



Faculty of Design

2013

Designing systems for praxis and critical engagement in design education: the speculative design method and the revelation of theory

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A
CURRICULUM
OF
LIBERATORY
PRAXIS

Gabi Schaffzin and
Zachary Kaiser



HEI.

EDUCATION

WHENEVER WE NEED A
REVOLUTION, WE GET
A NEW CURRICULUM.

—Neil Postman, paraphrasing
Lawrence Cremin

The Elements and Principles
of Typographic Style

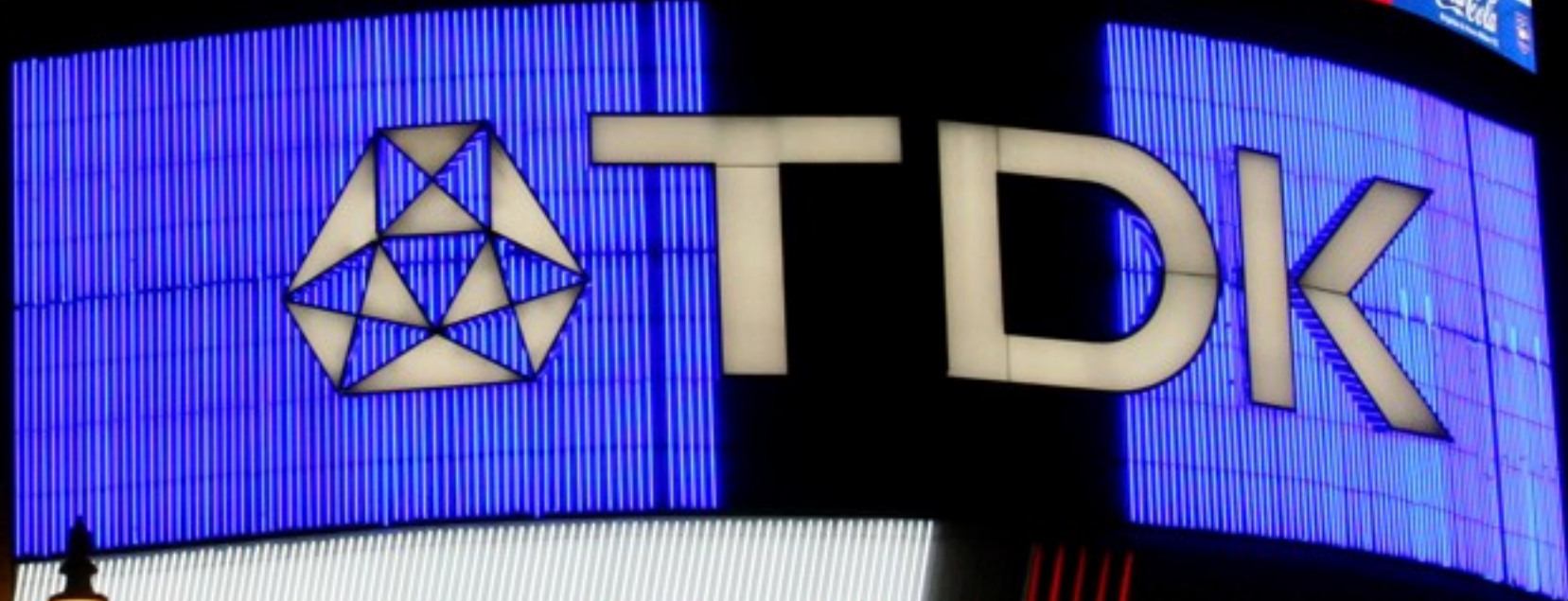
1924

APPROACH TO CRITIQUE
THAT TRANSCENDS
DESIGN DISCIPLINES.

ELEMENTS RELATIONSHIPS IDEOLOGY

A reinterpretation of Donella Meadows'
description of systems,
in Thinking in Systems, 2008

ELEMENTS
RELATIONSHIPS
IDEOLOGY





Item	Quantity	Unit Price	Total Price
Item 1	10	100	1000
Item 2	5	200	1000
Item 3	20	50	1000
Item 4	15	66.67	1000
Item 5	10	100	1000
Item 6	5	200	1000
Item 7	20	50	1000
Item 8	15	66.67	1000
Item 9	10	100	1000
Item 10	5	200	1000

Item 1

Item 2

Item 3

Item 4

Item 5

Item 6

Item 7

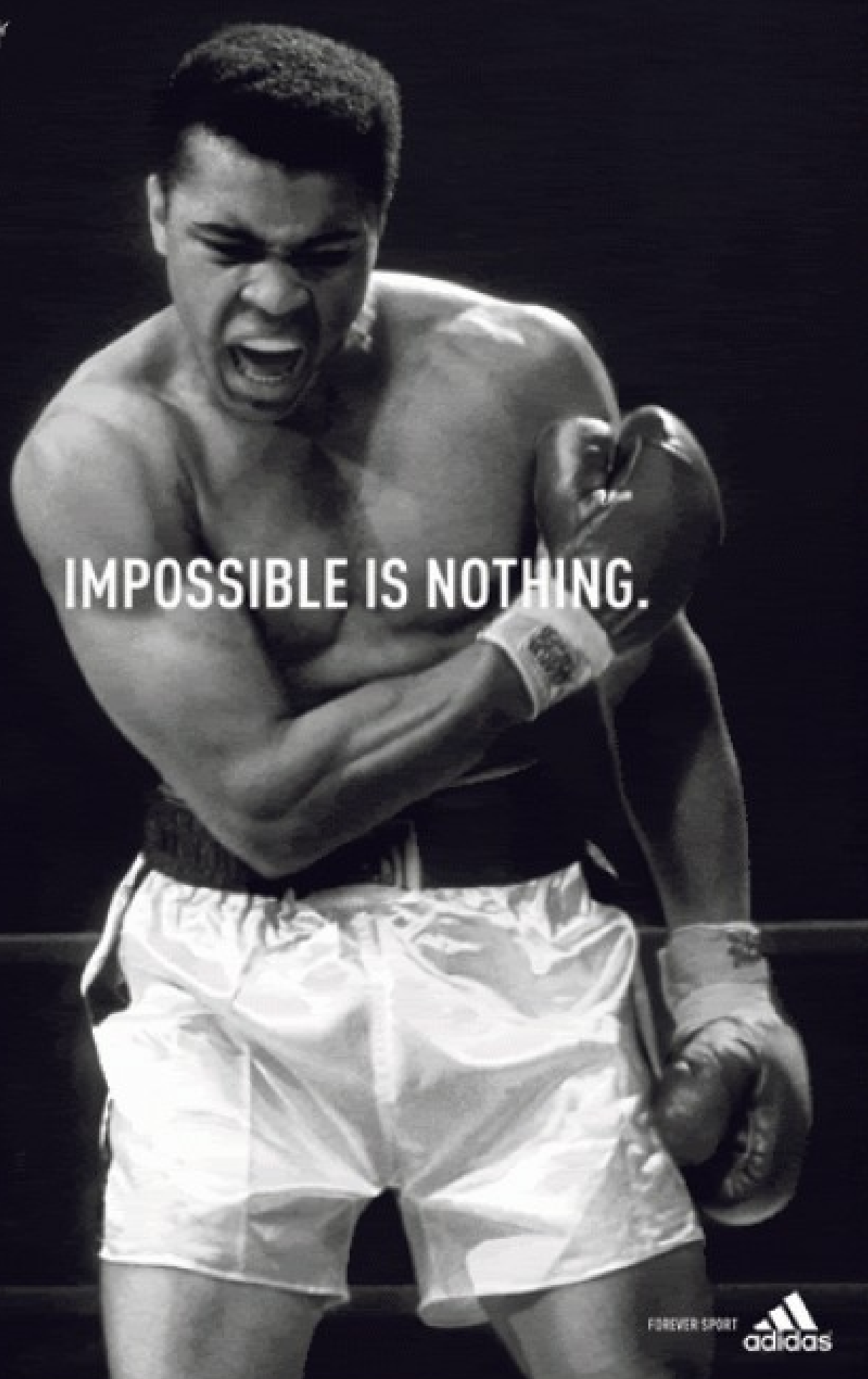
Item 8

Item 9


Item 10

GLOBAL CULTURE INDUSTRY





IMPOSSIBLE IS NOTHING.

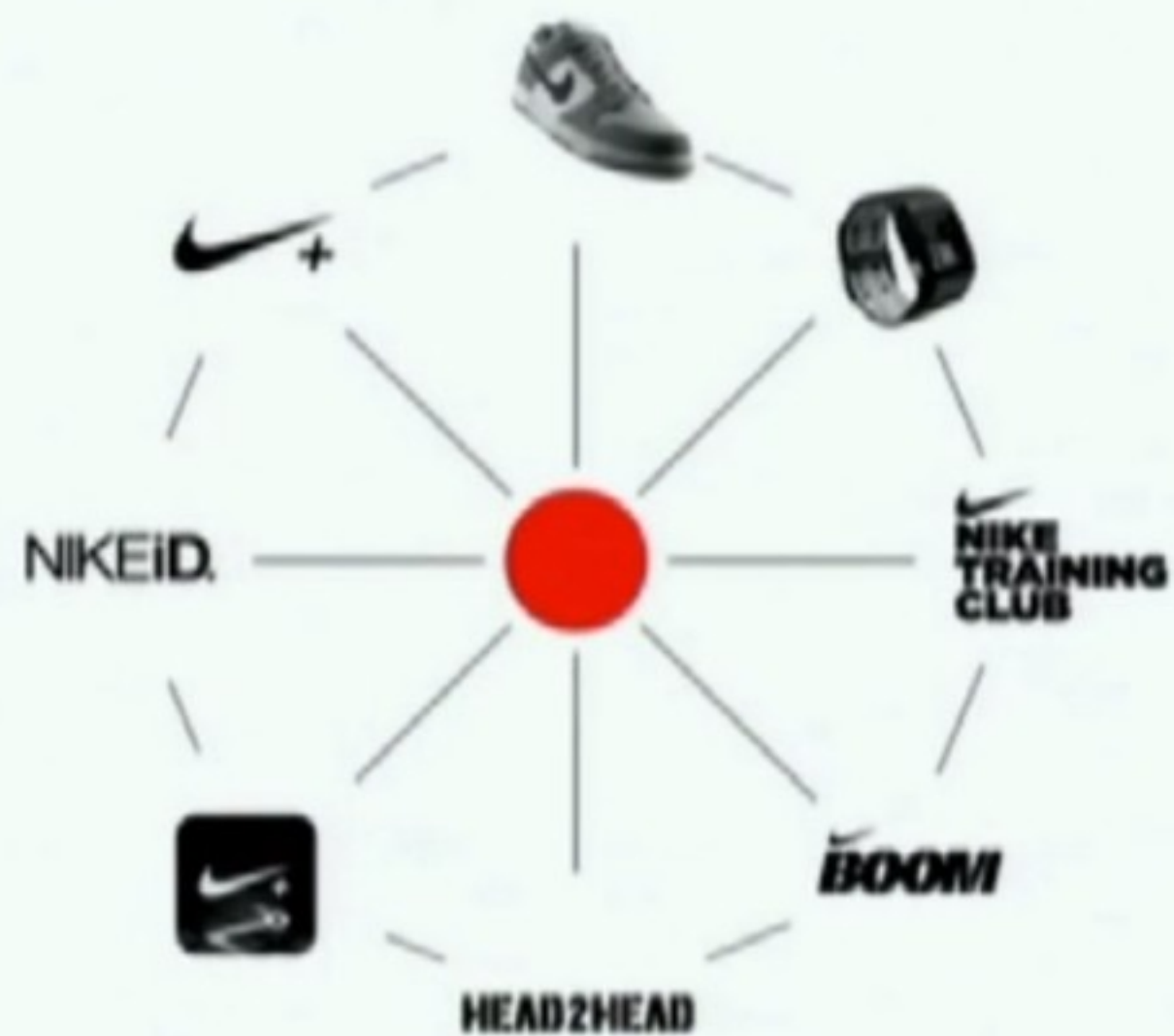
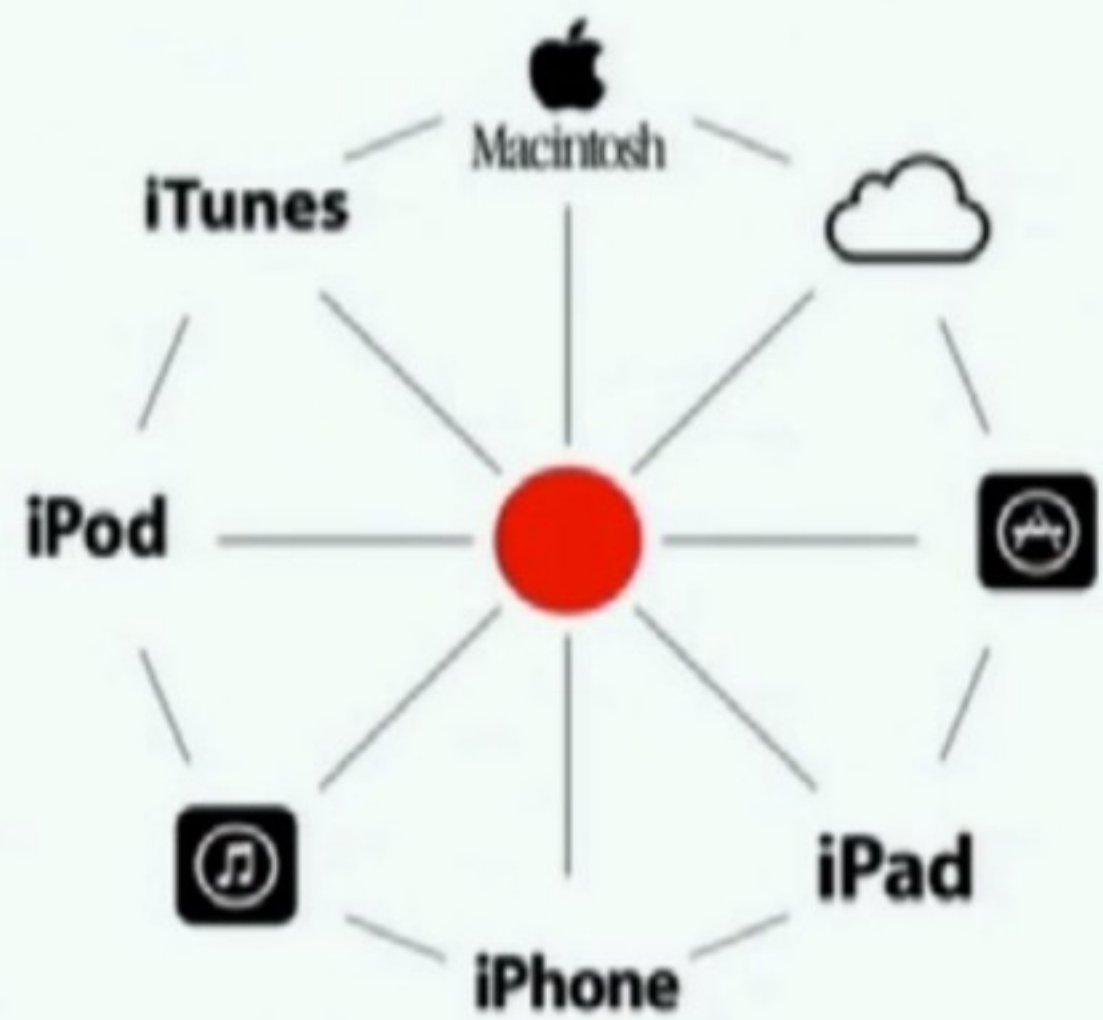
FOREVER SPORT  adidas

WE ARE ALL WITNESSES.



Believe at nikebasketball.com







Pattern
SE

- Take the star shape and set the height to .45in
Set color to C=2 M= 85 Y= 40 K=0
Repeat shape horizontally decreasing the H by 10
from the previous one.
Repeat this step only 7 times.
After the seventh time start over from the
original setting.
Continue this until a row is completed
Duplicate row 0.1245in below the previous one.
Repeat until page is filled
- Take the "A" & adjust height to .75in
Adjust color to white
Duplicate it 3 times rotating each 90 degrees
more than the previous one.
Align them to each other in a star form where the
legs of the A are slightly touching each other.
Group this shape, and duplicate it 3 times.
Form another star like shape by having the points
slightly touch each other in the center.
Adjust height of shape to 14 in and align to the
center
- Take the "Ooo" shape set color to C=65 M=0 Y=45 K=0
Duplicate and rotate it 60 degrees and scale
it 125%.
Repeat this step adding 60 degrees to the
previous one and scaling it 125% every time it's
rotated.
Rotate and scale 3 times from original
Set the entire shape height to 2in
Duplicate 3 times and align them to each corner.
Duplicate 4 more times and align them in the
center of the individual "A" shapes.



...of the present day.

Design in our present decade cannot be thought of solely in terms of an object or product; rather, it must be considered as a *process* carried out within a nexus of particular social relations (cultural, economic, symbolic). As Clive Dilnot argues, the term “design” too often is used to denote either the final designed product or the original problem which first provoked the design activity. But the *process* of design, he claims, is where we need to locate the significance of design.² Dilnot wants us to pay attention to that intricate web of social structures and practices within which the designer’s conscious—and unconscious—decisions are made as to which set of forms will carry what significations. He wishes us to avoid the temptation of abstracting the outcome of those design

2 Clive Dilnot, “Design as a Socially Significant Activity: An Introduction,” *Design Studies* 3:3 (July 1982): 139.

Perceiving input-output pairs,
Related by parameters,
Permits us, sometimes, to relate
An input, output and a state.
If this relation's good and stable
Then to predict we may be able,
But if this fails us—heaven forbid!
We'll be compelled to force the lid!

—Kenneth Boulding,² economist

★ Systems fool us by presenting themselves—or we fool ourselves by seeing the world—as a series of events. The daily news tells of elections, battles, political agreements, disasters, stock market booms or busts. Much of our ordinary conversation is about specific happenings at specific times and places. A team wins. A river floods. The Dow Jones Industrial Average hits 10,000. Oil is discovered. A forest is cut. Events are the outputs, moment by moment, from the black box of the system.

Events can be spectacular: crashes, assassinations, great victories, terrible tragedies. They hook our emotions. Although we've seen many thousands of them on our TV screens or the front page of the paper, each one is different enough from the last to keep us fascinated (just as we never lose our fascination with the chaotic twists and turns of the weather). It's endlessly engrossing to take in the world as a series of events, and constantly surprising, because that way of seeing the world has almost no predictive or explanatory value. Like the tip of an iceberg rising above the water, events are the most visible aspect of a larger complex—but not always the most important.

We are less likely to be surprised if we can see how events accumulate into dynamic patterns of behavior. The team is on a winning streak. The variance of the river is increasing, with higher floodwaters during rains

standing. When a systems thinker encounters a problem, the first thing he or she does is look for data, time graphs, the history of the system. That's because long-term behavior provides clues to the underlying system structure. And structure is the key to understanding not just *what* is happening, but *why*.

The structure of a system is its interlocking stocks, flows, and feedback loops. The diagrams with boxes and arrows (my students call them "spaghetti-and-meatball diagrams") are pictures of system structure. Structure determines what behaviors are latent in the system. A goal-seeking balancing feedback loop approaches or holds a dynamic equilibrium. A reinforcing feedback loop generates exponential growth. The two of them linked together are capable of growth, decay, or equilibrium. If they also contain delays, they may produce oscillations. If they work in periodic, rapid bursts, they may produce even more surprising behaviors.

Systems thinking goes back and forth constantly between structure (diagrams of stocks, flows, and feedback) and behavior (time graphs). Systems thinkers strive to understand the connections between the hand releasing the Slinky (event) and the resulting oscillations (behavior) and the mechanical characteristics of the Slinky's helical coil (structure).

Simple examples like a Slinky make this event-behavior-structure distinction seem obvious. In fact, much analysis in the world goes no deeper than events. Listen to every night's explanation of why the stock market did what it did. Stocks went up (down) because the U.S. dollar fell (rose), or the prime interest rate rose (fell), or the Democrats won (lost), or one country invaded another (or didn't). Event-event analysis.

These explanations give you no ability to predict what will happen tomorrow. They give you no ability to change the behavior of the system—

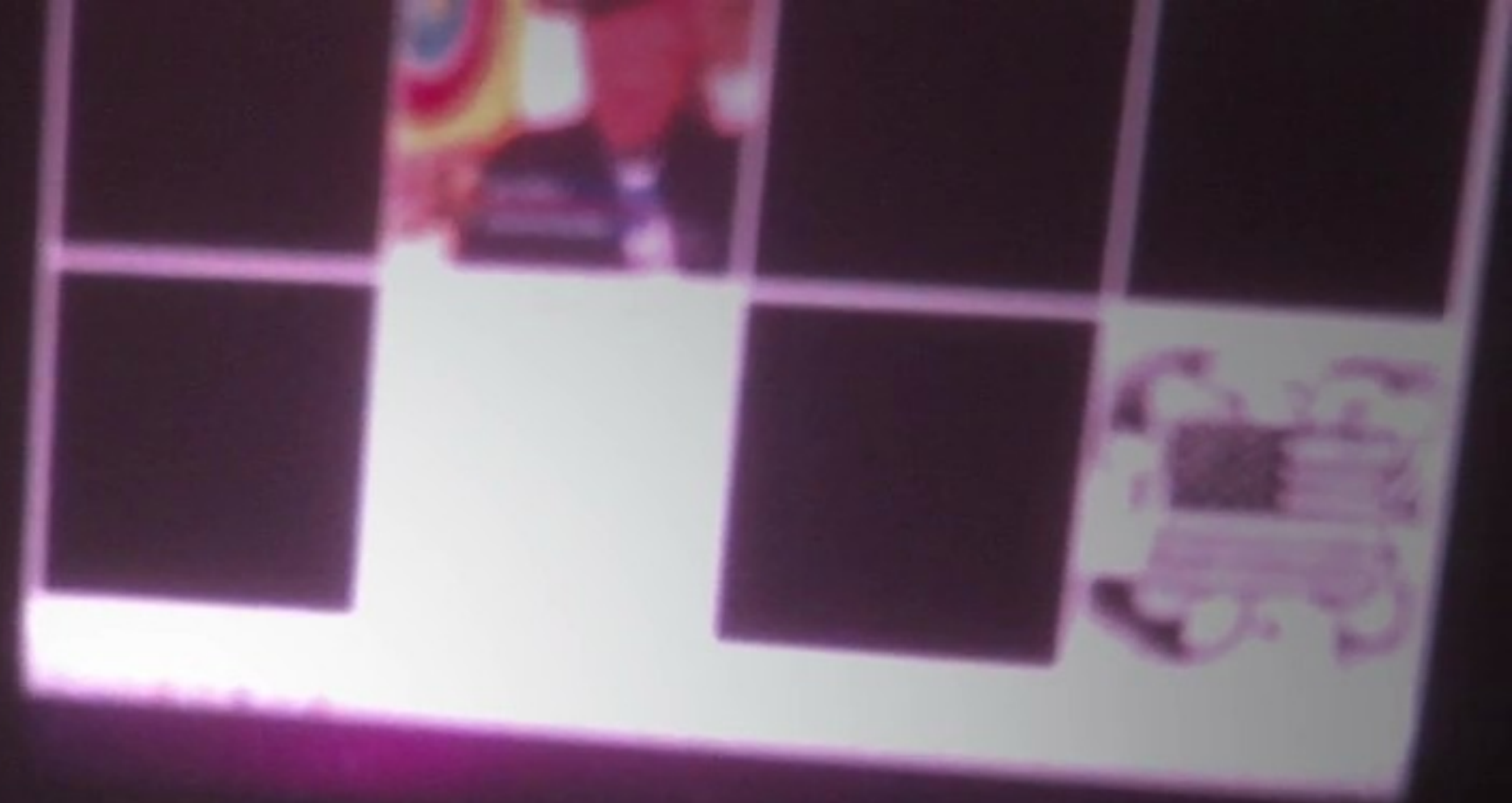
System structure is the source of system behavior. System behavior reveals itself as a series of events over time.

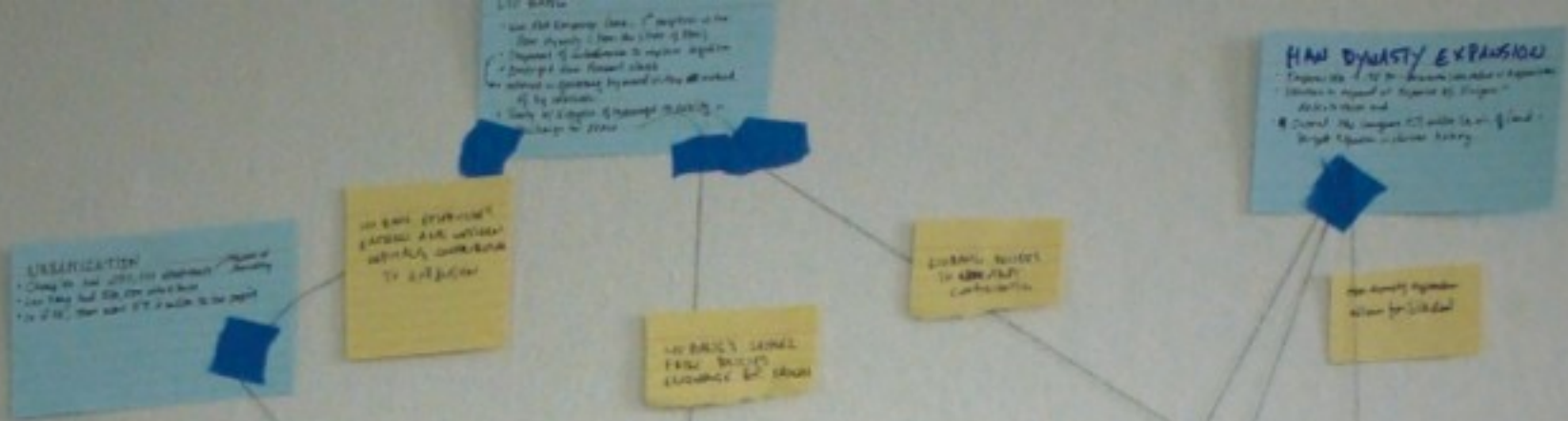
perpetuated Mrs?



S A M P

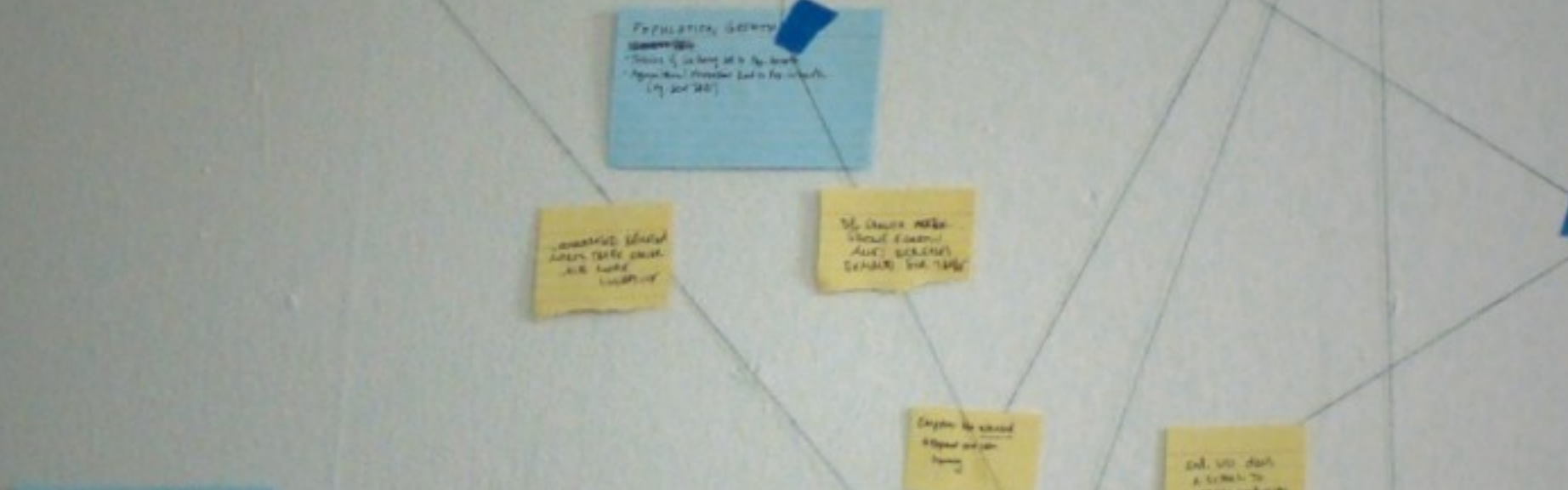
L E R .





TERMS TO REMEMBER

- Qin Shi Huang
- Qin Dynasty
- Qin Shi Huang
- Qin Dynasty



CONFUCIANISM

- Developed in ancient China
- Emphasized social harmony
- Emphasized family relationships
- Emphasized respect for authority



QIN DYNASTY

- 221 - 206 BC
- Qin Shi Huang
- Qin Dynasty
- Qin Shi Huang

QIN DYNASTY

- 221 - 206 BC
- Qin Shi Huang
- Qin Dynasty
- Qin Shi Huang

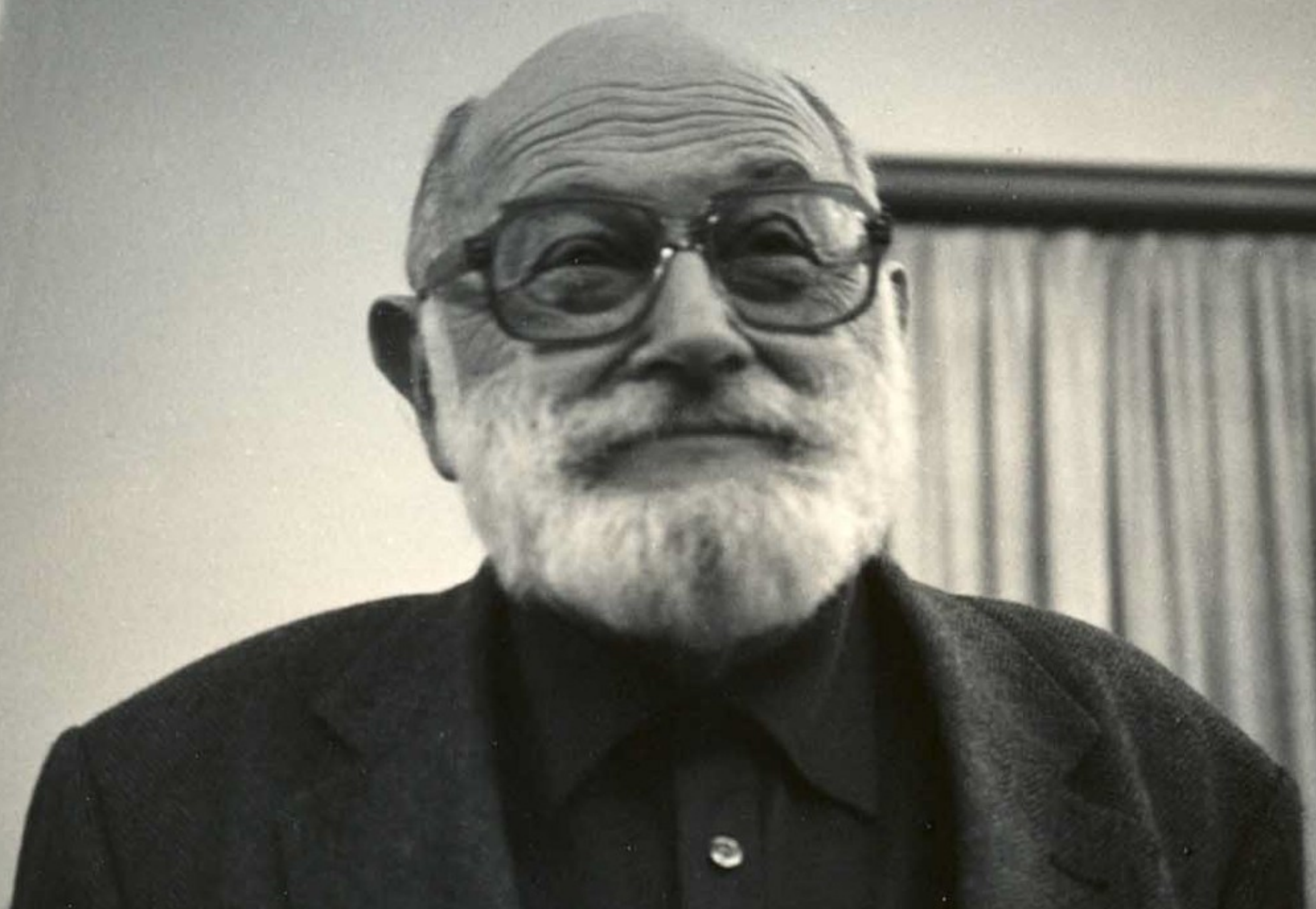
XIONGNU

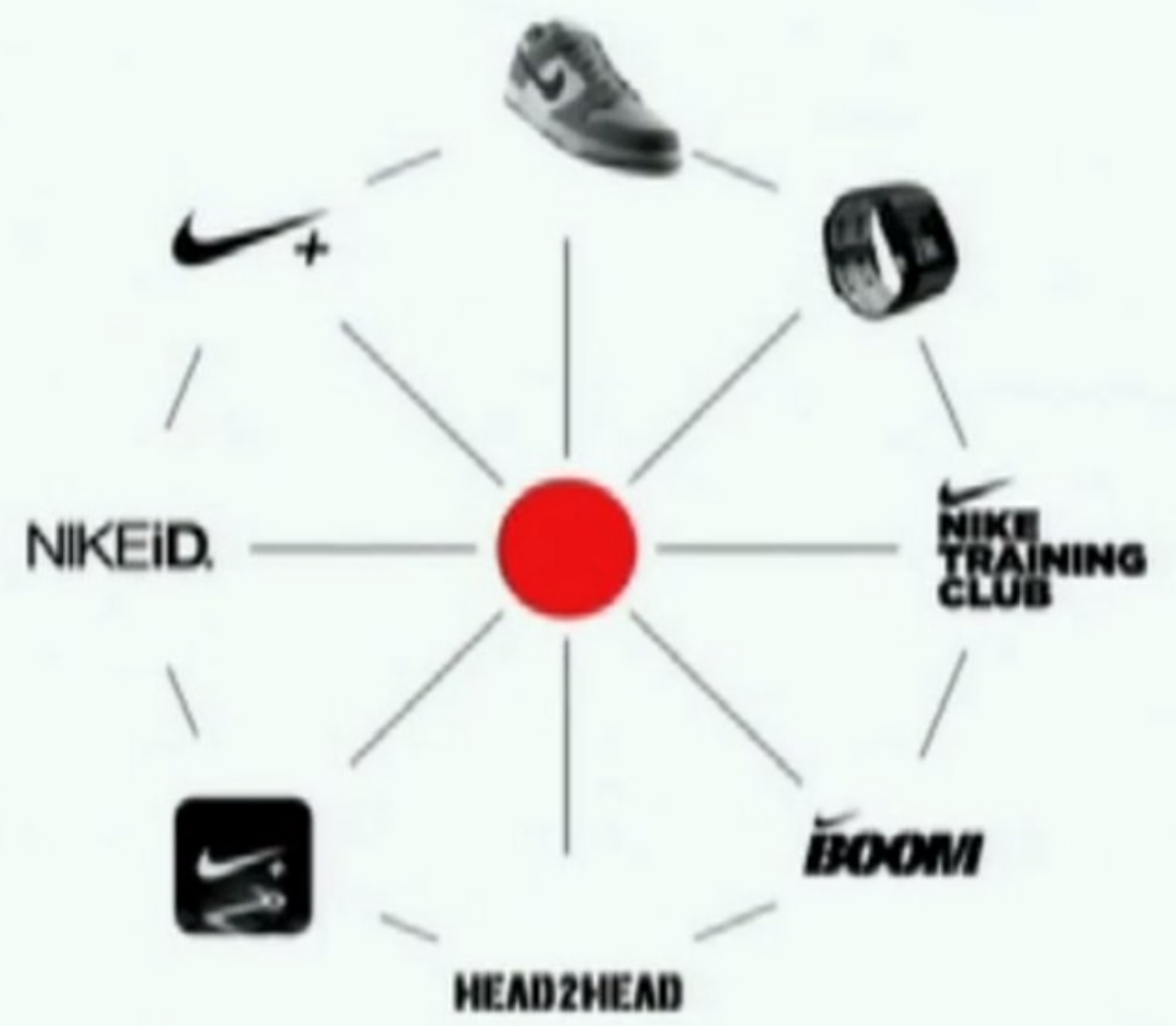
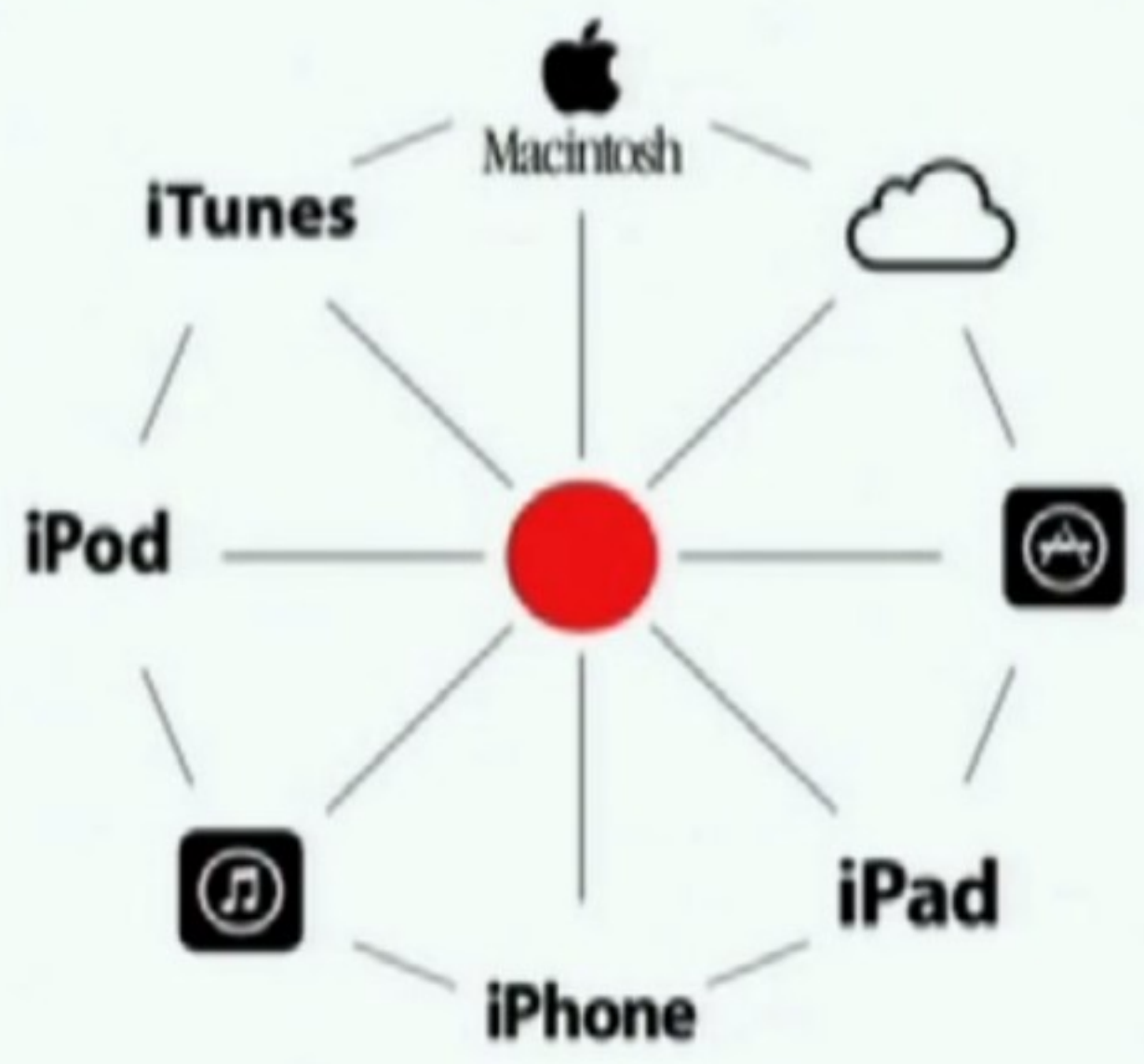
- Nomadic people who lived in the north of China
- Often in conflict with the Han Dynasty
- Known for their horse-riding skills

ELEMENTS
RELATIONSHIPS
IDEOLOGY

TOWARDS A PHILOSOPHY
OF PHOTOGRAPHY

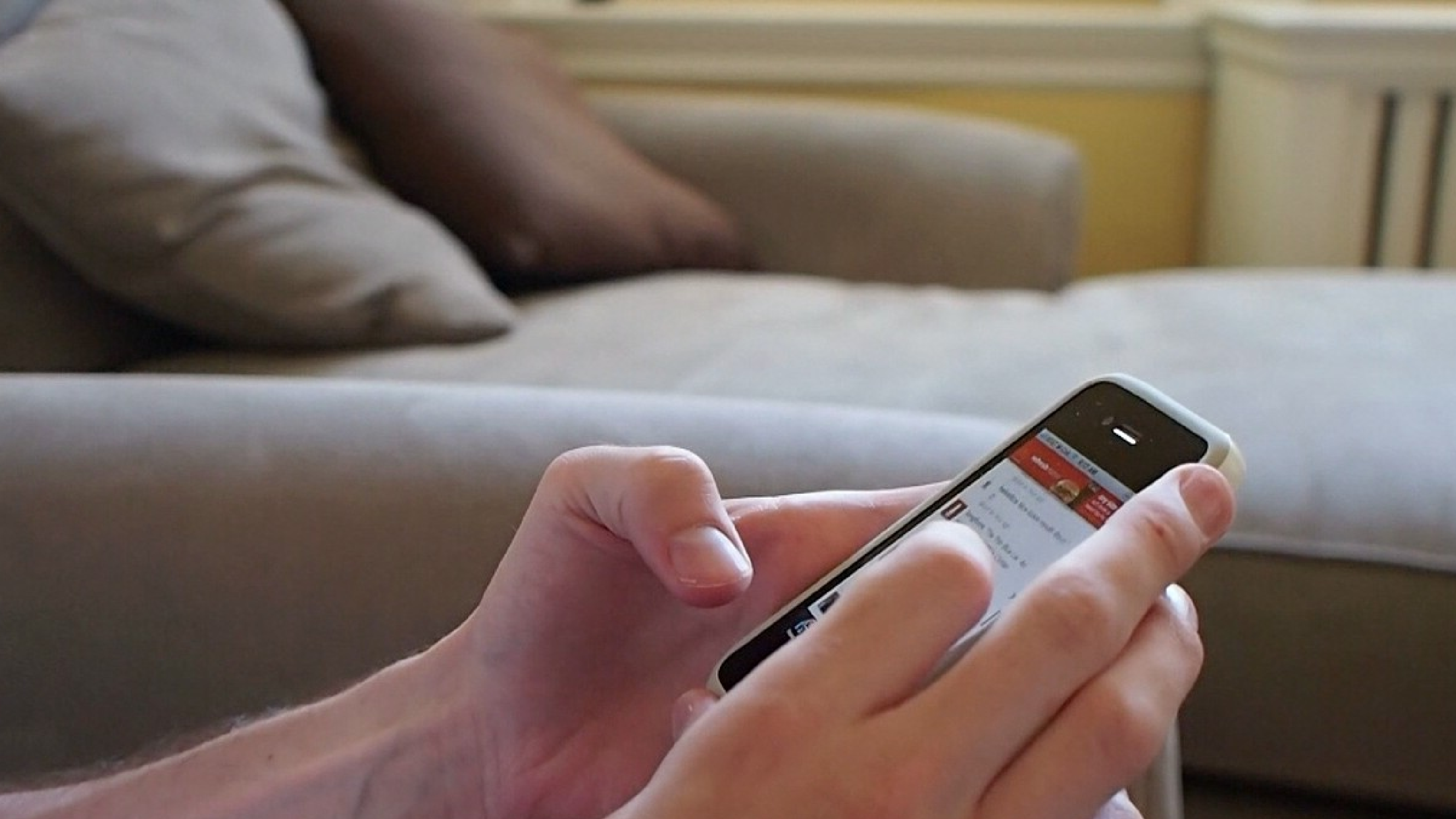
Vilém Flusser





the Future
was Here





you

users

businessman

消费对象

users

security

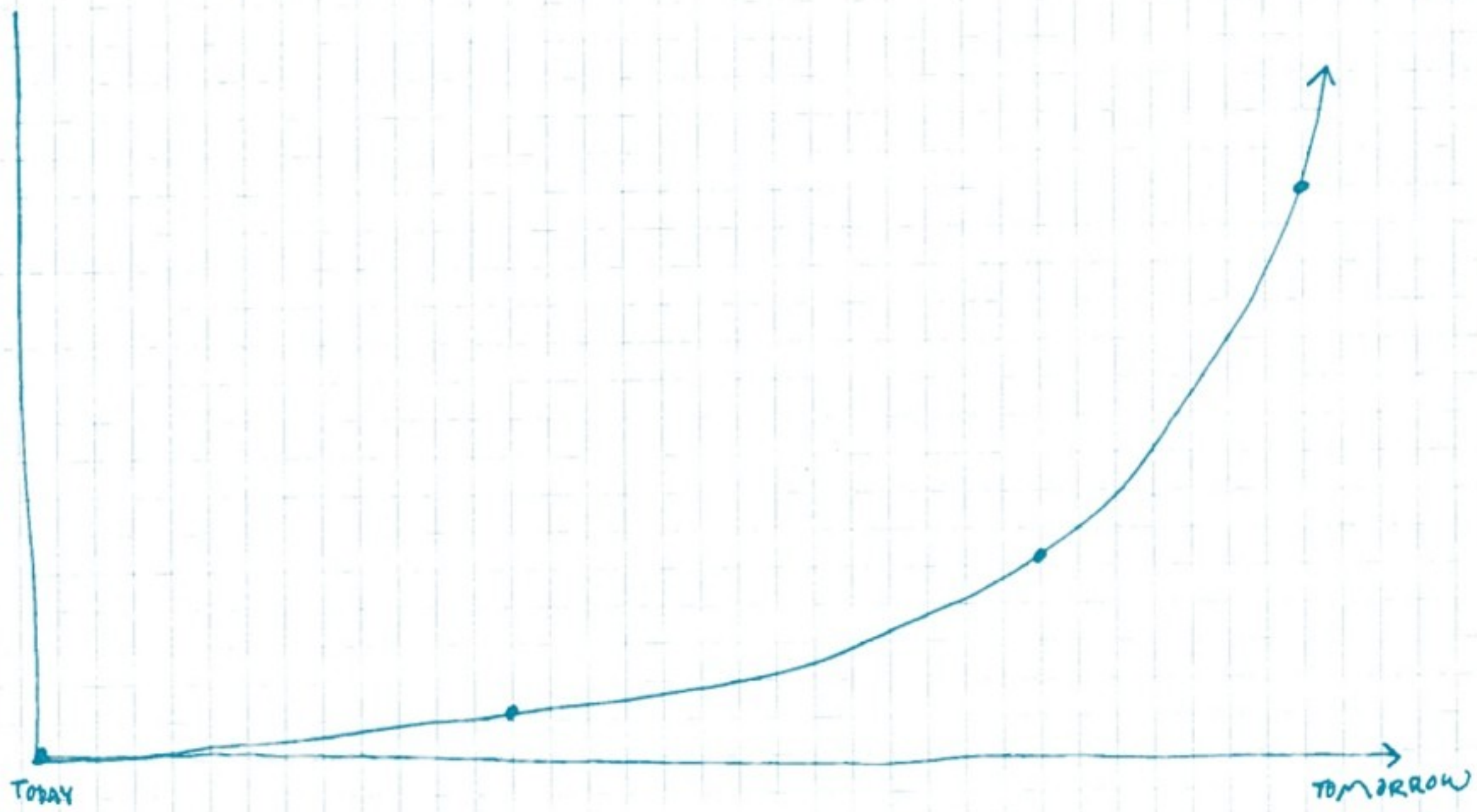
local people

meet somebody

living in the house

Students (us)



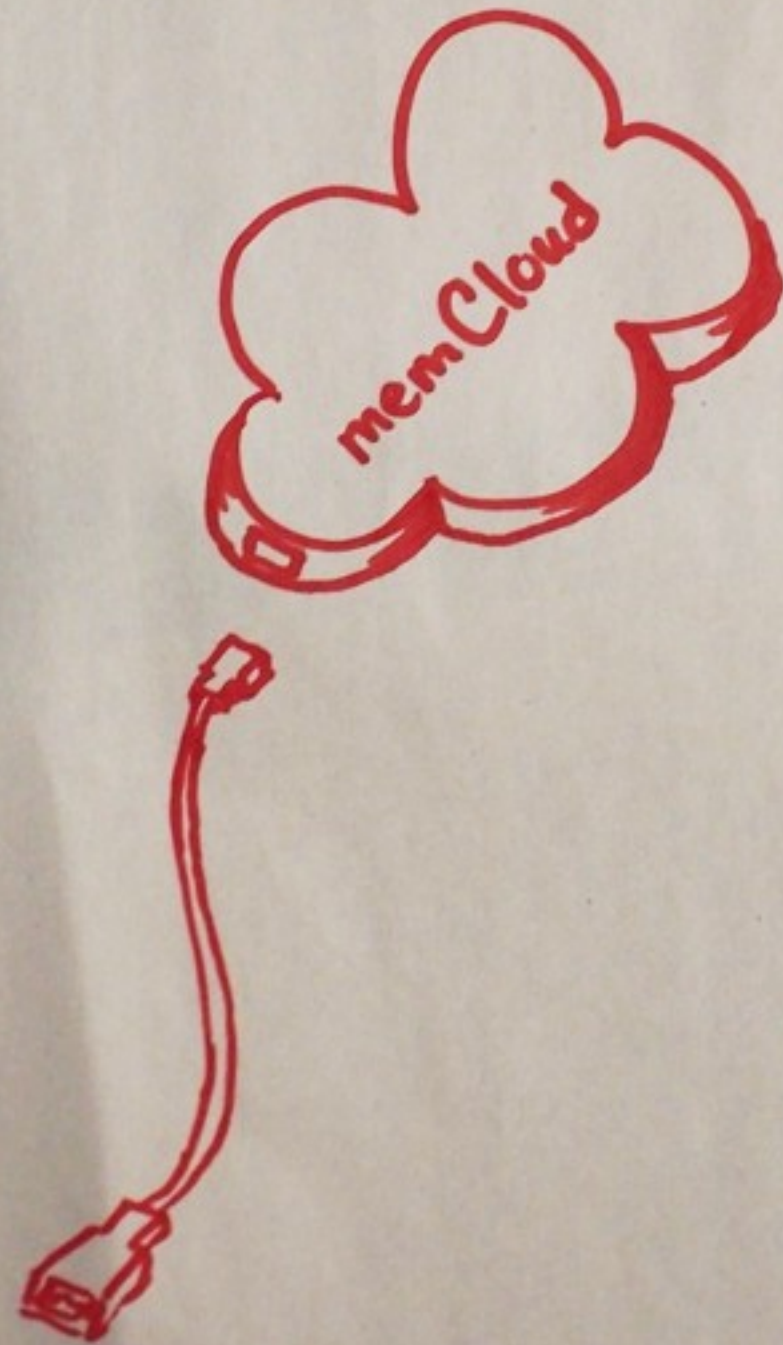


CIVILIZATION AND ITS DISCONTENTS
AND ITS DISCONTENTS
DISCONTENTS
INTRODUCTION BY CHRISTOPHER HITCHENS

feed



M.T. Anderson



actual size

- Download files via proximity
- Market to consumer
- able to download manually or wireless
- "Keep" or "delete" original files.
- Able to hold up to 1,000 membytes
- recognizes you through your bone marrow.
- able to add users to your memcloud





IN MENTAL LIFE INTENDING
WAS MY OWN BEING
EXACTLY LEV. PULLING

FLEW DOWN
WASTED... WE HAVE
THE FOOD



WAS ART



Wonders Revealed: Design and Faux Science
Jessica Helfand and William Drenttel

public
izing. Gone
tors, of
ing-goes
designer

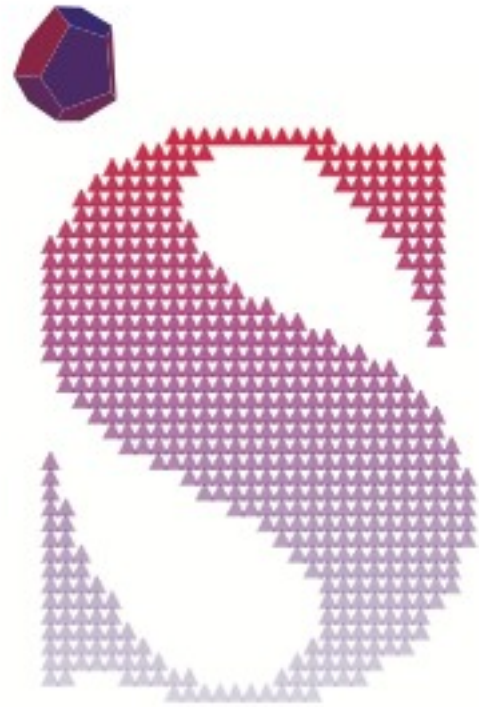
of its life: everything in its place and a place for every thing. Label it information design and it looks serious. Number it and it looks scientific.

But it's a false authority, particularly because we buy into the form so unquestioningly. Perhaps this is why so much information design looks alike, ratified by an alarmingly robust strain of Swiss modernism that obliterates the chance for a more expressive design idiom, a more content-driven form. It's also annoyingly ahistorical -- unconcerned with earlier sources and ignorant of alternative models that would, arguably, introduce a more original point-of-view.

Information design has become its own legitimizing force, regardless of its content or context. It's modernism run amok: form masquerading as content.

0.004 Panaceas

0.002. Faux Science
"Science," wrote Heidegger, "is one of the most essential phenomena of the modern age." It's hygienic and objective, rational and finite, grounded in numerical certainty and cosmological reason. Science is all about clarity and specificity and rationalism, about charting DNA strands and analyzing chemical compounds, about physical density and gravitational pull and a reality that is anything but virtual. And in a world in which design has not only gone virtual but, in the process,



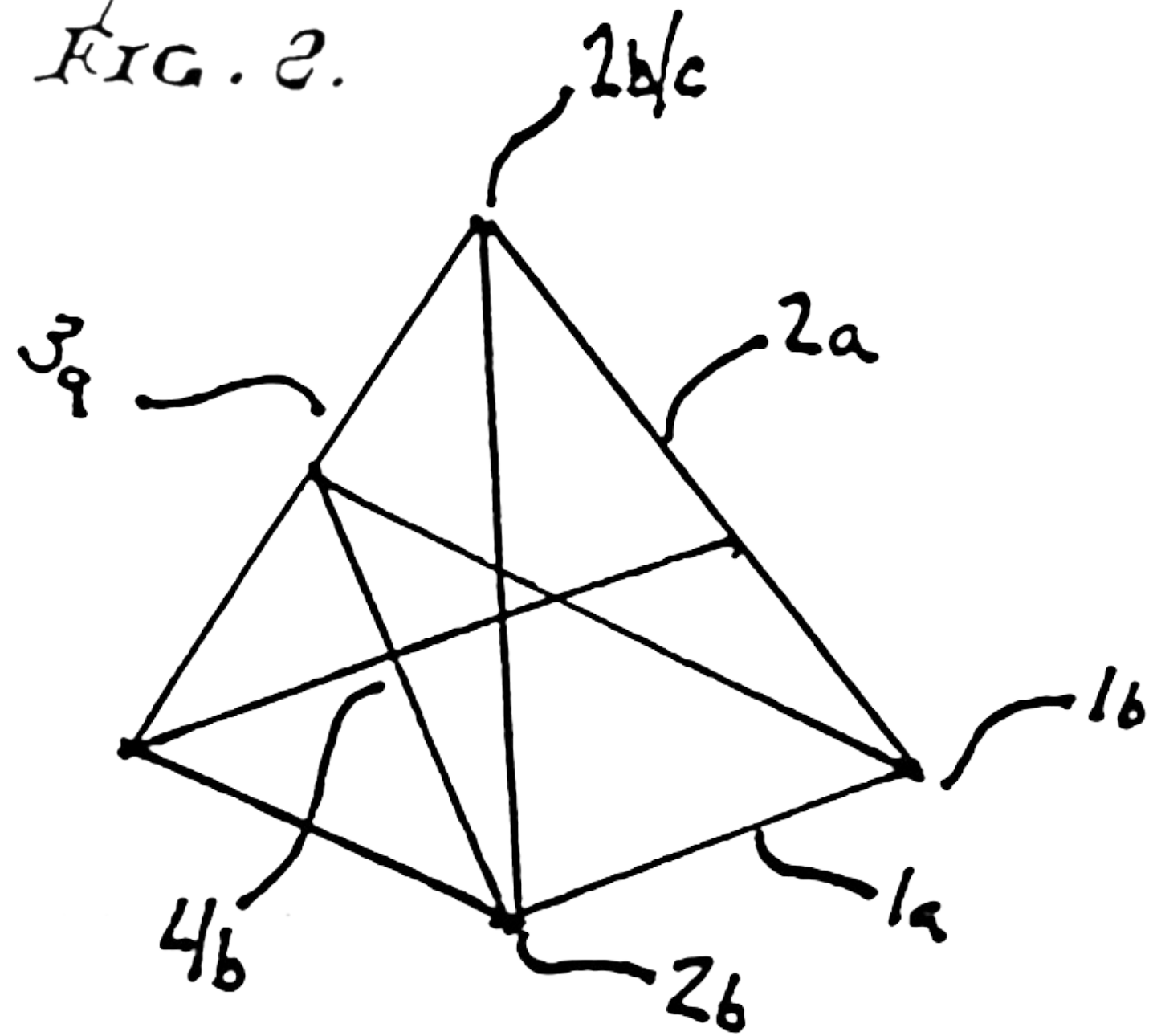


MIT MEDIA LAB



MIT Institute for Universal Knowledge & Understanding

FIG. 2.







TANGIBLE CRITICALITY
IS CENTRAL TO THE
CURRICULUM OF
LIBERATORY PRAXIS

DEFEAT HEGEMONIC
IDEOLOGIES EMBEDDED
IN SYSTEMS

TAKK.