAB 2 students?*
- *What are natural partners in a design process?*
- *How can we develop a program at designLAB that answers these questions?*
- *No more projects but adventures...!*
- *Are you ready to open up to design in this way?*

designLAB-sessions: design your own course

A collective research

‘Nothing will ever be “normal again”, says Jeroen Timmer, second year student, reflecting upon the LAB-sessions through which the Rietveld Academy’s department designLAB re-invented itself. For six weeks all the lecturers and students plunged themselves into an uncertain process of self reflection, reorientation and redefining.

‘The sessions stem from the need to educate our students in a different way’, tells head of the department Sophie Krier. ‘We as teachers wanted to get rid of the traditional situation in which the teachers think they know it all and impose their approach upon their students. To us to study means something else. That is why we asked ourselves in what way we could create a broadly based department. A department in which students and teachers cooperate much more and influence each other in a mutual learning process. The intention behind this idea was the fact that designLAB, a small department with only limited means, far too often had to make decisions based on a practical basis instead of decisions based on content. Because of this designLAB had become an introvert department, which rendered far too little account of the world beyond the department. Thus designing is not an autonomous activity, but always a reflection on its environment. Design comes into being within a context and nowadays this is more and more in the context of social involvement. ‘The teachers all feel it their responsibility to reflect in their own work on social issues’, says Lena Shafir, a teacher herself. ‘Design is far too often still associated with physical products and graphic designs. But it is a much broader field. Designers can also contribute to social themes. We wanted to emphasize that side of the professional field in the course programme.’

Everybody was uncertain
Those persons who want to be extravert first have to know who they are in the first place. That is the reason why the course year 2007/2008 began with in-depth reflection on itself. Or better still: with a process in which teachers and students would re-design their designLAB in a mutual effort. ‘Very strange’, says first year designLAB student Stefanija Narjdovska about this unexpected beginning of her studies. ‘But it is a very good thing we did this’, she adds. Thus she expresses the feelings of almost all participants of the process. ‘I only now realise how uncertain we all felt’, says Lena after an evaluation session with the team

of lecturers. ‘During the process we hardly dared to admit it to each other.’ The LAB-sessions began by asking all students to write a manifest in half an hour in which they had to point out what their targets would be when they had finished the designLAB course and therefore what they wanted to learn or investigate during their studies. Sophie: ‘Actually the students had to draw up a study contract with themselves. After that they got the opportunity each week to add things to their manifest or to review things. This process has evoked many very good questions and discussions and has gained many new insights.’ Almost all students pointed out that they would like to gain certain technical skills, in their professional expertise as well in their skills on computers. Next to that it became obvious that almost everybody asked himself the question what ‘design’ actually is and what it means for everybody personally to be a designer. Myrthe Reijman for example concluded that ‘I want to use the word “design” as little as possible, because to me it is a word with a label’. Greek Eleni Katsali summarized it as follows: ‘To ask for problems and form questions. To solve problems. To pose new questions.’ And Jeroen Timmer came to the essence in his conclusion: ‘Develop the core.’

A mutual adventure
Another session began with a reflection on the changing role of the design profession and its consequences for education in design by design theoretic Kees Dorst. After him six Lab-teachers gave their personal view on specifically designLAB’s educational methods. Meanwhile the students were given the assignment to make a portrait of a laboratory. They had to get out in order to get themselves acquainted with other laboratories, ranging from a pharmacy’s lab to the AMO think tank of architectural design office OMA, and the workshop of a clockmaker. The lab portraits were cause for discussions about the characteristics of a laboratory and the relevance thereof for designLAB. ‘The LAB-sessions were an adventure, a trip

with the whole department without knowing beforehand what the outcome would be’, says Michiel Meurs. ‘Starting immediately in the first session we entered into quite frank discussions. We really investigated the matter mutually, which gradually resulted in clear points of view.’ As the students made good progress with their investigations they were given the question which skills they thought they would need to reach the targets they put in their manifest. Sophie: ‘In this part the students could put together their own toolbox. By means of this they could describe or represent which skills they hoped to master in the designLAB course.

Practical projects
Sometimes the LAB-sessions also had a more practical character. The intention to be able to teach more from the point of view of one’s own experiences and interests was tried out by means of assignments in which the teachers deliberately made a link to the subjects they are working on in their own professional practice and by which they are fascinated. Thus came this day at the end of summer whereby the whole department went to the beach. The assignment came from the teachers’ duo Krijn Christiaansen and Cathelijne Montens, who both make designs for public spaces in their own practice and are both interested in the use of different materials. The students were given a card with a newspaper clipping or a quote that they had to connect to the actual context, in this case the beach. The specific assignment was to design a chair as a result of this. ‘The main point was to react directly and without any preliminary investigations on the surroundings’, states Sophie. Another assignment was given by guest lecturer Bas van Beek. He asked the students to make a connection between two systems that had nothing to do with each other. Sophie: ‘A really bizarre project. The students had to choose two different systems, determine their characteristics in order to design an adaptor so that the two systems were connected with each other. It looked very complicated, while it was only the form of the adaptor that was essential. It was a form study. Very interesting.’ Peik Suyling and Dennis Lohuis, who occupy themselves at Young Designers + Industry with creative processes for social reforms on a daily basis, asked the students to design their own project as part of the LAB-sessions. ‘A very open assignment that fit in well with the starting point of the sessions to make students also jointly responsible for

designLAB-sessions: design your own course | Bas van Lier

the content of the LAB’, says Peik. ‘Many ideas came from this. The actual execution appeared to be more difficult, but the idea to investigate in a conference what the urgency of designing is, was carried out.’

The top moved away higher and higher This way the LAB-sessions challenged all people involved to investigate and deepen their own position within designLAB, or even better to question and deepen their position in the designing field. ‘It was all in all a matter of great stamina’, says Jeroen. His fellow student Sjoerd Jonkers had the same feeling. ‘I thought that we had reached the top after five projects. But it looked more as if we were climbing a mountain of which the top appeared to have moved away a little bit higher.’ Still everybody, without exception, is very positive about the outcome of the sessions. ‘There is more openness and more initiative is taken’, Sophie concludes concisely. ‘New energy is found’, Peik complements. ‘Everybody within designLAB can now be a source for projects to continue. It appears that for the students the whole process has brought much clarity. For Sjoerd for instance, it has become much more clear why he does what he does. Things in the designing process that before mainly seemed to him to be purely accidental he can now interpret much better. And what is even more important, now he is able to direct it in a certain direction. ‘There is a great difference noticeable in relation to the situation from before the sessions’, says Sophie. ‘The students now pose constructive questions. They have already thought about the solution and ask questions about that. This changes our role as lecturer enormously.’ This is exactly what Cathelijne also experienced: ‘You are no longer an oracle, but a coach, an advisor. The feeling of collectivity is now much more present.’ The LAB-sessions have made the students more curious and more independent, is the unanimous conclusion. Sophie: ‘There is more curiosity, first of all of other departments within the academy. After an exchange from students between different departments we got very positive reactions from lecturers of other departments.’ Students investigate more and take the initiative themselves. Sophie: ‘That is exactly what we want to achieve, that a student can determine his own context and can arrange his own situation. At designLAB we now can offer the instruments which enables everybody to develop his own

working method.’ On the other hand the sessions also turned out to be an enrichment for the lecturers. ‘Perhaps what was most surprising was that we turned out to be able to preserve our insights in a new working method’, says Peik. It was so good to take the plunge together, says Sophie. ‘Nobody stuck to his own working method. As a result of the sessions we have spoken each other far more often than before. We have come closer to each other, which made us discover all kinds of possibilities for cross overs. I never want to teach alone again. Once in a while it felt as if we had to manage three departments at the same time, but it also generated a lot of energy. And the confidence that, when you don’t know the answer, together you will find a solution. That understanding is very valuable.

New models
The sessions have evoked new enthusiasm with all those involved. ‘The urgency to begin the sessions was big’, states Peik. ‘The old teaching methods didn’t work any more. We posed the fundamental question what art education should look like today. By means of the sessions we have actively done a lot of educational reform. We have developed new models. By organizing things differently a new energy has been found. Everybody has its own source. Everybody, student or lecturer, has now become a source to continue on. Moreover students know their own sources better. That stands in huge contrast to the situation before the LAB-sessions.’

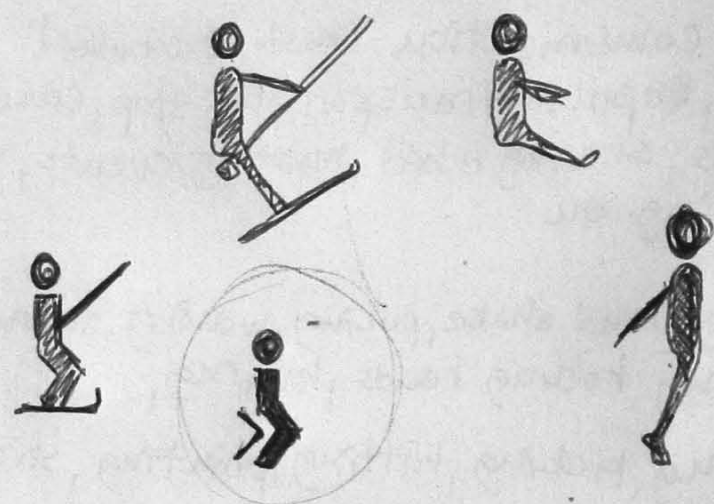
These positive experiences have by now ensured that the LAB-sessions will be a returning part of designLAB. New students will be stimulated to discover their motivations and to describe their expectations through the making of a study manifest. From day one they will get used to the idea that their education is a constant dialogue: a dialogue with the lecturers, with each other and with the outside world. The difference between those who are learning and those who are coaching has become, because of this, far less rigidly divided in designLAB than in traditional educational situations. The study can far better be regarded as a process of continuous exchange and dialogue within the context of an art academy. Or to put it differently: designLAB has now really become a lab.

Bas van Lier

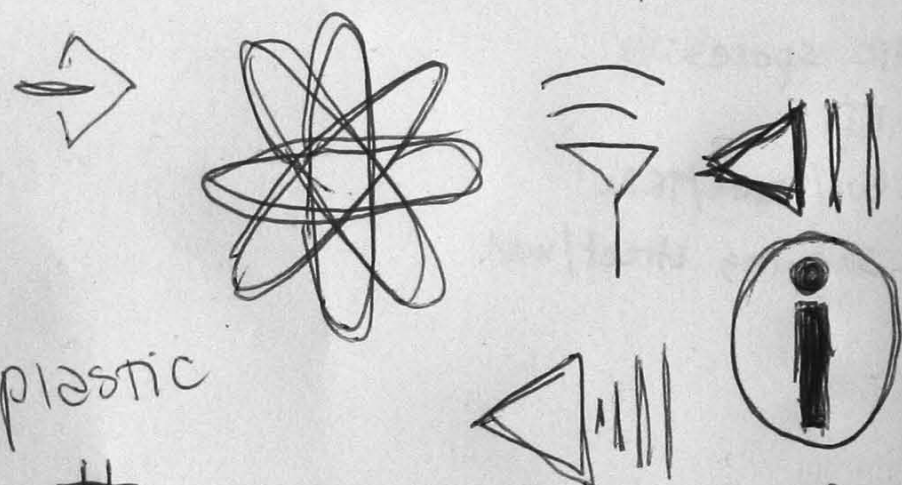
Tutors on their ideal education:

- *to design the surplus away*
- *to dig and reflect and to let ideas ripen and gain meaning*
- *to construct dialogues around the work*
- *to do experimental research, connected*
- *to a real context*
- *to discover design visions world wide*
- *to do a lot of workshops*
- *to experience everything about materials*
- *to test and use new media*
- *to practice writing*
- *to conduct interventions in public space*
- *to learn how to react on actuality items: what to react on, why, how?*
- *to implement design as a medium, a strategy*
- *to take a lot of time to observe, to look, to postpone judgement*
- *to learn how to stir your own development within a collective*
- *to give the collective a voice within the academy*
- *to play as a designer*
- *to learn to deal with confidence and lack of confidence in a design process*
- *to talk a lot about inspiration: Where does it come from, how to stay in touch with it, what’s behind it?*
- *to gain insight in each other’s drives*
- *to develop a continuous synergy between doing and making*
- *to deal with changes in society within a study environment*

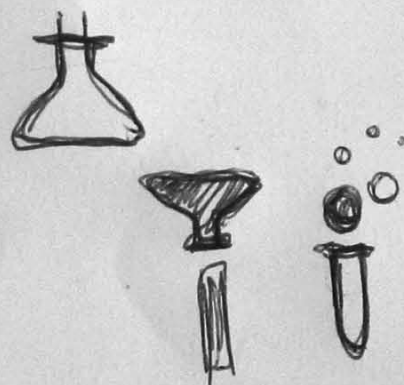
Ski Lift



technology



plastic



* perception - interpreting, selecting

* plastic - fantastic?

* answers - knowledge ✓

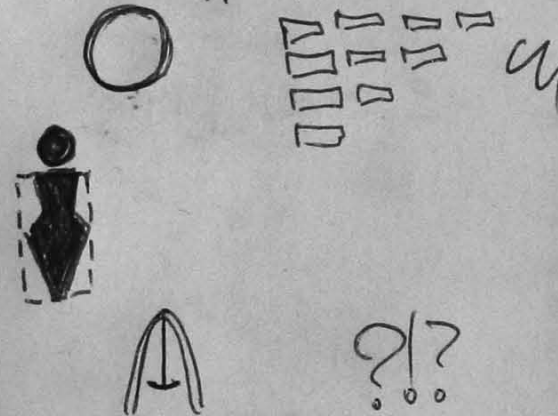
* questions - get hyper! ?

* sand paper - change the world

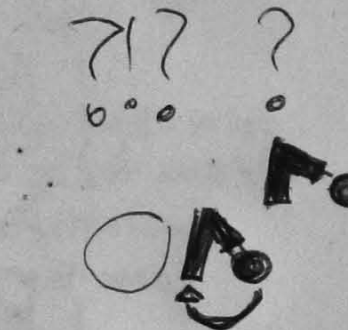
* ski lift - the "thing" that pushes me!

* technology - access to the world

sand paper



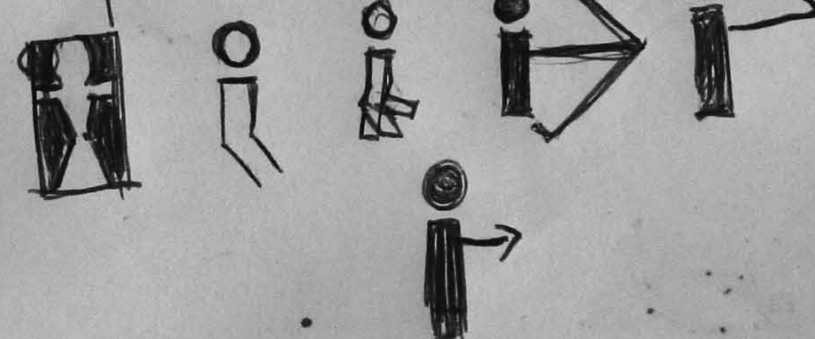
questions



Answers



perception





Toolbox | *I recorded my manifest and out the tape of the cassette I made this amulet*, Rana Ghavami





2. FIND OUT HOW THINGS WORK

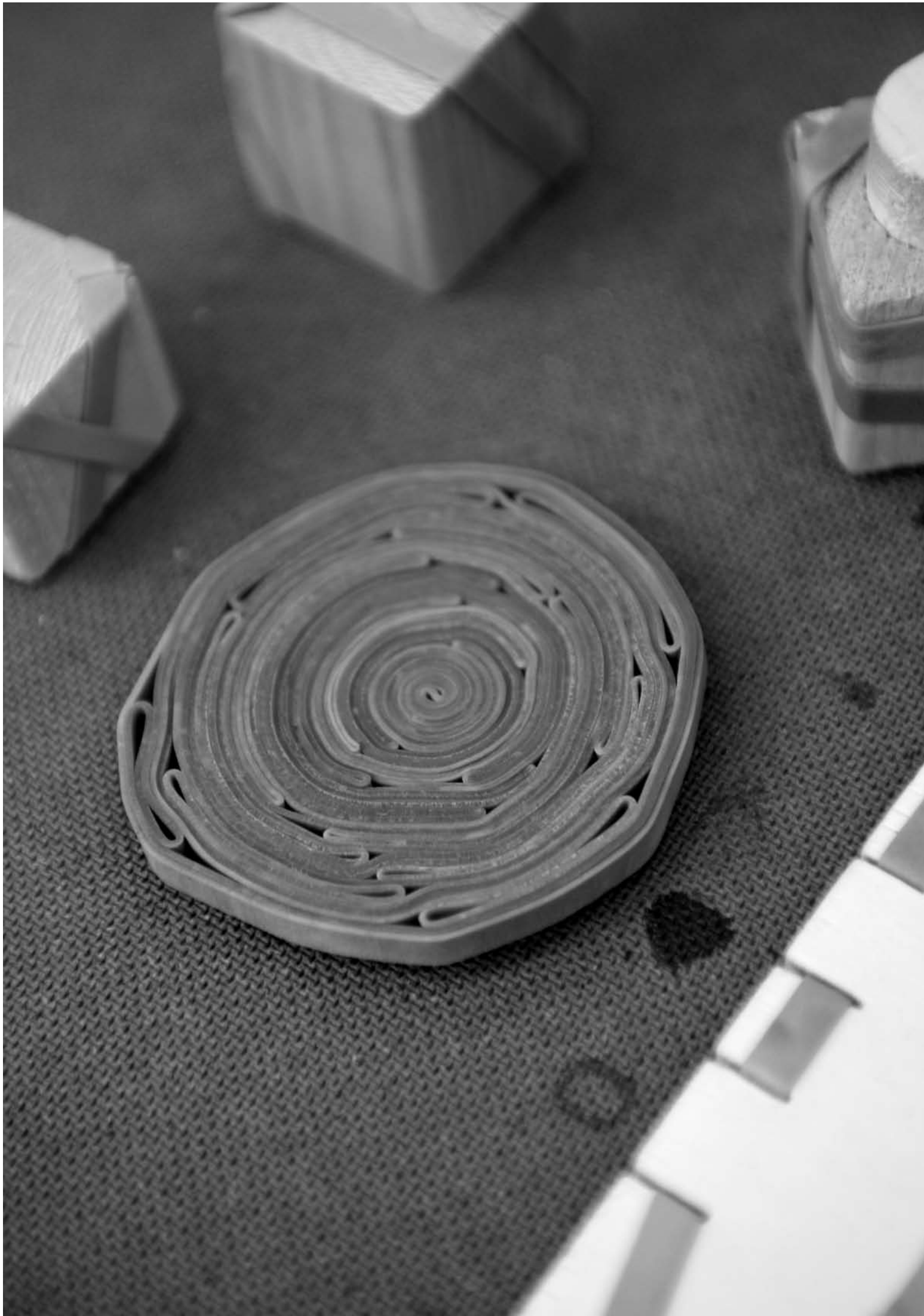
Connection
investigating what a connection can be and
how it can shape a construction



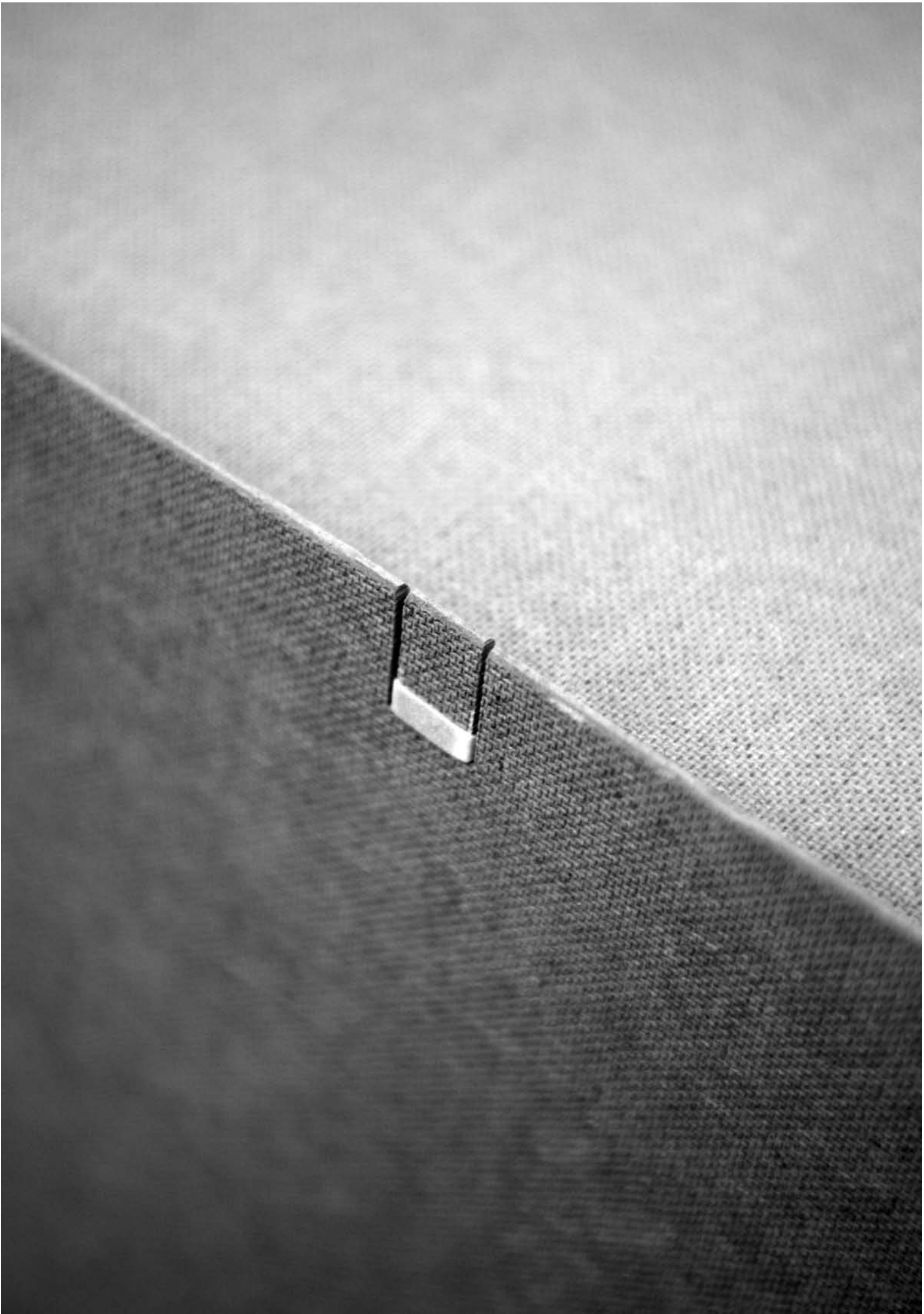
Connection | *How can a connection become an ornament*, Robbert van Strien



Connection | *How can a connection become an ornament*, Robbert van Strien



Connection | *Can I make a connection that is flexible yet still constructive,* Jeroen Timmer



3. EXPLORE FORM / MATERIAL / TECHNIQUE



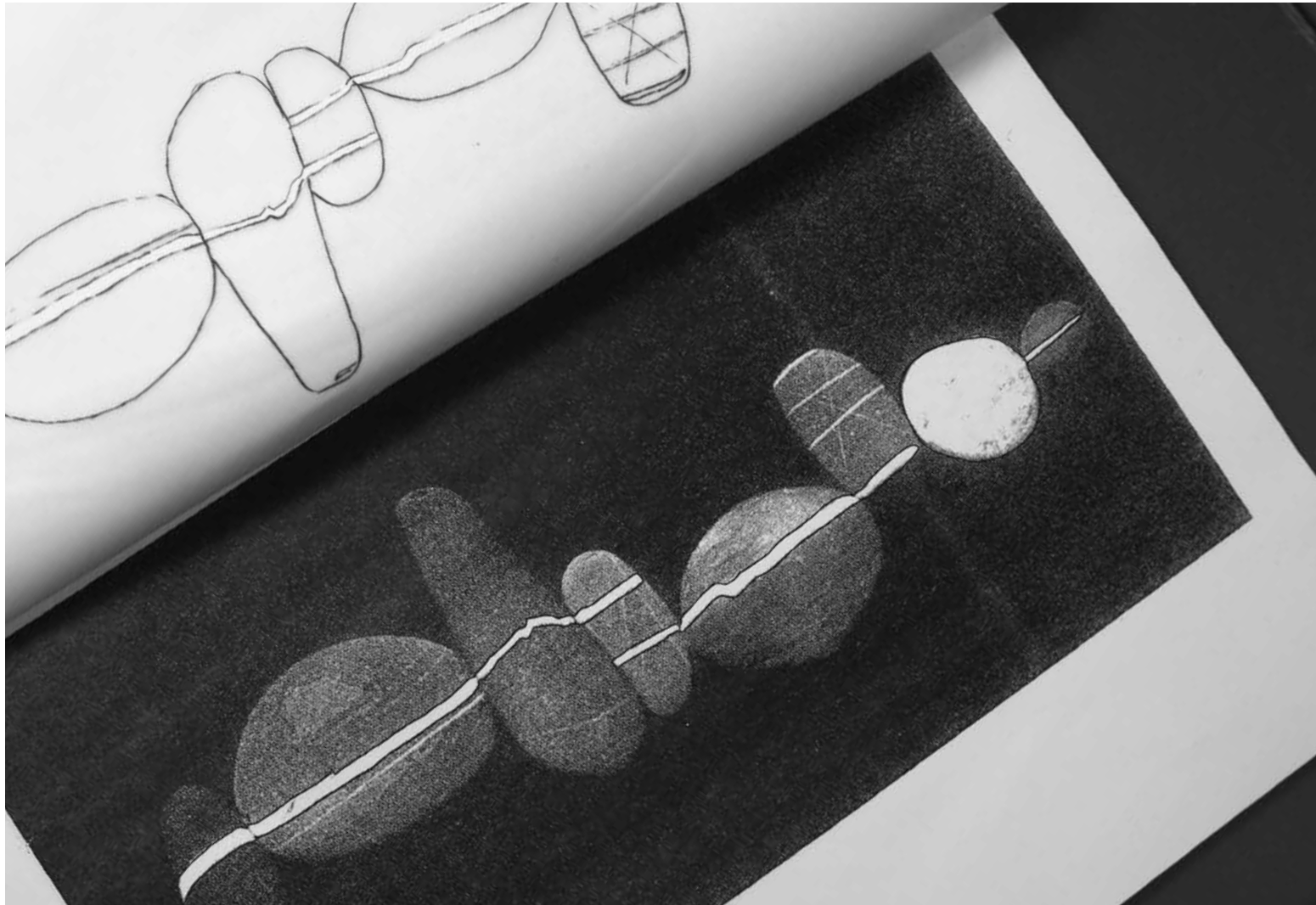
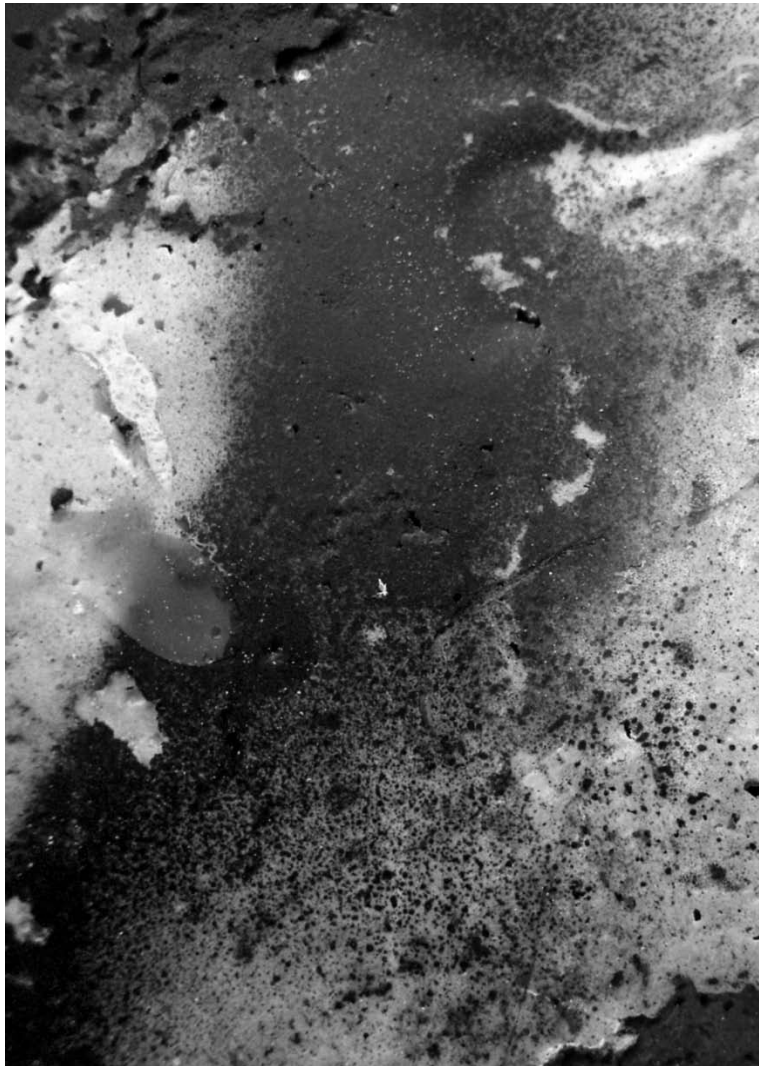
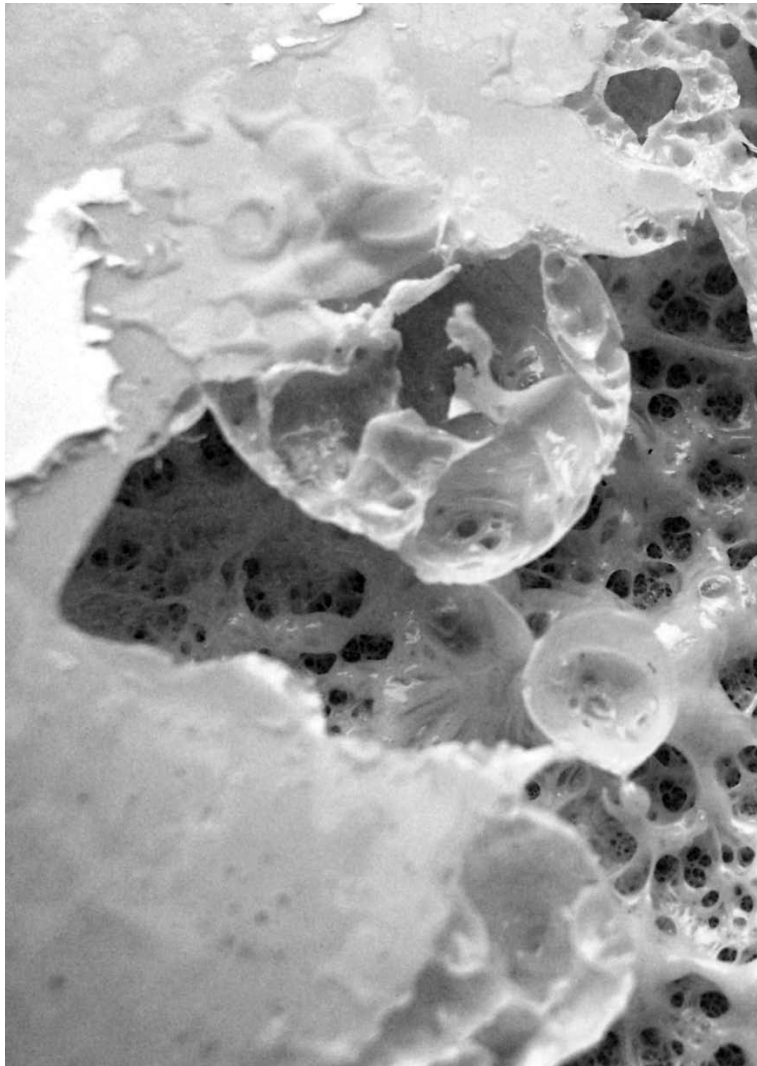
Material
combining intrinsic qualities of materials in
love or hate relationships

Form Study
analysing systems and designing an adaptor
to let the systems relate



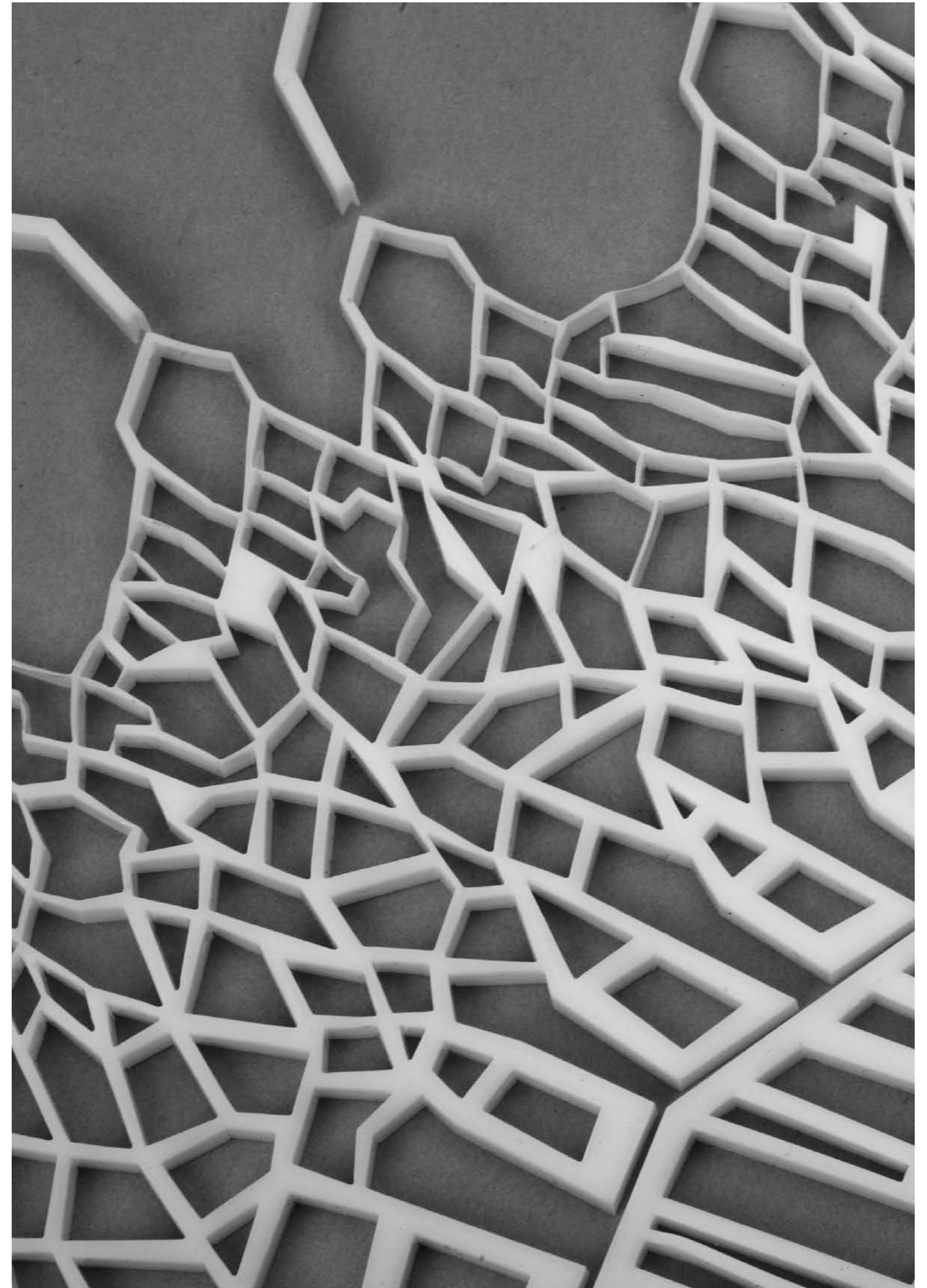
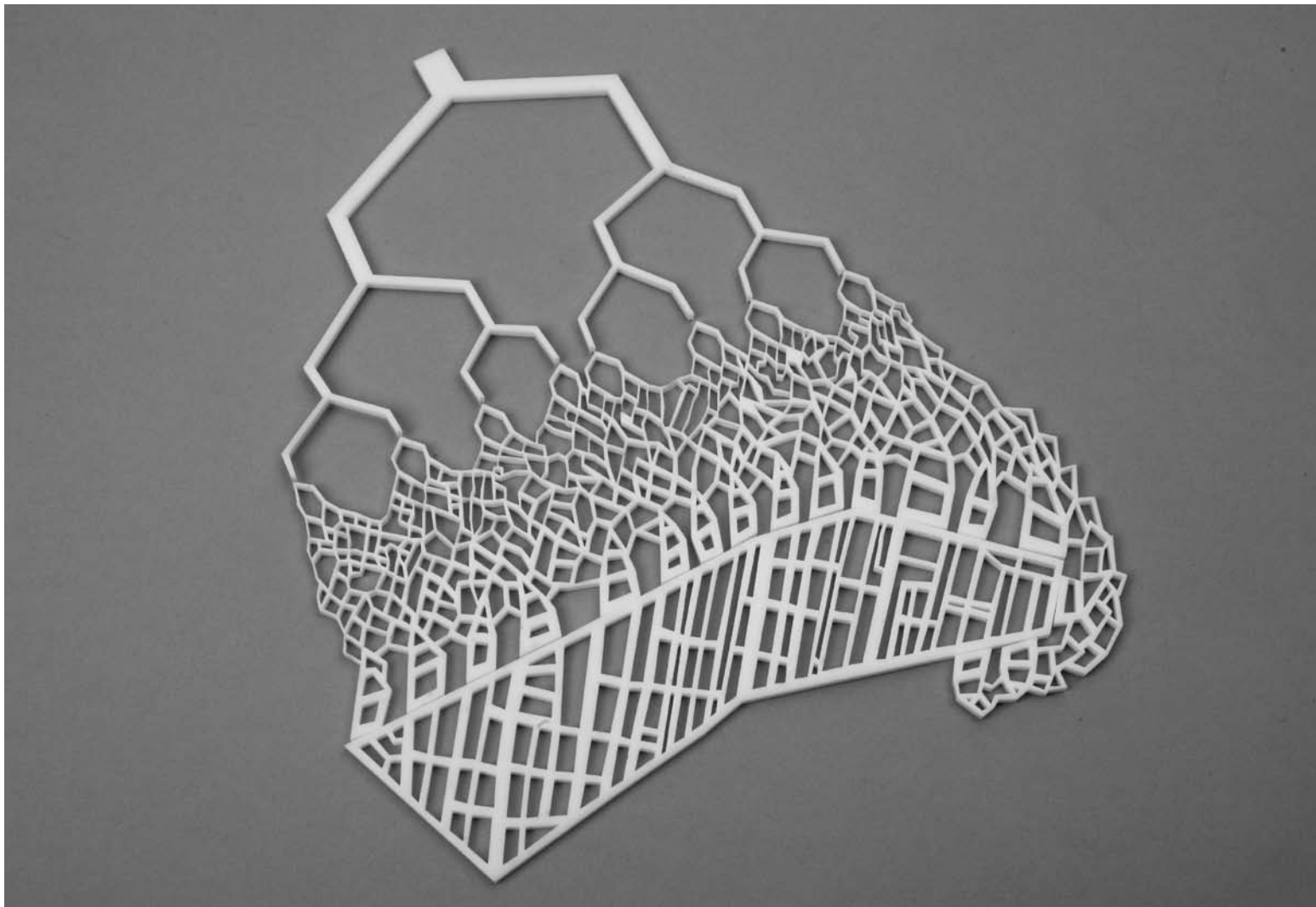
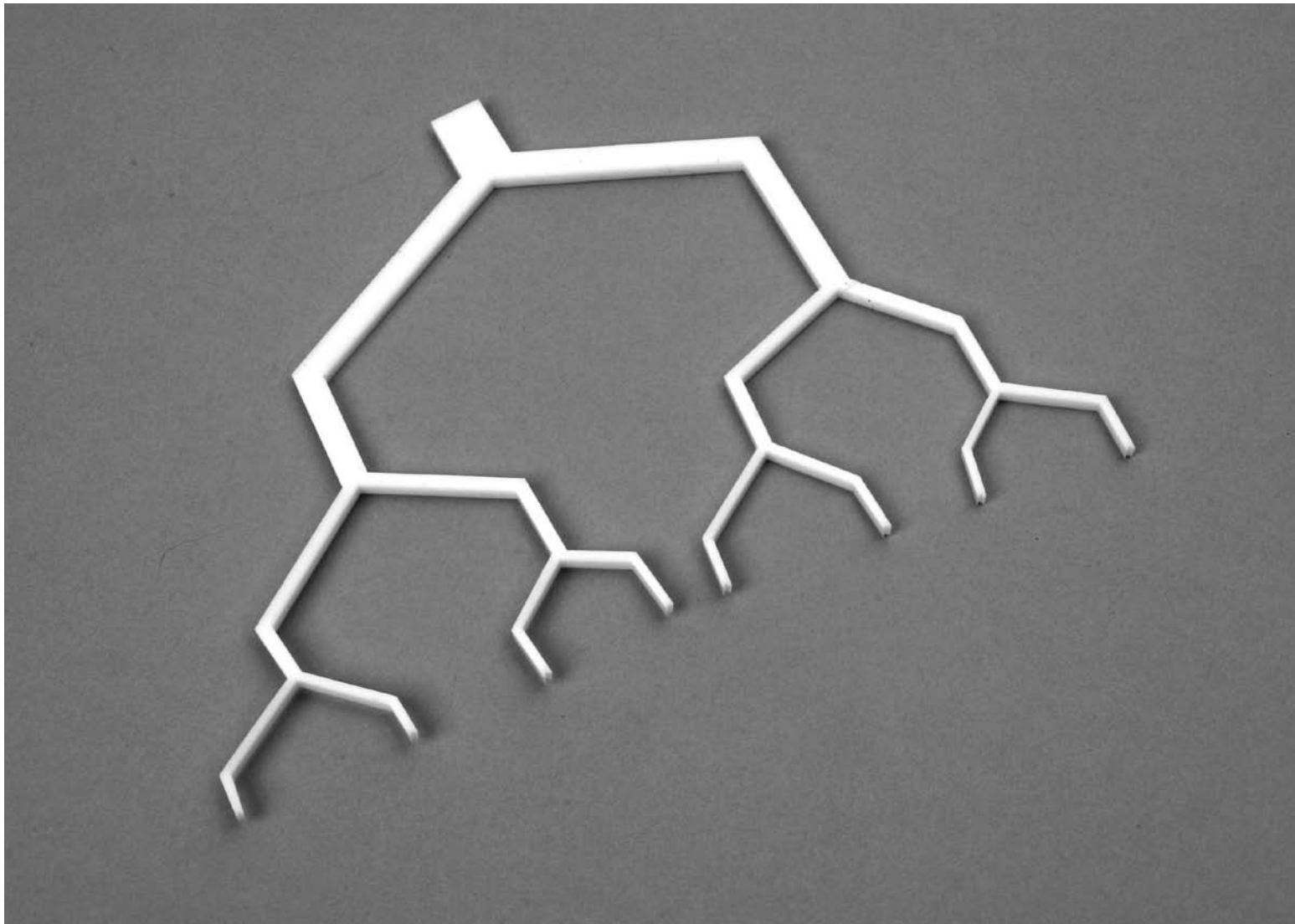
Material | Still from shredding process, Amanda van Sloten





Material (sample) | *Foamscape*, Stefanija Najdovska

Form Study (adaptor) | *Wrapping*, Sjoerd Jonkers



4. EXPLORE PRACTICE



Beach
learning to deal with improvisation

Design Survival
collective instant design exercises linked to
actuality during a one week tour

De designsurvival was een ‘werkweek’ onder leiding van Isabelle Scholtemeijer en Irma van Weeren. Het doel was om snelle beslissingen te maken met beperkte middelen en tijd, om je creativiteit te triggeren, en om samen te werken. De hele week zaten we in Amsterdam Noord. zie <http://www.designsurvival.blogspot.com/>

Designsurvival Diary

22 oktober | *aan boord van de Sirius & lezing Kessels Kramer*

De middag begon aan boord van de Sirius, een oud actie schip van Greenpeace. De manier van werken van Greenpeace werd geïntroduceerd en hoe ze zich voorbereiden op acties. Ze vertelden hoe je bijvoorbeeld jezelf op een effectieve manier vast kunt ketenen aan een object. Later kwam Krista Rozema van reclamebureau Kessels Kramer. Zij vertelde ons over drie manieren van overleven wanneer je geen budget, geen leuke opdrachten en niet de juiste bronnen hebt, want toch kan dit resulteren in goede ontwerpen. Zoals de campagne voor het Hans Brinker hotel (waarbij er juist de nadruk op werd gelegd dat er geen ramen in de kamers zit, geen goede matrassen, en hondenpoep voor de deur), The Other Final (een voetbal finale voor de twee slechtste teams van de wereld) en de Diesel Dream (een frame of platform voor creatieve filmmakers opgezet om campagnes voor Diesel Fashion te maken). Zowel Greenpeace als Kessels Kramer lieten hun eigen, specifieke manier van werken zien, en dit belooft een spannende combinatie van ingrediënten te zijn voor de workshop van morgen.

23 oktober | *workshop dag in Bloknoord*

Vandaag hebben we een uitdagende dag gehad, zes uur om de opdracht te doen. Na de briefing gingen alle groepjes meteen aan de slag. Elk groepje had een andere aanpak: de een ging meteen naar buiten om foto's te maken, anderen discussieerden eindeloos over de opdracht. De resultaten illustreerden de verschillende manieren van werken, en waren verrassend en spontaan.

24 oktober | *tour Aardinghal en NDSM werf*

We kregen een tour door de Aardinghal van Bas Jansen, van Red Concepts. Hij vertelde ons over de geschiedenis van de werf, die na de oorlog is gebouwd. De Aardinghal is het grootste gebouw (6500 m2, 110 * 55 * 22 m) op de werf en ook een monument, waardoor er niets mag worden veranderd aan de structuur van het gebouw. Vroeger was dit de plek waar alle onderdelen van het schip werden samengevoegd: het laatste stadium van het schip. Over de hal heen zal waarschijnlijk een u-vormig gebouw, waar creatieve bureaus zich zullen vestigen. Binnen in het gebouw mag ook niets worden veranderd, maar het zal wel worden gerenoveerd, want op dit moment is verkeerd de hal in slechte staat. Er wordt nog steeds nagedacht over een plan voor het gebouw. De vraag voor ons is om een ‘programma’ te verzinnen (functie, mogelijke partijen enz.) en een vorm hiervoor (plaatsen, plaatjes enz.) en het op een aantrekkelijke manier te presenteren. Het project dat in de Aardinghal moet komen, moet van tijdelijke aard zijn, een publieke ruimte zijn, ‘cultural minded’ en het moet verbonden zijn aan de atmosfeer op de NDSM werf. Verder kregen we ook nog een rondleiding over de NDSM werf van Adri Doorneveld van Stadsdeel Amsterdam Noord.

25 oktober | *workshop dag in de Aardinghal*

Vandaag hebben we gewerkt aan de opdracht voor de Aardinghal, in een gebouw wat aan de Aardinghal vast zit. Vanaf daar kon je van bovenaf naar binnen kijken in de Aardinghal. Weer begonnen de groepjes op hele verschillende manieren. Om zes uur presenteerde elk groepje hun idee aan Bas Jansen. Hij was erg verrast over alle ideeën en concepten die zijn gepresenteerd.



Design Survival Tour (snapshots)



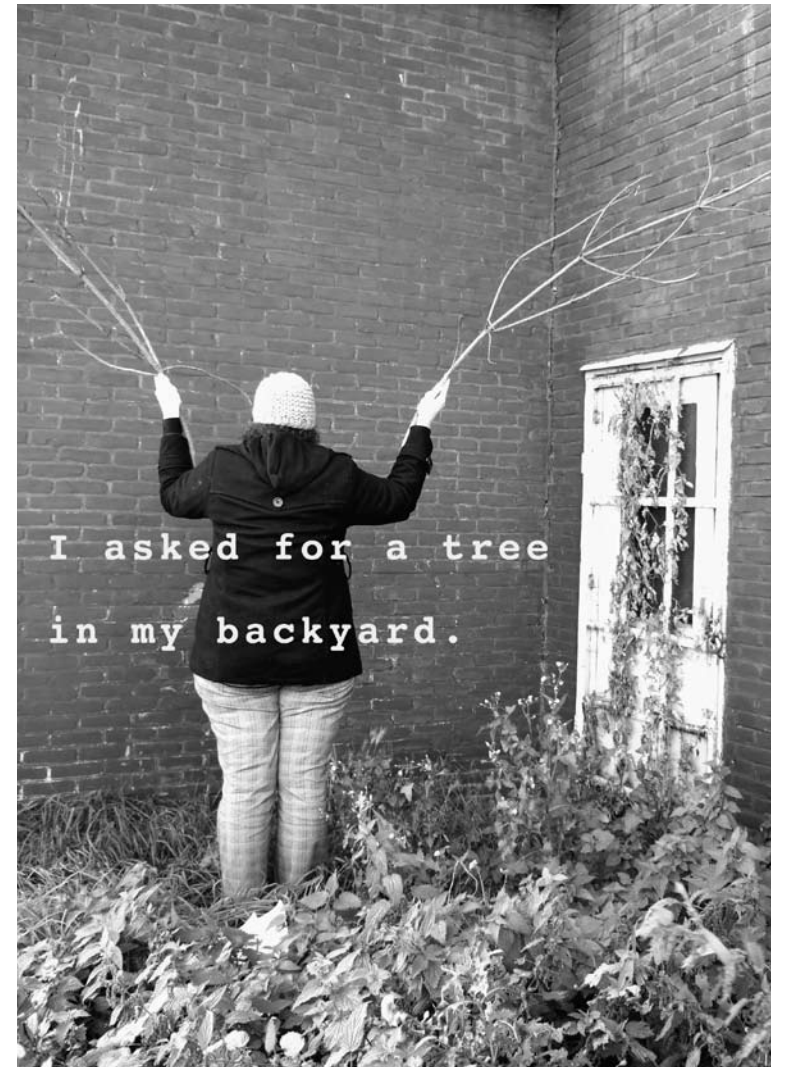
Design Survival Tour | *Is soya really the holy bean everybody claims it to be?* Sjoerd, Stefi, Myrte, Niels en Marjan



Design Survival Tour | *If we are destroying earth, why not go down with some fun and eat it all!*
Alexander, Lauriane, Melina and Jeroen



Design Survival Tour | *Deforesting, reforesting, would you do it?* Robbert, Fleur, Rosa and Amanda



Design Survival Tour | *Stopgreenpeace;* Melina, Lauriane and Jeroen



Design Survival Tour | *New functions for the Aardinghal: Rent a restaurant.* Robbert, Rosa, Fleur and Amanda



Beach | *Struggle*, Eva van Aalst



Beach (stills from movie) | *Anything can be a chair if you make it possible to sit on*, Rosa te Velde

5. GO OUT/ OPEN UP

T HOW THINGS WORK

FORM MATERIAL TECHNIQUES

PRACTICE

IT & OPEN UP

3 & FILTER & REFLECT

N & TRANSLATE & TELL

COLLECTIVE / RESPONSIBLE

FREE ASSIGNMENT (STEFFI / JOHANNA)

- FREEZE

SYMPOSIUM JEROEN

BIDDIES
- DESIGN SURVIVAL (ROSA)
- MANIFESTO / TOOLBOX MVRIN
KANA / Robbert

Redactie: ROSA, JEROEN, Sjoep / Elenor

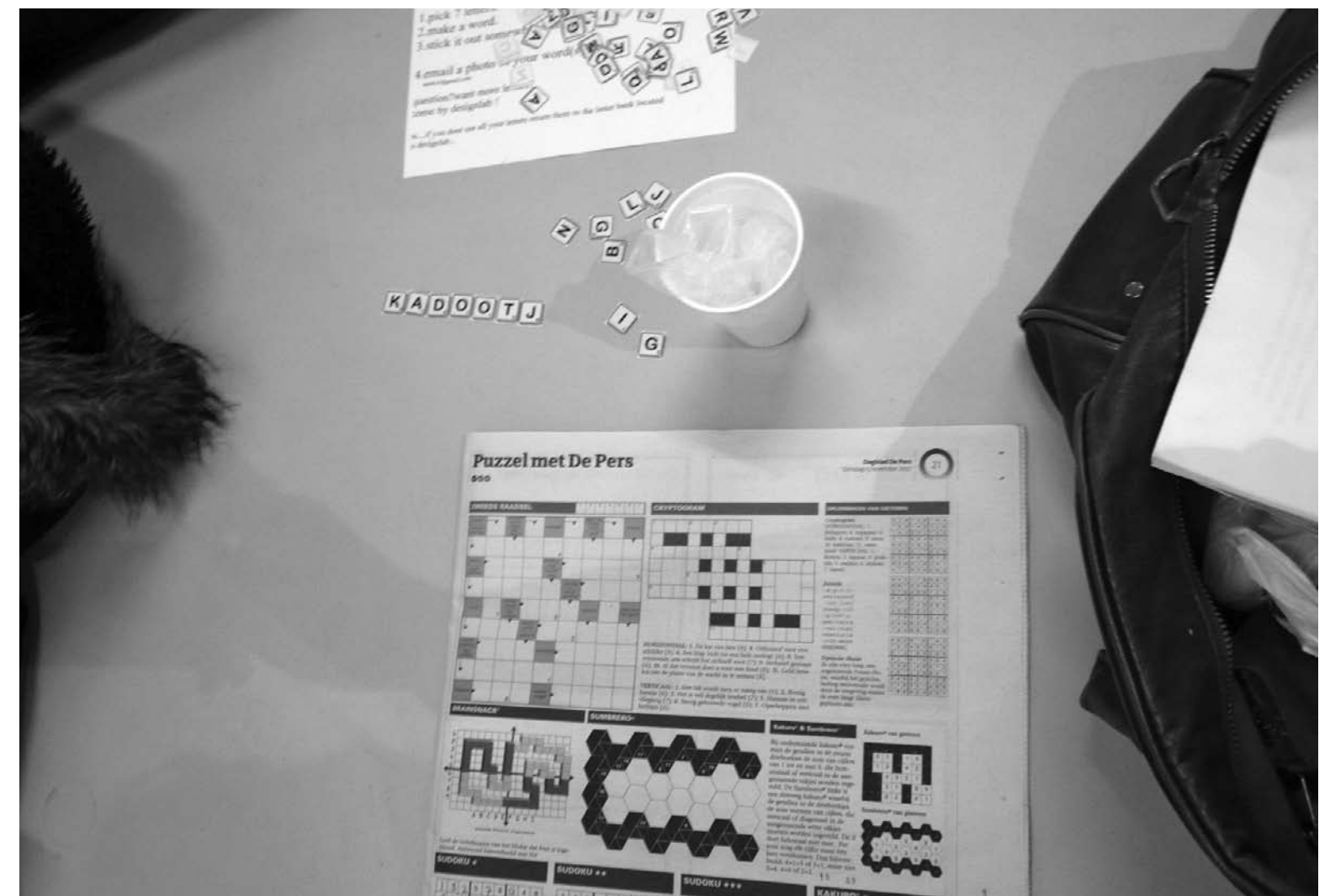
Free Assignment
translating manifest and toolbox in a self-formulated assignment

Pitch Project
translating insights from all the LAB-sessions in a collective project plan

Building Social Spaces
(partnership research with Nokia)
researching the complex relationships between social behavior and space

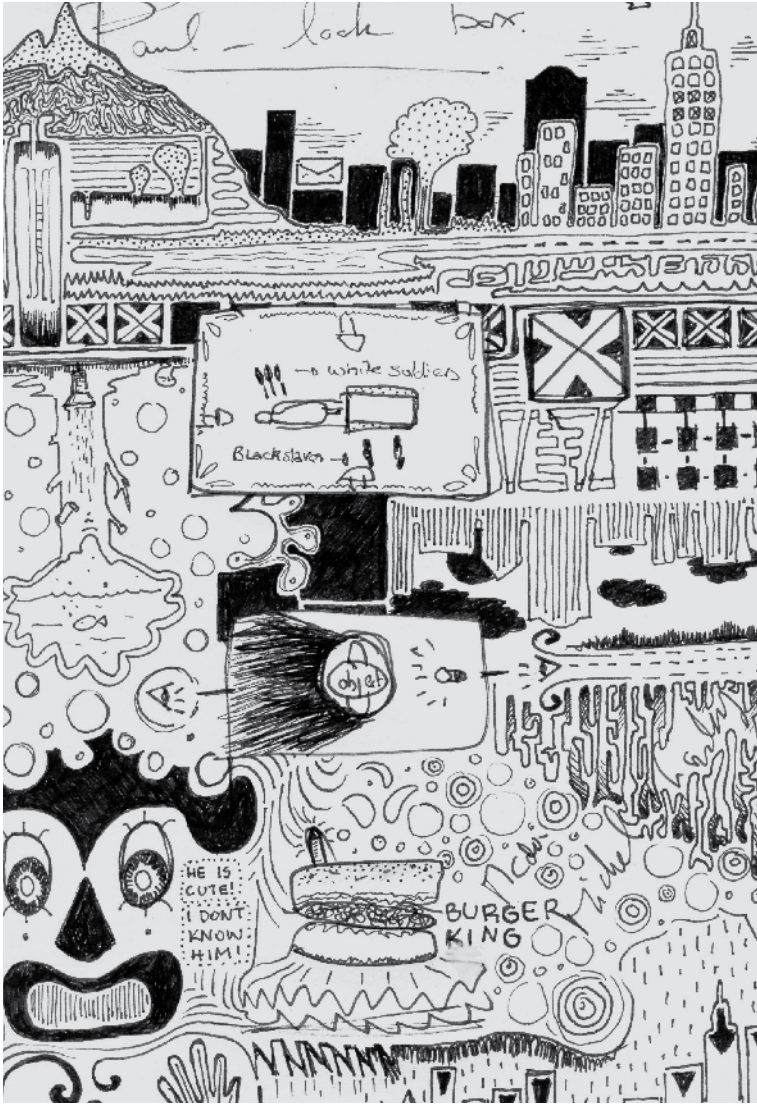
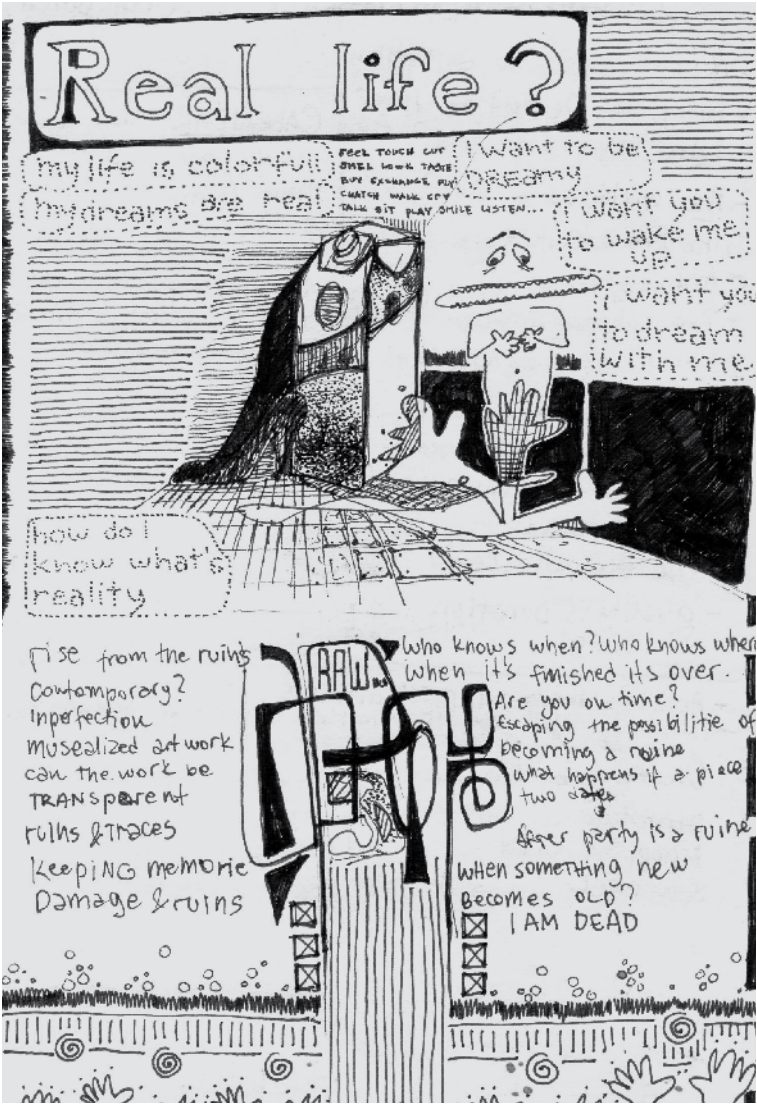
- workshops, projecten
- methodiek (interactief, heldend
- materiaal (voorwerpen, beliden)

visie

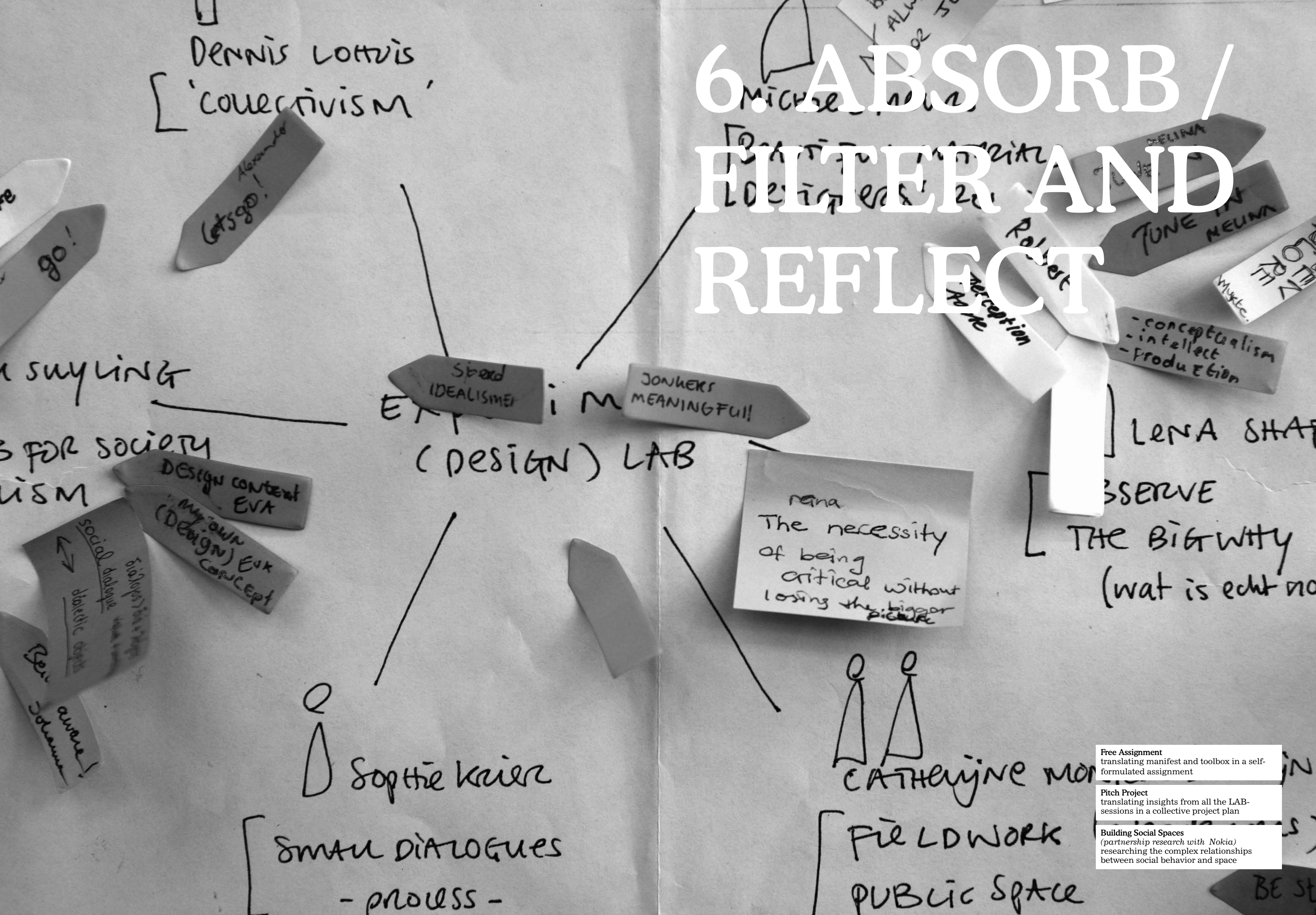




Building Social Spaces | *Sit with me*, Amanda van Sloten



6. ABSORB / FILTER AND REFLECT



Free Assignment
translating manifest and toolbox in a self-
formulated assignment

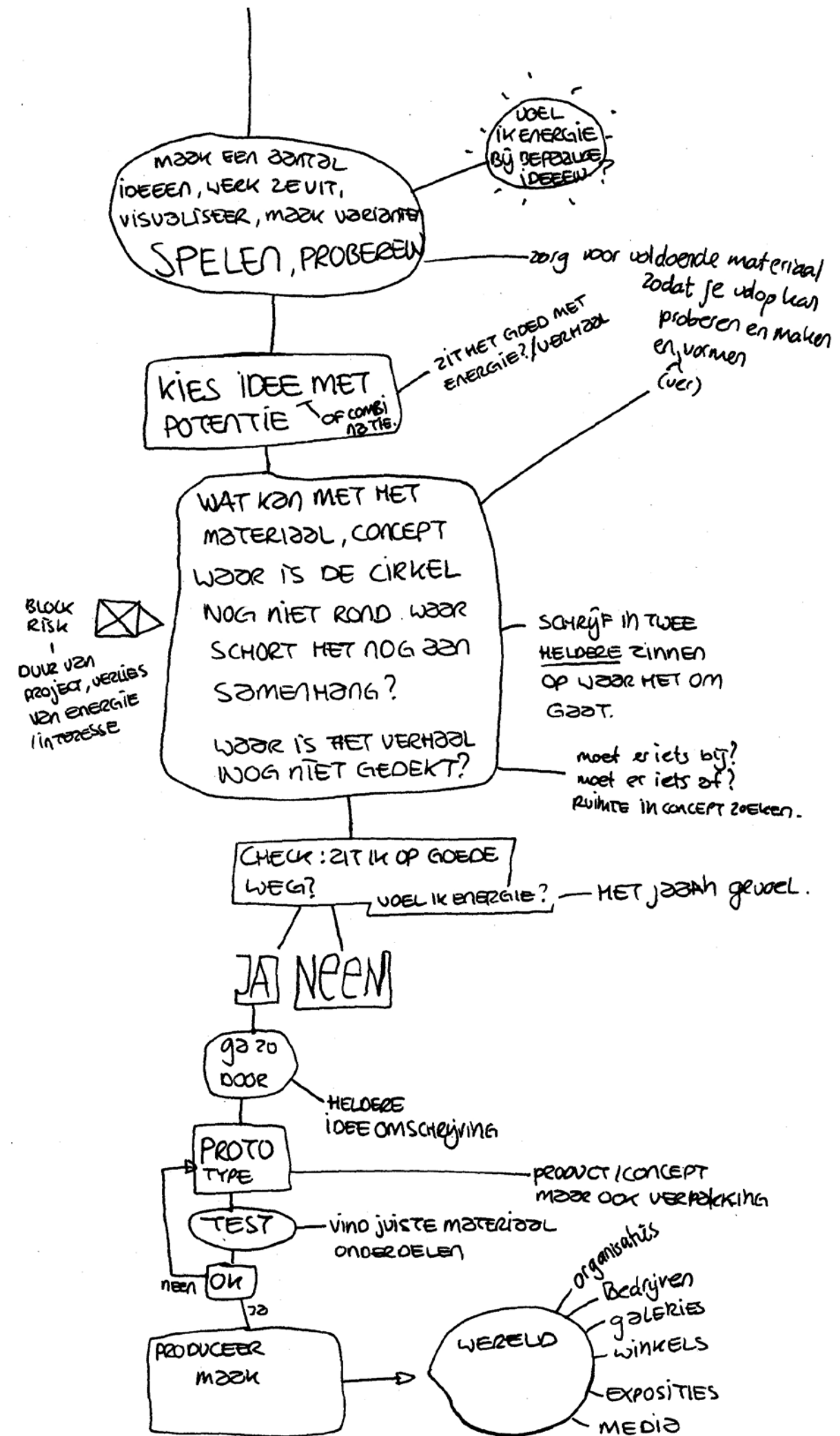
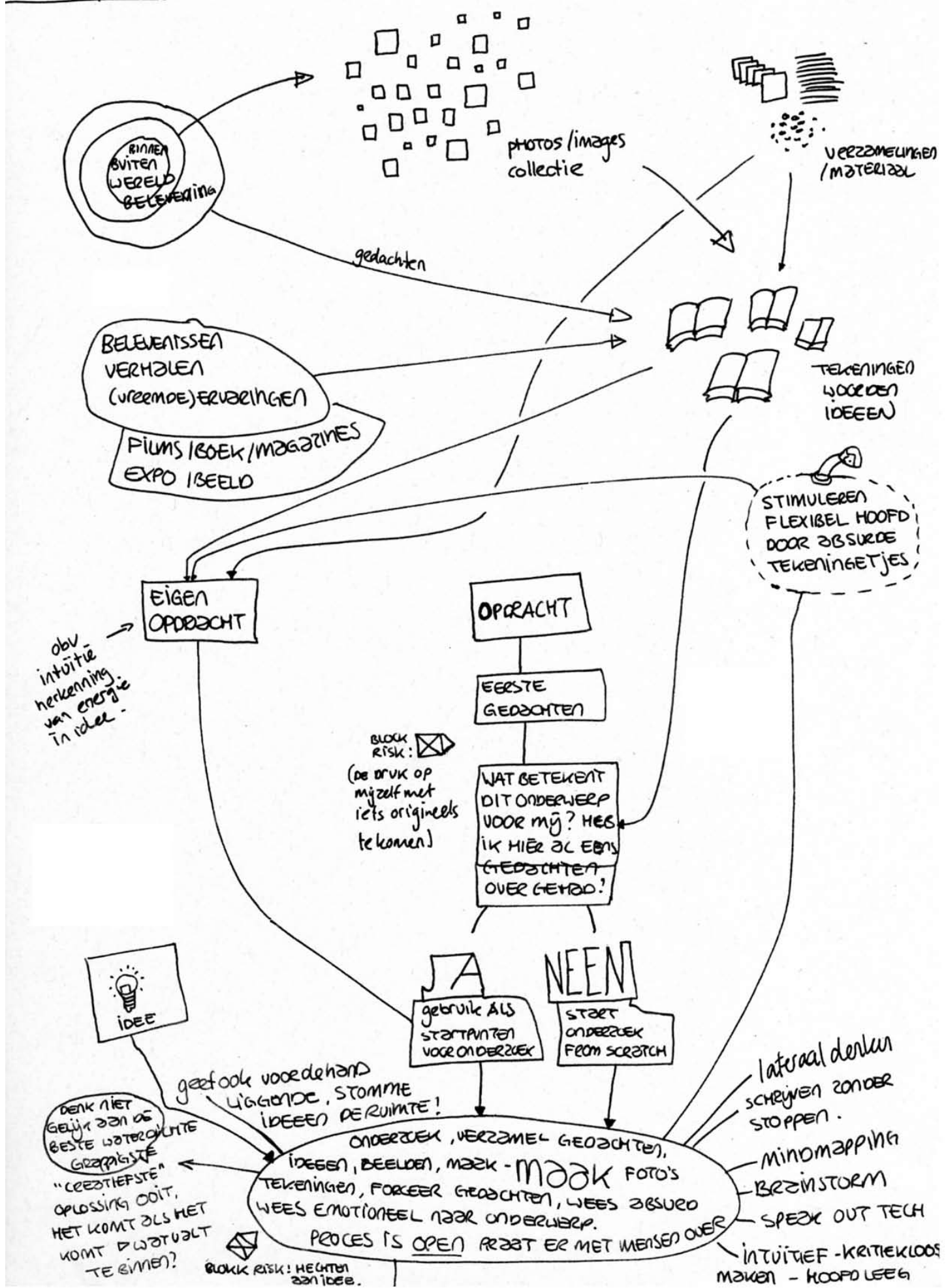
Pitch Project
translating insights from all the LAB-
sessions in a collective project plan

Building Social Spaces
(partnership research with Nokia)
researching the complex relationships
between social behavior and space



Building Social Spaces (stills) | Mapping social gestures, Melina Pyykkonen

ONTWERP PROCES



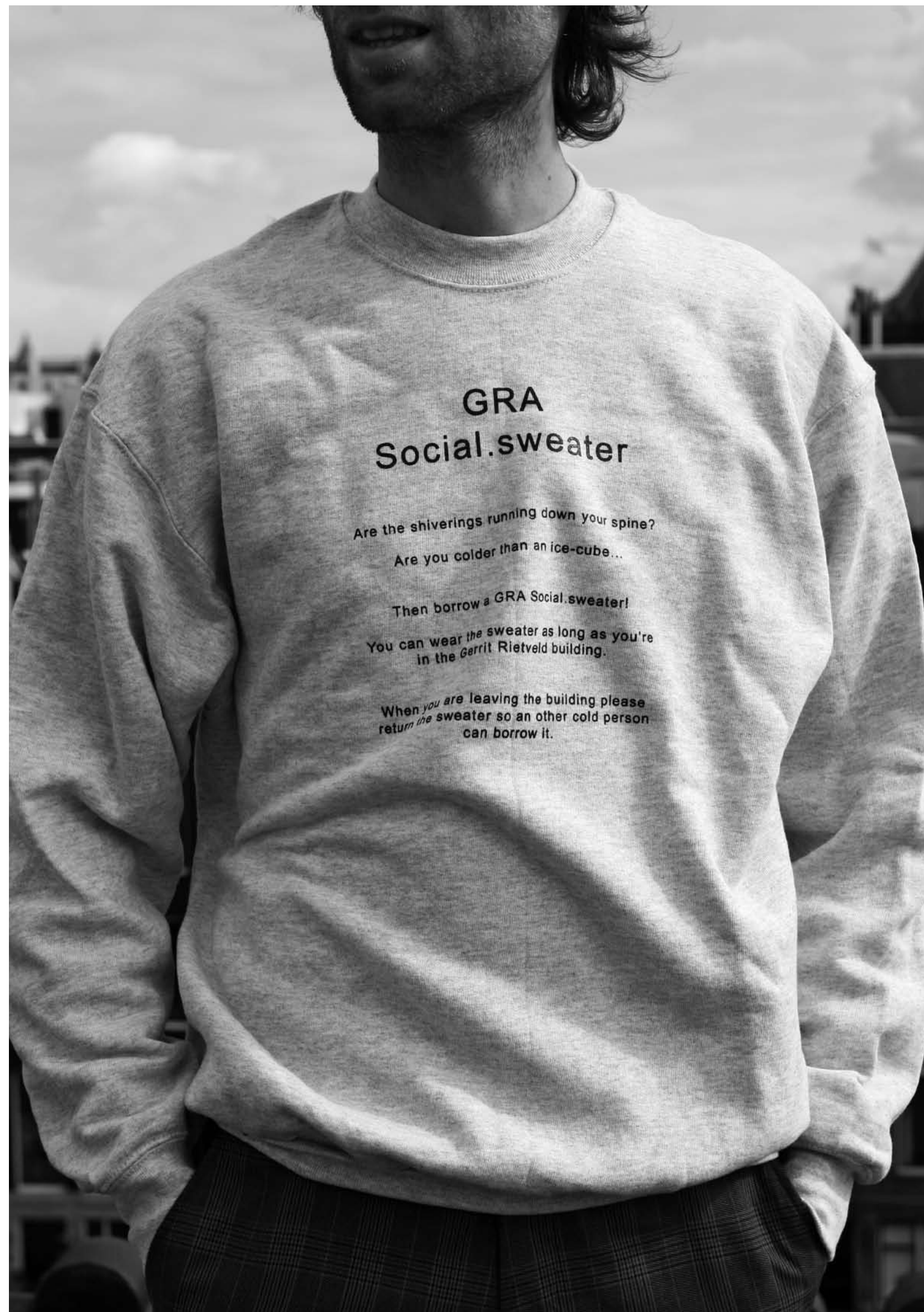
7. BE COLLECTIVE/ RESPONSIBLE



Free Assignment
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Building Social Spaces | *Social sweater*, Myrthe Reijman



Buddies

Er zijn willekeurig tweetallen gekozen binnen lab 1 en lab 2, die 'buddies' werden en als doel hadden elkaar te helpen indien nodig. Sjoerd (lab 2) en Stefi (lab 1) zijn buddies en kenden elkaar nauwelijks voordat ze buddies werden. De bedoeling is dat je op deze manier met anderen praat dan je normaal doet en daarmee je gewoontes doorbreekt. Een keer in de zoveel tijd zullen er weer nieuwe buddies gekozen worden.

Wat dachten jullie van elkaar voordat jullie buddies werden?

Stefi: Ik had het idee dat Sjoerd erg afstandelijk was, ambitieus en een van de besten van de klas.

Sjoerd: Ik kende Stefi eigenlijk helemaal niet.

Wat denk je nu?

Stefi: Nog steeds hetzelfde, maar ik begrijp zijn manier van werken nu beter.

Sjoerd: Ze is erg behulpzaam, vriendelijk en sociaal.

Wat zijn de voordelen geweest dat jullie buddies zijn?

Stefi: Ik ben opener geworden in communicatie met mensen die ik niet ken. Een meer geconcentreerde manier van kijken naar dingen. Ik weet nu beter wanneer ik moet beginnen en stoppen.

Sjoerd: Ze heeft me misschien niet zozeer geholpen bij mijn werk, maar ik ken haar nu beter: ik weet hoe het met haar gaat, en zij vraagt vaak hoe het met mij gaat. We zijn ook een keer samen uitgeweest.

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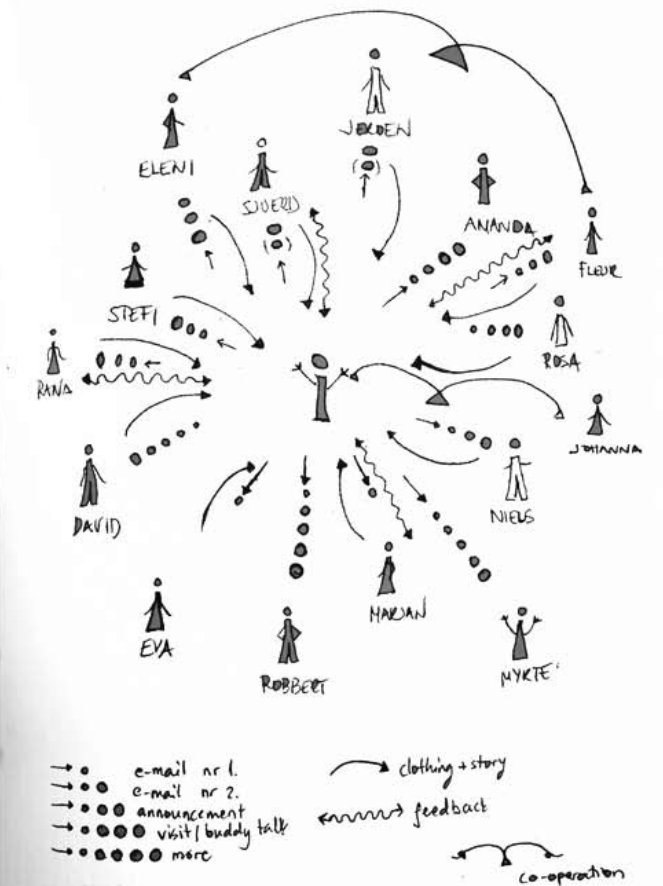
The first it was hard to believe in my project and even more so to ask for help.

I decided participate in the voting and that meant it was time to be serious about my project.

It was a nice feeling to get clothes from people. It got even better when I asked for the stories. The more personal, the more interesting applies here.

I wanted to take space for myself in the class with this project. It worked. I even took myself outside the class to other departments.

I am happy I decided like I did.



She bought this at a flea market for 1,33 euro but felt it was too hippy.



She got this shirt for her project and decided to wear it.

