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Form follows meaning, meaning follows form: Surrendering the innocence of design

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Suggested citation:

FORM FOLLOWS MEANING, MEANING FOLLOWS FORM

Surrendering the Innocence of Design
SHIFTING ROLE OF DESIGN PRACTICE

I  Post-Normal Science  (Ravetz, 2006)
II  Critical Transition  (Scheffer, 2009)
III  Extended Peer Community  (Ravetz, 2006)
TO WHAT END
DO WE ENGAGE IN ACTS OF DESIGN?

I Creative Expression
II Problem-Solving
III Change-Making
ON WHOSE AGENDA?
SYSTEMIC DESIGN HAS THE POTENTIAL TO PLAY AN INTEGRATIVE ROLE, WHEREIN BROAD AGENDAS CAN BE FORMULATED (as is already taking place through participatory design approaches)
DESIGN IDEAS BECOME MEDIATORS (hidden significance)
DESIGN AS
‘FIRST TRADITION’*
(*Nelson and Stolterman, 2012)
“As human beings, we continuously create things that help reshape the reality and essence of the world as we know it.”

CREATIVE DIVERSION
REPRESENTATIONS OF CREATIVITY IN POPULAR MEDIA

Rainbows
Exploding Brains
Lightbulbs
Splattered Paint

The Social Innovation Blog, University of Cambridge Judge Business School, 2015
There is sometimes an implicit assumption that creativity is desirable and/or morally neutral.
WITH THE PROMISE OF CREATIVITY, WE ARE OFTEN GRANTED OPEN EXPRESSIVE LICENSE
WHERE DO WE SITUATE CREATIVE WORK WITHIN SOCIETIES?
IN DESIGN, WE MAY ENLIST CREATIVITY FOR THE DELIVERY OF PRE-DETERMINED ENDS
SEDUCTION
BY DESIGN
WHAT IS THE PARADIGM?
BRANDED LIFE EXPERIENCES

(see Klein, 2009[2000])
1990s
GTA
BRANDING
BRIGADE

Gas Stations
Banks
Convenience Stores
Grocery Stores
Clothing Stores
WHAT ARE THE IMPLICATIONS?
DILUTED SOCIAL COMPLEXITY
(or homogenization of cultural significance)
EXPECTED REGULARITY (trust)
WHEN OUR CONSTRUCTED WORLD PRESENTS AN ILLUSION OF CERTAINTY, DOES THIS LEAVE US UNPREPARED TO COPE WITH DIVERSITY & EMERGENCE?
COULD WE CREATE A DESIGN LANGUAGE THAT IS EQUALLY COMPLEX AS ADAPTIVE SYSTEMS?
ANTI
BRAND
DECLINING RELEVANCE OF MODERN PREFERENCES

(see Beck, Giddens & Lash, 1994)
THANK YOU FOR YOUR TIME


