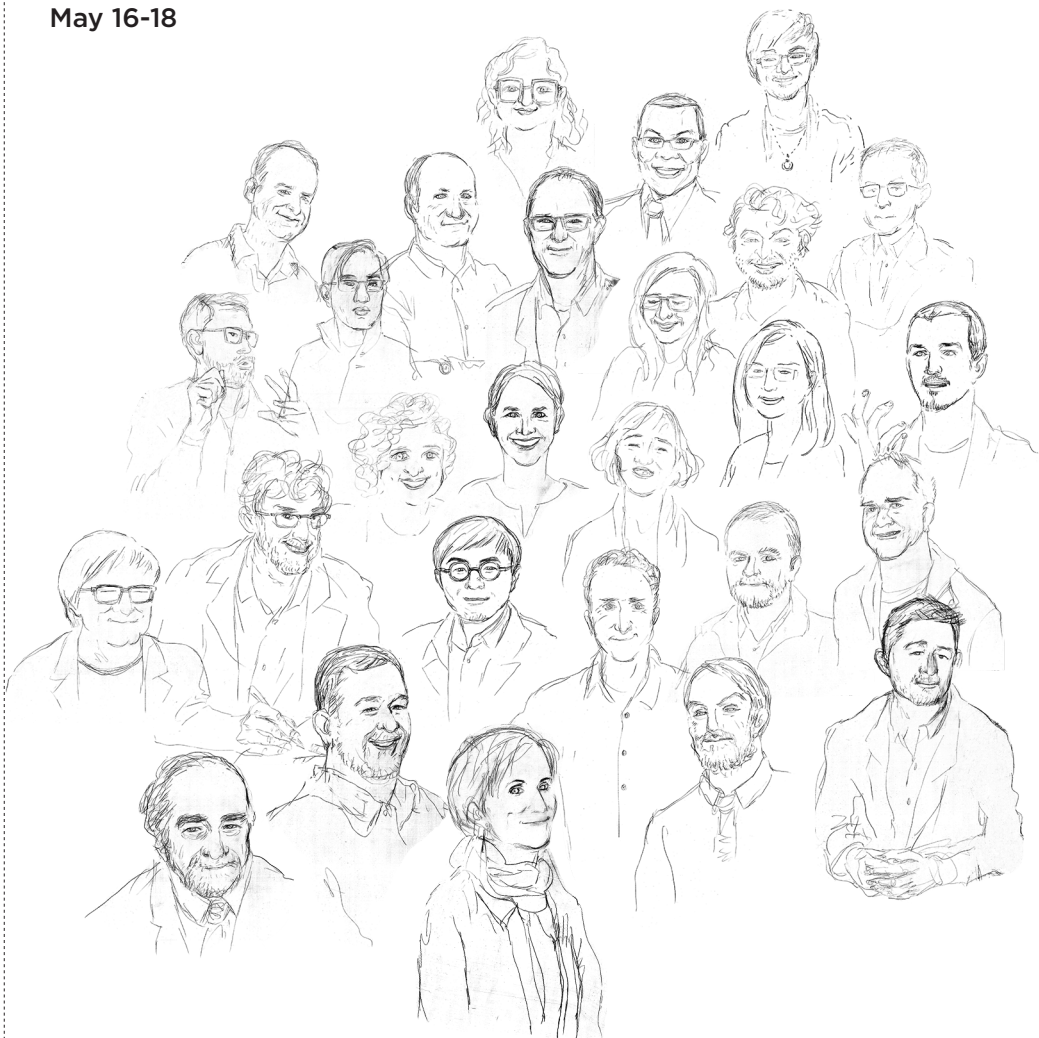


EXP'19

Experience and Principles of Design

International Conference

May 16-18



Experience Design Research Lab



TONGJI UNIVERSITY
COLLEGE OF DESIGN AND
INNOVATION

同济大学设计创意学院

Experience Design Research Lab

Vision

Experience Design will play an increasingly important role in the future as human beings seek to overcome the fragmentation of individual and social life, searching for a new wholeness and integration of purpose in their daily lives. This will enable us to face the new challenges of developments such as artificial intelligence, information technologies, and changing social and cultural practices that are coming.

Mission

To develop a new interdisciplinary design practice that supports the specialized design practices that have been the basis of design in the past. This will require new lines of research and new directions of experimentation in creating products, services, environments, and systems that express human values and enable individuals and communities to find their proper place in the world.

Kaja Tooming Buchanan, Ph.D.
Director, Experience Design Research Lab

Exp'19 - EXPERIENCE AND PRINCIPLES OF DESIGN

International Conference

CONFERENCE THEMES

Kaja Tooming Buchanan, Chair
Richard Buchanan, Co-Chair

Setting the Stage: Preliminary Thoughts

Experience in the twentieth century became a basic metaphysical concept, central in phenomenology, pragmatism and the other major philosophies that have influenced design thinking. Yet, explicit discussion of the nature of experience is surprisingly subdued in design history, theory and practice. The term is a commonplace today, used in many different ways and with regard to many different objects, but its force as a significant unifying concept seems to be obscured among many other themes that are often methodological or merely technical in nature.

It is appropriate now, at the beginning of the twenty-first century, to wonder what design can say about the nature of experience from the perspective of a discipline that has become centrally involved in creating the diverse environments of human experience. These environments range from communications and artifacts, to services and diverse forms of human interaction, to the broad systems, digital platforms, and organizations that increasingly influence our lives.

It is commonly agreed that experience arises from perception. However, the data of perception do not carry meaning on their face. The data are interpreted through the knowledge, values, and potential principles that we bring to bear in exploring our perceptions. From the activities of interpretation comes memory, and from memory comes experience. In turn, experience becomes a dynamic whole whose scope includes all human activities, aspirations, and accomplishments.

Here is the focusing question of our conference:

How do we explore the dynamics of experience in design and, through this, consider the principles—the absolute principles and the diversity of relative or situational principles—that have made design a significant liberal and cultural art of our time?

The four sessions of the conference, each with a distinct theme, are intended to develop this question in a pattern of progressive inquiry, a community inquiry that recognizes the pluralism of our perspectives and the different insights that this pluralism may reveal.

SESSION THEMES

1. Perception and the Places of Memory and Invention

The first session of the conference is an exploration of perception as the beginning of experience. For a concrete subject we have selected the city of Shanghai, itself.

Shanghai is an ever-changing vibrant cultural center, a megacity of 25 million people. It is an environment of many environments and a system of many systems. To prepare for your encounter with Shanghai, it may be useful to think of Raymond Williams' distinction of the dominant, residual, and emergent features of cultural dynamics.

The dominant features of Shanghai are often found in economic and commercial matters, but there are also cultural values deeply rooted in family care and social interactions. This extends outward in personal friendships, social interactions, and daily gestures of care, dignity, and loyalty. However, observers will also find that Shanghai displays many residual features. These are features that were once dominant in the culture but that remain a living force in the city, evident in communications, the forms and materials of physical artifacts, and in the practices of social interaction. Beyond this, however, a thoughtful observer will begin to discover many emergent features in the culture of the city. These features may be found in new forms of material products and in new practices of communication and social interaction. These features may persist over time and eventually become dominant features in the culture of the city. Nonetheless, it is difficult to distinguish between the truly emergent features of city life and the features that are merely novel—and Shanghai has many novelties that are unlikely to survive over time or even over the course of a year or two.

A keen designer's eye will find that memory and invention are active throughout the city, where the city itself is a kind of design studio offering new insights into the nature of experience, past, present, and future.

2. Discovering Experience in Design

The second session of the conference focuses on what is experience in design, with an emphasis on what the participants in design experience.

The philosopher John Dewey famously distinguishes between “an experience” and the “ordinary experiences” of daily life. In these terms, design is certainly intended to be different from ordinary experiences that are typically characterized by distractions, interruptions, dispersions, frustrations, and fragmentary perceptions. Whatever the many differences one finds in the various practical applications of design, design at its best is intended to be a fulfillment of the expectations of users, a special experience.

It certainly comes as no surprise when we observe that design is applied to a wider and wider array of subjects in the contemporary world. Therefore, in the beginning we may say that what people experience in design is the first intentional subject matter of design: what the design is about. This ranges widely through the routines of daily life expressed in communications and artifacts, the various services provided in healthcare, financial transactions, education, or any of the vast array of interaction products of social communication, and even the complex systems and environments of our lives. Individuals and communities experience what the designer presents as the subject matter or content of design.

But in a deeper sense, people experience what the designer interprets the subject matter to be. This is the second intentional subject matter of design. What about what the design is about? The answers to this are what distinguish the many voices of design practice and the voices of individual designers.

Our goal in this session is to discover different perspectives on what individuals and communities may experience when they participate in the products or activities of design. What kind of experiences do designers facilitate for people and what kind of experiences do the participants in design actually find for themselves? Moreover, it is sometimes said that design opens possibilities to new experience, challenging old expectations. What is the relationship between what the designer intends and what the participants in design (users, customers, clients) expect and create for themselves?

Finally, it is important to remember that those who study design—historians, critics, and those working in design theory—have their own ideas about what one experiences in design and what they believe is the proper or true subject matter of design. How may this influence our understanding of design and even the practice of designers?

3. Innovation in Experience Design

The third session of the conference focuses on the development of Experience Design as a new design practice whose theoretical and practical foundations are beginning to emerge.

As context, we already know about the evolution of many areas of design.

- We observe that in the twentieth century graphic design evolved into visual communication and then into communication design, based on greater understanding of the nature of communication and on the expansion of materials and channels of communication that became available through film, video, sound, and digital products.
- We observe that industrial design has evolved into the broader framework of new product development, bringing together several disciplines such as strategy, marketing, the social sciences, and engineering in a new interdisciplinary practice that is suited to the complexity of creativity, manufacture and production—indeed, a practice that is suited to the evolving nature of products in our culture.
- We also observe the emergence of interaction design and its evolution into practices such as digital interactivity and the broad work of service design.

Are we now seeing the evolution of the well-known design theme of “user experience” into a broader framework of experience, itself, applied in a wider array of contexts and with deeper understanding of the nature of human beings and their experiences?

How is the focus of Experience Design different from the focus on user experience that designers have known for three or more decades as the expression of human-centered design?

There are signs of change. Discussions in marketing and design have quietly begun to move away from the somewhat dated concept of the “lifestyles” of people to consider the “life” of people in their personal and cultural circumstances. The rise of Artificial Intelligence calls on us to recognize the need for a new response from the design community: how do we shape the outcome of new applications of AI into the new forms of Intelligent Amplification and Augmentation that are the domain of design thinking? In turn, the rise of dialectical inquiry in design research and practice point toward the possibility of deeper understanding of the lives and values of human beings which may yield new opportunities and insights for design. This is evident, for example, when all participants in design become active voices in shaping conversations around services and different kinds of interactions and social innovations.

What are the innovations that we may find in the new focus of Experience Design that may deal with the complexity of values that shape our lives, environments where we live, and the ways of living and making sense of the world?

4. Experience, Values, and the Principles of Design

The fourth session of the conference will focus on what are the guiding principles of design practice, revealed through the designer's exploration of experience and the unfolding of experience in all areas of human activity affected by design.

The premise of our conference is that experience in its highest form is a principle of unity, wholeness, and fulfillment for the human beings who participate in the products of design. Experience is a dynamic whole whose scope includes all human activities, aspirations, values, and accomplishments. Yet, we recognize that experience, in this sense, is highly ambiguous. There are different perspectives on what the experience of design contributes to human lives. This is what we should explore through discussion.

Unfortunately, the subject of principles is hardly ever taken up in serious discussions of design today. When principles are mentioned, they are usually treated in vague gestures toward the purpose of design or, more often, in narrow rules-of-thumb recommendations about the methods of design practice. In whatever discussion there has been in recent years, there is little or no explanation of (1) what a principle is, (2) what role a principle plays in organizing the complexity of design practice, and (3) how a principle affects the significance of design for individuals, society, or culture.

Our goal in this session is to identify the principles that guide design practice, understand the different kinds of principles to which designers appeal in their work, and explore the significance of principles for practice and understanding. This comes at a time when design, itself, is sometimes under assault for its complicity in the shortcomings of many organizations and their products, whether digital or analog.

To help reach this goal it is useful to keep in mind a distinction among kinds of principles that is recognized in ethics and philosophy. There are absolute principles. These are first principles beyond which there is no further cause or organizing principle to which one may appeal. They are the ultimate ground upon which one stands to validate judgment in design work. There are also relative principles. These are principles that are relative to a particular context or situation, whether in the subject matter of a design or in the methods and practices of design.

There are perhaps only a few absolute principles that have been advanced and held by designers over the years. Identifying these and understanding what are their consequences in practice is an important

challenge. In contrast, there are many relative principles that designers understand, follow, and teach to young designers. Understanding these is also a challenge—but we may recognize in the shifting and change of relative principles some of the most important innovations in design and experience, for example in healthcare.

There is no expectation that we will end this session or the conference as a whole with agreement on the nature of experience or the first principles of design. Nor is there an expectation that we will agree on the many relative principles of design practice. But we will be successful if we have discussed the variety of principles that are most important in design practice and how they may guide the creation or facilitation of experiences in the diverse products of design.

Design practice always takes place in an environment of “wicked problems,” where there are many conflicting values and interests, sometimes within a design team, sometimes in relationships with clients, and sometimes within the social and cultural circumstances of design work in a broader context. We want to understand how designers may navigate this environment with integrity and sound purpose.

体验与设计原则国际会议(ExP'19)

会议主题

会议主席：Kaja Tooming Buchanan

联合主席：Richard Buchanan

背景描述：一些初步的想法

“体验”一词在二十世纪成为了一个基本的抽象概念，在包括现象学、实用主义以及其他许多对设计思维产生深刻影响的重要哲学体系中处于中心位置。然而，在设计历史、理论和实践中，明确围绕体验的本质的讨论却出奇的低调。今天，体验已是平平无奇的一个术语，人们对它的用法各异，与之相关的主题也多种多样。但是在其他关注方法论或是技巧的各种话题中，人们对于体验这个概念所具有的重要的统一性力量却鲜有认识。

二十一世纪的今天，是时候思考设计作为一门核心即为人的体验创造各种环境的学科，可以如何帮助我们解读体验的本质。设计创造的环境包括沟通与人造物，服务于不同形式的人的交互，以及日益影响人们生活的更广泛的系统、数字平台和组织机构。

人们普遍认为，体验源于感知。但是，感知数据本身并没有任何意义。我们通过在探索自身感知的过程中所引入的知识、价值观，以及潜在的原则来诠释这些数据。从这样的诠释活动中产生了记忆，从记忆中产生了体验。反过来，体验又是一个动态的整体，其范围涵盖所有的人类活动、渴望和成就。

我们的会议关注这样一个问题：

“我们如何在设计中探索体验的动态，并由此思考那些使得设计成为当今时代重要的博雅教育和文化手段之一的原则——包括绝对原则以及多种多样相对的情境性原则。”

会议分为四个部分，每个部分都有一个独特的主题，旨在以循序渐进的探究模式来发展这个问题。我们采用一种社群式的探究，即承认我们秉持的观点是多元的，并且拥抱这种多元化可能揭示的不同见解。

1. 感知以及记忆和发明的发生地

会议的第一个环节是探索作为体验源头的感知。我们选择上海市作为讨论的具体主题。

上海是一个不断变化的充满活力的文化中心，一座拥有2 500万人口的超级城市。它是许多环境的环境，许多系统的系统。为了准备认识上海，请记得雷蒙德·威廉姆斯对文化动态所做的区分：主导的、残存的、新兴的特征。

上海的主导特征时常出现在经济和商业事务中，但它的文化价值观也深深植根于家庭关怀和社会互动中——包括个人友谊、社会交往，以及与关爱、尊严和忠诚有关的日常友好互动。但是观察者们也会发现，上海还展示着许多残存特征。这些特征在过去曾是文化的主导，如今仍是这座城市的一股生命活力，存在于人们的沟通、有形物的形式和材料、以及社会交互的过程之中。然而，一位深思熟虑的观察者还会从这座城市的文化中发现许多新兴特征。这些特征可能体现在物质产品的新形式上，也可能出现在沟通和社会交互过程中。它们有可能持续下去，最终成为城市文化中的主导特征。但是，要辨别城市生活中真正的新兴特征和仅仅昙花一现的新奇热点却是一桩难事——上海从不缺乏新鲜事物，但许多都不太可能经历时间的考验，有些甚至坚持不过一两年的时光。

设计师敏锐的双眼会发现，记忆和发明活跃在整座城市中，城市本身就是某种为一探体验究竟提供新洞见的设计工作室，无论是过去，现在，还是将来。

2. 在设计中发现体验

会议的第二个环节关注设计中的体验是什么，并且强调参与者在设计中体验到了什么。

哲学家约翰·杜威将“一次体验”与日常生活中的“普通体验”区分开来。如此说来，设计显然有别于那些不断被分心、干扰、分散、挫折和碎片化的日常体验。无论各种设计的实际运用之间存在多少差异，设计最好的一面在于，人们希望通过设计去实现使用者的期许，达成一次特别的体验。

因此，当我们发现今时今日设计的对象变得越来越广泛时，这也不足为奇。或许，一开始我们会说，人们在设计中获得的体验，是设计的第一意向对象——设计是为了什么。这样的对象涵盖甚广，在日常生活的常规活动中表现为沟通和人造物、

在医疗、财务交易、教育或其他各种社会沟通所需的交互产品所提供的不同服务，以及我们生活的复杂系统和环境。个人和社群体验着设计师呈现的设计对象或是内容。

但进一步追究的话，我们会发现，人们所体验的是设计师所理解的对象是什么。这是设计的第二意向对象。设计目标的目标是什么？对这个问题的回应，可以区分出设计实践的不同主张，以及设计师个人的不同声音。

在这个环节中，我们期望发现不同的视角，来帮助我们理解当个体和社群参与到设计产品或活动的过程中时，他们会获得怎样的体验。设计师们帮助人们获得何种体验？设计参与者们真正为自己找到何种体验？更进一步，我们时常听人说，设计打破传统的期望，开启了全新体验的可能性。那么，设计师想要实现的内容与设计参与者们（用户、顾客和客户）期待并亲手创造的内容之间，存在什么关系？

另外，研究设计的人们——历史学家、批评家和设计理论工作者们——对于一个人在设计中会获得什么样的体验，以及什么是恰当的、或者是真正的设计对象，也会有自己的观点。这些不同观点可能对我们理解设计、甚至是设计师的实践会产生什么样的影响？

3. 体验设计中的创新

会议的第三个环节，我们探讨体验设计的发展，作为一种新的设计实践，体验设计的理论和实践基础正在逐步形成。

作为背景，我们将许多设计领域已经呈现的演进轨迹总结如下：

在二十世纪，平面设计先是演进成视觉传达设计，然后又成长为传达设计，这一切都基于对于传达本质的更宽广的理解，以及由电影、录像、声音和数字产品带来的传达沟通材料和渠道的拓展。

工业设计已经演化出创造全新产品的更宽广的框架，将包括战略、市场、社会科学和工程学在内的多个学科融合到一种跨学科的实践中去，以此适应创造力、制造和生产的复杂性——工业设计的实践能够适应于当今不断演变的产品本质。

交互设计已经发展出诸多方向，例如数字交互性，以及运用广泛的服务设计。

那么，我们能否看到“用户体验”这个广为人知的设计主题进一步发展，拓展出一个关于体验本身的更大框架，在各种不同背景下得到运用，为我们带来关于人类和人类体验的本质的更深刻思考？

“体验设计”的关注点与“用户体验”的关注点有何差异？而后者在设计实践中已经有三、四十年的历史，它被认为是以人为中心的设计的一种表达。

改变的讯号灯不断亮起。在营销和设计的讨论中，“生活方式”这个概念已稍显过时，对其关注逐渐转变为思考人们在个人和文化境遇中的“生活”。人工智能的崛起让我们认识到设计社群需要对此做出新的回应：我们如何将人工智能的应用转变为可以通过设计思维来创造的智能放大与增强的新形式？相应的，设计研究与实践的辩证探究将我们的目光指向关于人类生活和价值观的更深刻理解，这些理解有可能触发新的设计机遇和洞见。例如，当所有的设计参与者积极地发出自己的声音，不断就服务、交互和社会创新进行对话时，这一点就尤为明显。

从关于处理价值观的复杂性的体验设计新焦点中，我们能够发现哪些创新？要知道，正是价值观塑造了我们的生活、环境和理解世界的方式。

4. 体验、价值观和设计原则

会议的第四个环节将集中探讨在设计师探索体验以及体验在受到设计影响的所有人类活动中展开的过程中,设计实践的指导原则是什么。

我们的会议有这样一个前提:体验的最高形式是一个统一的原则,是参与到设计产品互动中的人的完整的、实现性的原则。体验,是一个动态的整体,其范围包含所有人类的活动、渴望、价值观和成就。然而,我们承认,这层含义上的体验是极其模糊的。关于设计的体验如何为人类生活做出贡献,观点多种多样。这是我们需要讨论的议题。

遗憾的是,原则这一主题在今天的设计讨论中难觅踪影。即便被提及,原则也常常被当做陪衬设计目的的模糊倾向,或者更常见的,是把原则当作狭隘的、凭借经验的实践方法推荐。近年来,无论在何种讨论中,人们对以下内容几乎都不做解释:1)原则是什么?2)在组织复杂的设计实践活动中,原则发挥什么作用?3)原则如何影响服务于个人、社会或文化的设计的意义?

在这一部分,我们的目标是找出指导设计实践的原则,理解什么类型的原则对设计师的工作有吸引力,并且探讨原则对于实践和理解的意义。这对今天的设计尤为重要:设计本身不时因为许多组织机构及其产品(无论是数字还是模拟产品)的缺陷而面临同谋的指控。

为找出指导设计实践的原则,我们有必要记住伦理学和哲学所秉承的各种原则之间的区别。这些原则中,包括绝对原则。它们是第一性原理,除此之外,人们再无法诉诸其他的原因或是组织原则。它们是人们在设计工作中证实其判断的终极基础。除此以外,还有相对原则。它们适用于某一个特定的背景或情境,不论是关于设计的对象还是设计的方法或实践。

多年来,也许只有极少数的绝对原则是被设计师发展并坚持的。找出这些原则并且理解它们对实践造成的影响是一个重要的挑战。相反,有大量的相对原则被设计师们所理解、追随,并传授给年轻一代。理解这些原则同样也是一个挑战,但我们也许可以从某些最重要的设计和体验创新中认识到变化中的相对原则,例如,医疗保健领域。

我们无法奢望在本环节结束时能够达成一个关于体验的本质或是设计的第一性原理的完整共识。我们也不太可能会对许多设计实践的相对原则取得一致意见。但是,如果我们确实讨论了对设计实践而言最重要的各种原则,以及它们会如何指导我们创造或帮助获得各种各样设计产品的体验,那么这次会议就是成功的。

设计实践总是发生在一个被称为“顽劣问题”的环境中,那里充斥着各种冲突的价值观和利益,有时来自设计团队内部,有时与客户相关,而有时则来自设计工作所处的社会和文化境遇这样一个更广阔的背景。我们希望理解设计师们如何秉持正直、合理的目的驾驭这样的环境。

马谨译



John Body

Founding Partner
ThinkPlace

John is driven to create public value and design deeply human centred experiences through the collective efforts of ThinkPlace across its seven studios. ThinkPlace applies design and innovation in fields of national and international interest across diverse areas such as social inclusion, regulation, health care, law enforcement, renewable energy, aged care, international development, agriculture and more.

John has particular expertise in working with complex systems and has academic and practical background in this area. He is an expert in bringing very diverse groups together to co-design approaches to intractable challenges. John is the Founding Partner of ThinkPlace, a strategic design consultancy known for its international leadership applying design thinking and innovation to the areas that matter most: social cohesion, economic prosperity and environmental sustainability. John has pioneered the application of design to large complex systems since 2000 when he applied design thinking to Australia's tax system.

For the past five years, John has co-hosted with colleagues from Stanford and Harvard universities the annual Innovation Summit in Como, Italy. The summit brings thought leaders together to progress the field of innovation. The group is currently working with representatives from the UN and major NGOs to explore new approaches to realise the Sustainable Development Goals.

"An experience is often thought of at the point of interaction. Yet the ripples of an experience can extend for many years and to many others. The conference will be a great opportunity to join up thinking, developing important new knowledge with diverse and world leading design academics and practitioners."

Experience across intention, time and space.

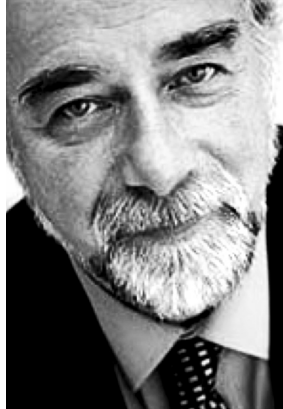
What is the duration and space of an experience?

The term experience suggests something that is contained – contained in both time and space. For an organisation delivering an experience, the duration of the experience might be defined in terms of the duration of interaction between the organisation and the consumer. The space might be defined in terms of the touchpoints of the experience.

Yet the experience extends well beyond that defined duration and well beyond that defined space. For the consumer the memory of the experience and the implications of the experience might extend for many years. The experience is likely to affect more than the person involved in the experience. It is likely to extend to others in society. There may be economic implications and there are likely to be environmental implications through the use of resources or the disposal of waste.

An example comes from a current issue of significance in Australia, a recent Royal Commission investigating the conduct of the major banks and financial institutions in Australia. It should be noted that the banks in Australia have teams of designers, who are designing all aspects of the bank's products and services. At the heart of these design teams is a mantra of customer centric design. Yet the banks came under severe criticism in the Royal Commission. Despite their teams of customer centric designers the head of the Royal Commission, Justice Kenneth Haynes said that the banks were not customer focused. How can this happen in organisations that profess to put the customer at the centre? It is incumbent on designers to design beyond the point of interaction. The designer must consider context, intent, the breadth of stakeholders affected, environmental impacts and the implications of their designs over time.

The designer may argue that they collaborated with consumers in the development of the design. Yet generally the consumer is not truly codesigning their future experience, they are merely providing data to the designer who then is in a position of power to use that information to their own ends, or the ends of their masters.



Bruce Brown

Professor, Former Dean
Brighton University

Bruce Brown was educated at the Royal College of Art in London and, until, 2016, was Professor of Design at the University of Brighton and Pro-Vice-Chancellor Research. For twenty years previously he was Dean of the university's Faculty of Arts & Architecture. Recently he was appointed by the UK Funding Councils to Chair Main Panel D in the national Research Excellence Framework in which he oversaw the quality assessment of all arts and humanities research in UK universities. He served as a member of the Advisory Board of the UK Arts and Humanities Research Council and has advised international organizations including the Hong Kong Council for Academic Accreditation and the Qatar National Research Fund. He chaired the Portuguese Government's Fundação para a Ciência ea Tecnologia Research Grants Panel [Arts] and was one of four people invited by the Portuguese Government to conduct an international review entitled Reforming Arts and Culture Higher Education in Portugal. He has served as Trustee and Governor of organizations such as the Art's Council for England's South East Arts Board, the Ditchling Museum and Shenkar College of Design and Engineering, Tel Aviv. He is an Editor of Design Issues Research Journal (MIT). He is an Honorary Fellow of the Royal College of Art and a Life Fellow of the Royal Society of Arts.

My provocation, in opening this session, will be to argue that designers must now transcend an ethos inherited from the mid twentieth century; one that says “Human beings, viewed as behaving systems, are quite simple. The apparent complexity of our behavior over time is largely a reflection of the complexity of the environment in which we find ourselves”.

Instead, I will argue that human experience, and the environments that we create, are the consequence of a sophisticated neurological system—one that has remained unchanged within each of us for over three million years—and where human behavior is, alone in itself, complex. Furthermore, that the dissolving effects of digital technology, social networks and smartphones have released human experience from the behavioural straightjacket of environmental and technological determinism that characterised this earlier period. The initial effects of this deregulation are pronounced with greater instability in the social order and a weakening of shared belief systems.

However, this also brings considerable opportunities to create more rewarding and happier societies in which individual freedoms are respected. But, this will only happen through design. The ways through which we communicate and transact information, forge social cohesion, create shared belief systems, establish trust and loyalty, and stimulate imaginative life are all changing. This calls for a new approach—one in which design no longer works on human behavior but with human experience. It will bring new forms of production and consumption in which artefacts and images remain indispensable to human experience. In this provocation I will illustrate how such effects may be designed.



Kaja Tooming Buchanan

Professor, D&I, Tongji University
Director, Experience Design Research Lab

Kaja Tooming Buchanan is Professor of Design Theory, Practice and Strategy and Director of the Experience Design Research Lab in the College of Design & Innovation at Tongji University, Shanghai, China. She works in complex organizational environments with special focus on experience design, user research, design theory and strategy. Her interest lies in creative projects that impact organizations and society at large, especially the experience of people in social interaction in complex social and cultural environments. She investigates the positive social influence of art and design through perception, the construction of meaning, and the forms of experience in human interaction and services. She received her Ph.D. in Design from the Faculty of Fine, Applied, and Performance Arts at Göteborg University, Sweden in 2007. Her doctoral work was practice-based design research, guided by the strategy of Productive Science and Poetics. She has lectured, taught, and conducted master classes and workshops in many universities around the world. As a practicing artist and designer, she has had more than ten solo exhibitions, participated in a dozen international group exhibitions, and received more than twenty cultural and research grants and awards. Kaja Tooming Buchanan lives and works in the United States and in China.

“We facilitate experiences, but we cannot design experiences. That means we can change circumstances and create prior conditions that enable people to form better experiences.”

Experience Design is a complex concept in design since it deals with systems of “reality” as well as with systems of “ideas.” When experience is defined in a context of ideas, impressions, desires and passions, it is usually characterized as immediate experience. When experience is defined in a context of systems of “reality”, its meaning is more unclear, since “reality” depends on its interpretations and on the perspective of the interpreter (designer, user, customer or client). However, in both cases it’s possible to lay out the direction of inquiry and the structure of the system.

What gives identity to experience design as a concept is that it integrates all of the design fields for a common purpose to facilitate better experiences for people. The question is: Can experiences be designed? We facilitate experiences, but we cannot design experiences. That means we can change circumstances and create prior conditions that enable people to form better experiences. Experience design as an interdisciplinary practice, often deals with complex social and cultural environments. It deals with the complexity of values that shape our lives, environments where we live, and the ways of living and making sense of the world.

In order to challenge old expectations and open up possibilities for new experiences we need to have a deeper understanding of the lives and values of human beings. Like emotions, experiences are in situations. Creativity operates in the interpretation of experience and derives its materials from places of invention and memory. The commonplaces provide material for invention. These are the places for perception, discovery and explanation of the unknown. New experiences are developed against the background of former experiences where existence is limited to the present moment, for what is past we say no longer exists, and what is future does not yet exist. That is what makes the designer’s task very difficult. Because here is the deciding difference between knowing things and imagining things. Like imagination, creativity is a transformative term from ‘things unknown to things known,’ and from ‘things known to things unknown.’ Knowing resonates well with Plato’s dialectical discussion about the search into the nature of knowledge and his warning prediction “not to think they know when they do not.” Experience is the source of principles, revealed through the designer’s exploration of experience and the unfolding of experience in all areas of human activity. Finally, designers need to think as leaders in order to challenge old expectations and open up possibilities for new experiences.



Richard Buchanan

Chair Professor, D&I, Tongji University
Professor, Case Western Reserve University

Richard Buchanan is Professor of Design, Management, and Information Systems at the Weatherhead School of Management, Case Western Reserve University. He is also Chair Professor of Design Theory and Practice in the College of Design and Innovation at Tongji University. Before joining the Weatherhead faculty in 2008, he served as Head of the School of Design at Carnegie Mellon University from 1992 until 2002 and from 2002 until 2008 as Director of Doctoral Studies. While at Carnegie Mellon, he inaugurated Interaction Design programs at the Masters and doctoral level. He has worked on the redesign of the Australian Taxation System, the restructuring of products and information for the United States Postal Service, and other consulting activities. Buchanan is a widely published author and speaker. He is an Editor of *Design Issues*, the international journal of design history, theory, and criticism published by the M.I.T. Press. He served for two terms as President of the Design Research Society, the learned society of the design research community based in the UK. He has a Ph.D. from the University of Chicago, where he studied with the philosopher Richard McKeon in the Committee on the Analysis of Ideas and the Study of Methods. He received an honorary doctorate from the University of Montreal.

“Experience is one of the most abused terms in design today. Recovering its deeper meaning will help restore the dignity of design as a significant cultural art and guide us in the search for principles in the new world we are making.”

We live in the wake of the revolution in culture that occurred at the beginning of the 20th century. The revolution was a shift toward experience, expression, and experimentation as the beginning point for our efforts to understand and shape the world around us. It is no coincidence that design, as we know it today, arose precisely at the same time that the old categories and principles of the 19th century were overturned by new principles of experience and expression. The course of that revolution in human thought and action has not yet run its course. Indeed, if anything, we are more deeply embroiled than ever in the consequences of our turn toward experience and experimentation, pushed and pulled forward by technology. Our conference has deep connections with that original revolution. Yet, we seem to have lost touch with the principles that give significance to experience and dignity to design as a cultural art. To recover our appreciation of principles, we should focus on the first principles of design rather than on principles of methodology. We can begin by understanding the diversity of first principles held in the design community. That diversity is a sign of strength for the field rather than a weakness. In the field of design, we are more interested in the insights we may gain from different principles than arguing which principle is most valid. Our focus is on the common experience before us, not on the philosophies or ideologies that one or another of us hold. The strength of design is its pluralism. We advance design thinking by appreciating the differences of our approaches for what they reveal about human experience and how we live our lives.



Aric Chen

Curatorial Director 2019, Design Miami, USA
Professor, D&I, Tongji University

Aric Chen is a design and architecture curator and writer based in Shanghai, where he is Professor of Practice at the College of Design & Innovation at Tongji University. In addition, Chen currently serves as Curatorial Director for the Design Miami/ and Design Miami/Basel fairs; Curatorial Consultant to the Brooklyn Museum; and Curator-at-Large for M+, the new museum for visual culture under construction in Hong Kong's West Kowloon Cultural District, where from 2012-2018 he was that institution's first Lead Curator for Design and Architecture. Prior to M+, Chen was the first Creative Director of Beijing Design Week. Over the years, he has organized dozens of projects and exhibitions internationally, in addition to serving on numerous juries, and as a curator or curatorial advisor to the UABB Shenzhen Biennale of Architecture\Urbanism, the Cooper-Hewitt Design Triennale (New York), and the Gwangju Design Biennale. Chen is the author of *Brazil Modern* (Monacelli, 2016), and has been a frequent contributor to *The New York Times*, *Wallpaper**, *Architectural Record*, and numerous other publications.

"For me, there are no absolute principles in design--only judgments to be made based on systems of values and ethics."

Perception and the Places of Memory and Invention or Shanghai, My Third Space

As an introduction to Shanghai, this talk will offer some tentative reflections on the city by the speaker, a relative newcomer, in the context of "perception and the places of memory and invention." Touching on the conventional narrative of modern Shanghai—as one of the five treaty ports forced open by the British after the First Opium War (1839-1942); the cosmopolitan, early 20thcentury "Paris of the East"; a Republican-era hotbed of dissent and the birthplace of the Chinese Communist Party; and now, the financial and commercial capital of post-reform China—the talk will draw upon the speaker's intermittent engagement with Shanghai over the past 12 years to examine the city as a hybrid "third space" in a constant state of becoming.

Seen through the lens of a single individual, Shanghai's historical and cultural layers thus begin to shift and reshuffle, reorganizing themselves in subjective ways that reflect the narrator's experience. In the speaker's case, Shanghai begins as a series of short encounters, in which personal, family and national histories intertwine with each other and, eventually, professional practice. Throughout, it is a transitory place, but one that eventually becomes home.



Dennis Doordan

Professor, Former Associate Dean
Notre Dame University, USA

Trained originally as an architectural and design historian, Dennis Doordan is now an editor, design educator, critic and museum consultant. Since 1986 Doordan has been co-editor of *Design Issues* a journal devoted to the history, theory, and criticism of design and recognized as one of the leading academic journals in its field. Doordan has published books and articles on a wide variety of topics dealing with modern and contemporary architecture and design including political design, the impact of new materials and the evolution of exhibition design techniques. His most recent publications focus on issues and models for sustainable design. He has delivered keynote talks on the topic of design research at conferences in the UK, the USA and the Republic of Korea. He is Professor Emeritus at the University of Notre Dame where he served as the Associate Dean for Research and Scholarship in the School of Architecture. Doordan has served as an exhibition consultant and contributed catalog essays for architecture and design exhibitions organized by The Art Institute of Chicago, The Carnegie Museum of Art in Pittsburgh, The Guggenheim Museum in New York City, The Los Angeles County Museum of Art and The Toledo Art Museum.

"A thing is right when it tends to preserve the integrity, stability and beauty of the biotic community. It is wrong when it tends otherwise. "

Aldo Leopold (1966)

"I carefully observe the concrete appearance of the world, and in my buildings I try to enhance what seems valuable, to correct what is disturbing, and to create anew what we feel is missing. "

Peter Zumthor (1988)

Thinking about the Past, Thinking in the Past

I am trained originally as a historian and I have always been interested in the uses of a useable past. I propose to share aspects of a current research project. In broad terms, I describe the research as a contribution to the history of the English Arts and Crafts Movement in the years following the First World War. More specifically, I am interested in efforts to refocus the discussion of craft from craft as a form of resistance to industrialism (the hand against the machine) to craft as a model of making (doing well what is worth doing). The subjects of my research explicitly grounded their concept of making in terms of the medieval scholastic philosophy of Thomas Aquinas (1225-1274) as interpreted by the French neo-Thomist philosopher Jacques Maritain (1882-1973). Of potential relevance to our conference is the way in which my subjects thought about the past, i.e. not as a repository of forms, types and styles, nor as an alternative model for the organization of creative enterprises. Instead they were interested in 1) how people in the past thought about the nature of the genesis of form, 2) the distinction between doing and making and 3) the relationship between the physical and metaphysical dimensions of creative acts. Finally, the conference briefing document we received includes the following statement: The premise of our conference is that experience in its highest form is a principle of unity, wholeness, and fulfillment for the human beings who participate in the products of design. Because of the particular wisdom tradition my subjects turned to in an effort to think through the cultural predicament they faced there are implications for our discussion of what constitutes unity, wholeness and fulfillment.



Glenn Edens

President
Art2Technology, USA

Glenn doesn't just understand today's technology, he helped invent a lot of it. Few people have witnessed as many successes and failures in monetizing tech, and even fewer have the wisdom to develop it right.

Glenn is one of the leading technology researchers, entrepreneurs and strategists in the world. He has led large science and technology research groups whose inventions have defined Silicon Valley's tremendous impact on the world, and has participated in the highest echelons of global financial investing and management in emerging technologies. As HP's Chief Scientist, he led research projects at HP Labs. He led research groups at the famed Palo Alto Research Center (Xerox PARC), ran Sun Microsystems Laboratories (SVP), as well as leading the Communications, Media & Entertainment Business Unit, led research at Interval Research, and developed products with Steve Jobs at Apple. As President of AT&T Strategic Ventures, he managed over \$2B in technology investments. He was Chief Analyst for Paul Allen's investment portfolio. He's created many successful startups, including ground breaking invention work in the wireless and cellular world. As CEO and co-founder of WaveFrame, he changed the film and music industries by inventing the technology to digitize it (that work won a Technical Oscar Award). He changed the music industry by inventing the first digital audio workstation (and was a long-time consultant to Apple Records). As co-founder of GRiD Systems, he invented and patented the first laptop (his design is in the permanent collection of The Museum of Modern Art). His career, from his early training as an architect, is firmly rooted in design, design thinking and the the ability of design to change the world.

"The forces of finance and technology will have an ever increasing impact on what we will experience as humans. The experiences we create will either be sublimely enhanced or dramatically limited by these forces. It is imperative the Design Community grasp the fundamental nature of this."

Beware the Suits, and the Hoodies

The forces of finance and technology will have a tremendous impact on what we will experience as humans. These two forces are at the very heart of how wealth and power manifests – and drive the behavior of entrepreneurs, the titans of industry, and world leaders. The financially-driven technological transformations that lie ahead in the next 50 years are hard to grasp, difficult to imagine and nearly impossible to control. But they will change almost everything, and therefore they will change what we will experience and how we will experience it. Design faces significant challenges if we fail to fully comprehend these powerful forces.

The vectors of technology and finance (and their amplifier - strategy) will have an even greater influence on design and either wildly expand or severely limit the experiences we can create. I suggest that there is a simple model for how these forces work, how they are entangled and what Design must understand to continue to have the level of positive impact we've seen over the last 50 years.

I will briefly explore the following questions:

- How do these dynamic forces work? Why are finance and technology so powerful - what are the principles or foundational mechanisms that power them?
- What are the fundamental attributes of successful products and services? Why do some ideas succeed and some fail, almost independently of well crafted experience, perceived value or great design?
- How can Design stay relevant? What is at the core of disruption and how can designers utilize this knowledge to change the system, generate more impact and preserve humanity?



Tim Fife

Director, Founder
Tim Fife Consulting, USA

Tim has spent nearly two decades applying human-centered design methods and principles to the wicked problems of strategy and innovation. From 2005 to 2018, he was based out of Sydney, Australia as a Director of Second Road, a strategic innovation consultancy recently acquired by Accenture Strategy. Over the years his work has taken him across countries and industries, from telecommunications in Japan to financial services in Australia, and from the public sector in the US to health services in Africa. His work has typically focused on the application of design to strategy, innovation, and organizational engagement. He is a firm believer that an organization, or even an industry, can be approached as an object of design in and of itself, and like all objects of design, can be deliberately transformed, in the words of Herb Simon, from “existing situations into preferred ones” through the intelligent application of design processes, methods, and conversation. Tim also works as an Instructor for the LUMA institute, a human-centered design education company, which enables corporate and public sector workers to approach problems as designers would approach them. Tim earned his Masters of Design from Carnegie Mellon University in Pittsburgh, Pennsylvania, USA in 2002.

Principles as Topics: Exploring if a design is Good, True, and Beautiful?

Defining principles of design is the trickiest of businesses. What are the guideposts we use to determine if we are designing well, particularly when approaching wicked problems? Over the past 20 years as a designer and strategist, I have found that principles are best approached as topics—areas to be explored within the context of a design problem, rather than rules to be systematically applied regardless of the situation.

The trick is to find useful topics and know how to apply them as areas for a dialectic. In my experience, one of the most universally applicable models is the triad of the Good, the True and the Beautiful. Goodness asks if the work we are doing is ethically proper and directed toward the betterment of the human experience, Truth asks if what we are pursuing is in accordance with what is known (particularly in light of any specific design research we may have conducted and potentially counter to any conventional wisdom we may have uncovered), and Beauty explores the quality of the aesthetics of our design and how they conform to the taste and sensibilities of the people whom our design is meant to support.

When put into conversation, I've used these topics as testing questions ('Is this design Good, True, and Beautiful, in this context?') and as assumption-busting questions ('How does this counter anything that we previously thought we were doing well?'). Through the years, I have also noticed the potential need to develop a dual-channel model of Good, True, and Beautiful—one channel for the person or people who directly experiences the design, and one for the organization, institution, or system that must produce and/or maintain the design. This stereoscopic view can create conflicts and contradictions, and it is up to the design team to negotiate and resolve them. Hopefully, this brief talk and the ensuing conversation will help us better explore what can be considered a principle, and understand how they can be applied.



Tony Golsby-Smith

Founder and Executive Chairman
Second Road/Accenture, Australia

Dr Tony Golsby-Smith is the founder & Executive Chairman of Second Road, a leading strategic innovation consultancy that pioneers the use of design thinking in solving complex problems, building breakthrough value propositions and helping organisations transform during times of uncertainty. He has worked in consulting for over 25 years with a vast array of major organisations around the world. He is a dynamic speaker who always challenges, inspires and stretches audiences. His major work consists of coaching and guiding CEOs and executive boards to stretch their thinking and take their organisations with them. His message is that great leaders are 'conversational leaders who engage people by stories, and design leaders who shape futures, rather than just managing the status quo.' He is an Adjunct Professor at UTS Business School in Sydney; a Fellow of the Batten Institute at Darden Business School, University of Virginia; and was the Nierenberg Visiting Chair of Design at Carnegie Mellon University, Pittsburgh in 1995. Some of his published articles include "How Design offers Strategy a new Toolkit" for the Journal of Business Strategy, and "Fourth Order Design: a practical perspective" for Design Issues.

“The world needs ‘design’ more than ever as the new queen of arts and methods – but to claim that space we need to recover the ‘final cause’ of design not merely its ‘material causes’ and doing this will entail developing a new humanism for the technological age which will confront the objectification of reality that the scientific worldview has assumed.”

A week ago I had a long talk with the Chairman of one of Australia’s largest banks. He said that they had invested in ‘customer experience’ design for years but as far as he could tell they had derived no benefit at all. I told him my view as to why. ‘Customer service’ and ‘design’ has become a commodity – a write by numbers task that is usually located at lower levels in an organisation and is disconnected from strategy and purpose. Too often the practices of ‘design thinking’ reduce Dewey’s rich concept of ‘experience’ to steps and a ‘process’. Designers create ‘customer journey maps’, identify ‘pain points’ and then ‘brainstorm solutions’ by throwing post-it notes on whiteboards. Hence the field of design is just repeating the way Ramus commoditised rhetoric in the 16th century by turning it into procedures that a child could follow – and arguably laid the seeds of the consulting industry whose high leverage business model relies on simplifying thinking into reductionist steps that can be delegated to juniors. Meanwhile three larger fields of management are bankrupted and running out of ideas. Strategy, Organisation and Systems are all trying to reinvent themselves but are tethered by their heritage as ‘objective sciences’ not integrative arts. The secret to reforming all three is to recover them as human systems which lots of managers suspect but lack the methodology to make it happen. Humanising strategy, organisation and systems must move beyond the pragmatism of customers and markets, and into the higher ground of ethics, purpose and value. Design thinking at the third and fourth order can offer new mindsets and methods to help managers and leaders think these problems through but to do that it needs more than methods (as important as these are). It will fundamentally have to discover the spirituality of design - which Richard Buchanan (“Rhetoric, Humanism & Design”) raised as the core philosophy that the world of design needs to address if it is become a source of revolution not just another mercenary to advance industrial imperialism. It will have to discover what Eliot meant when he wrote “I am moved by fancies, that curl around these images and cling; the notion of something infinitely gentle, infinitely suffering thing”.



Regina Hanke

CEO, Partner
Lindgrün GmbH, Germany

Regina Hanke, M.A. started her design career in 1995 after studying communication design at Central Saint Martins College of Art and Design in London. She initially worked with the award winning design agency 'The Partners' where she learned about how good ideas can generate a 'Market Pull'. Not least due to her experience as „jobchef“ designer at renowned design agency MetaDesign, she gained insights into processes and functions to lead personnel in charge of Branding and Corporate Design tasks for major international corporations. Today, Regina is the strategic lead for Lindgrün GmbH. Besides an array of clients stemming mainly from non-profit organisation and health care, she works with partners in medical research universities and participates in research projects. She is passionate about strategic and behavioral design and continues to foster design understanding across the sectors. She was a member of the board for the International Design Center in Berlin (IDZ) from 2009 to 2013 and is a standing member of the international Health Design Network. In 2017 she became a Member of the BDG e.V. and recently joined different sections in the head organisation of design associations in Germany – the ‚DesignTag‘. Since 2019 she is part of the ‚Deutsche Kulturrat‘ as member in the ‚Committee for Europe and International‘.

"Today, we have reached a point at which changing framework conditions are coming to light. Different "islands of development" have a concrete impact on our understanding, our definition and our practice of design, on how we conceive processes of change, how we develop innovations, and on how we design experiences. This development is starting to be visible in health care and will question professional thinking silos."

Re-Considering Experience Design

The design discipline 'Experience Design' with a human centered approach is (currently) the design of an individual's experience within a given context. Experience Design is based on the individual's cognitive abilities and motoric skills, their desires and needs, values and attitude, demographic aspects and cultural conditioning within a societal context. Yet, a changing baseline for 'experience' is on the rise in several 'islands of development'. These 'islands of development' occur in natural and life sciences, but also in humanities such as design and will alter how we think, shape and understand experience. Computational and technological developments like 'Artificial Intelligence', 'Embodied Sense of Self Scale' as well as 'Body Remapping' and others will be some of the drivers of this change. In the field of psychological, cognitive, design, and communication sciences the alignment of behavioural models around transformation or manipulation (hopefully used with high ethical standards) of human behaviour is progressing. Both developments are framed by increasingly pressing global features, like antibiotic resistance or global warming - where the individual is interlinked with a national societal and global context instead of a self-referred, ego-centric thinking and well-being. Experience Design, as a methodology, will further develop to incorporate these diverse 'islands of development'. This emerging methodology will have to incorporate a broader view on machine/man definitions and global, societal aspects. And it will transform design as well as many other professions. 'Experience' as one possible design task will have to be redefined. With this in mind, it is necessary to abandon silo mentalities in various fields of expertise to ensure that design will continue to be a player in most aspects of our society.



Ian Hargraves

Assistant Professor of Medicine
Mayo Clinic, USA

Ian Hargraves is a designer, researcher, and an Assistant Professor of Medicine working within the Mayo Clinic in Rochester, Minnesota. He works with a disciplinarily and culturally diverse group of researchers that act on issues in the experience of illness and its care. Ian studied industrial design at Victoria University Wellington, New Zealand before completing a Masters and Ph.D. in design at Carnegie Mellon University. He advances a conception of design as an art of care, and helps at the clinical level to support the everyday design that happens when patients and clinicians care together. At the governmental level he has helped agencies re-conceive the health care system as a system of care.

"Experience is the reason for, not the output of, design, medicine, and other arts of care. Forms of design and medicine are arts in the ongoing re-creation of human lives, living, experience. "

The devolution of the concept of experience is particularly apparent in health care. It is commonly associated with the phrase "patient experience" or "the patient experience", something to which design is often deployed to optimize. "Patient experience" refers to what health care does to people while they are traveling within its walls. This conception converts experience to an output rather than the reason for medicine writ large. People seek health care because they are within an experience of suffering. Experience is not what organizations do to people; it is what they join in caring for people. When this is forgotten, care becomes procedural not human or loving. The same is true of design when we forget that human life and experience is the reason for design, not its output.

Design, like medicine is an art of care. Intriguingly, a new medicine is emergent—a medicine of re-creating life and lives rather than fighting disease. Regenerative Medicine developed from the creative potential of stem cells. While the cells capture the limelight, the art of this medicine is in forming the environments in which life can re-new and re-create itself. Whilst not yet recognized as such in Regenerative Medicine, renewal and re-creation is a principle of cells and experience. This opens possibility in the design of medicine. For example, we might imagine fourth order palliative care as regenerative of lives broken by illness, as forming the environments in which the experience that is people's lives may be joined, integrated, fulfilled, and held in their closing. The principles of this design/medicine and its occasions lie within care for human life and living.



Michael Hensel

Professor, Technical University in Vienna
Head, Digital Architecture and Planning

Dr. Michael U. Hensel is a practicing architect, researcher and writer. He leads the practice OCEAN Architecture | Environment together with his partner Defne Sunguroğlu Hensel. In parallel he is Professor and head of the Digital Architecture and Planning Department at the Technical University in Vienna. His research interests include questions of performance-oriented architecture and how architecture can be in the service of the natural environment. In addition, he focuses on values, ethics and principles that need to underlie current architectural design, education and research to meet increasingly complex questions concerning cultural, social, and environmental sustainability from a human and non-human perspective. Hensel has authored and edited numerous books, including Performance-oriented Architecture (2013), Grounds and Envelopes with Jeffrey Turko (2015), The Changing Shape of Practice (2016) and The Changing Shape of Architecture (2019) both with Fredrik Nilsson. He is currently working on a new book on architecture and environment relations together with Defne Sunguroğlu Hensel.

"The ultimate problem for the profession is that of setting out the possibilities and choices in building an environment. Leslie Martin (1967) RIBA Journal May 1967 From: Peter Carolin and Trevor Dannat Eds. (1996) Architecture, Education and Research - The Work of Leslie Martin: Papers and Selected Articles. London: Academy Editions. 118. "

The Rights to Ground as a critical Case of Need of Principles of Design

The ultimate problem for the profession is that of setting out the possibilities and choices in building an environment.

Leslie Martin (1967) RIBA Journal May 1967 From: Peter Carolin and Trevor Dannat Eds. (1996) Architecture, Education and Research - The Work of Leslie Martin: Papers and Selected Articles. London: Academy Editions. 118.

Who has or shall have some sort of right to ground and what does it imply? As such rights are inextricably related to experiences, what are the consequences of increasingly right restricting developments? At a time of rampant commodification can individual and collective rights to ground and related experiences be upheld by way of design? Is it inescapable that where construction reigns there can be no ground? And with (unmodified) ground becoming sparse how might such rights be approached from a non-human perspective that takes ecosystems and other species into consideration? Are related experiences of value and, if yes, how can apparent contradictions be resolved? Can architecture be in the service of the natural environment and draw also from locally specific cultural practices pertaining ground to make sense in a given context? What are the principles that could underlie a workable approach?

This presentation will address general aspects of the question of rights to ground and examine a current design case that seeks to fulfil the aspiration of coupling rights to ground with a larger environmental take on linked questions of architecture, landscape architecture and urban design. The selected case is an area in the Oslo fjord that is increasingly under pressure of urban development and facing densification of the type that usually brings with it the destruction of terrain and commodification of ground, such that access to ground is rapidly limited both for human and non-human actors. Is it in the remit of architects and designers to propose alternatives to given and often unsustainable developments, and if yes, is a commitment to formulating principles part of such remit?



Daniel Huppatz

Associate Professor, Swinburne University of Technology
Editorial Board Member, Journal of Design History

Daniel Huppatz is Associate Professor in the Department of Architectural and Industrial Design, Swinburne University, Melbourne, Australia. He has been involved in design education and research – specifically design history and theory – for almost two decades. In addition to teaching and research, Huppatz has served as Head of Architecture, Head of Interior Architecture, and other roles within Swinburne’s Faculty of Design over the last ten years. Prior to working at Swinburne, he was a Professor of Design History at Pratt Institute in Brooklyn, USA (2005-07). Huppatz’s research interests encompass Asian, American and Australian design and architecture, as well as design and architectural theory. His books include a four-volume edited collection, *Design: Critical and Primary Sources* (Bloomsbury, 2016), *Modern Asian Design* (Bloomsbury, 2018) and *Design: The Key Concepts* (Bloomsbury, 2019). Huppatz is currently on the editorial board of the *Journal of Design History* and an editorial advisor for the Bloomsbury Design Library.

“Designed experiences are often celebrated as participatory and interactive, yet they both enable and disable social interactions and possibilities.”

The idea of “staging experiences”, promoted in Joseph Pine and James Gilmore’s “Welcome to the Experience Economy” (1998), comprised designing a coherent stage set, cues, uniforms and props to create an engaging customer experience. Pine and Gilmore argued that a carefully designed environment, scripted scenes and a curated ambience could be as compelling and memorable as a theatrical or cinematic experience. Such designed experiences in this sense spread from theme parks and casinos across retail, tourism and services industries in the 1990s and 2000s.

Starbucks, for example, achieved franchise success based on a particular café experience. Customers, immersed in a casual, lounge-type environment, participated in the pseudo-Italian language of “grande” and “venti” and were made to feel personally welcome by the use of their name (rather than “take a number”). Similarly, Apple created stores that could immerse customers in a holistic and carefully curated environment of products and scripted service strategies delivered by technical “geniuses”. While successful, both experiences soon became global and standardized, with little differentiation between cultures, geographies or individual customers.

For designers and theorists, this realm of experience design presents three fundamental issues to consider. First, experiences are subjective: they rely on individual emotional responses, desires and memories, as well as general cultural or historical references. Second, experiences require the participation of consumers, either in terms of a willing suspension of disbelief or a passive agreement to play along. Third, the staging of experiences requires a new type of labor, either in the form of hidden, backstage labor (both local and global) or the exposed, emotional labor of staff required to perform and interact with customers.



Soojin Jun

Associate Professor
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Soojin Jun is an Associate professor in the Graduate School of Communication and Arts, and a director of Information and Interaction Design Major at Techno-Art Division, Underwood International College, at Yonsei University, Seoul, Korea. Her research has been published in *Design Issues*, *Digital Creativity*, *Human-Computer Interaction*, *International Journal of Technology and Design*, and other peer-reviewed international conferences (DRS, IASDR, DIS, HRI), and her design works have been awarded at international design competitions. Her research interests are design and emotion, information visualization, interaction design, user experience design, design rhetoric, and interdisciplinary design education. She holds a B.F.A in visual communication design at Seoul National University, Korea, and an M.Des. and a Ph.D. in interaction design at Carnegie Mellon University.

"Looking to the principles of Bauhaus can help in formulating strategies for present challenges and shaping experiences of the next generation of designers."

Learning from Bauhaus: Crafting a Social and Spiritual Community for Design Education

In recent decades, complex social problems and rapid technological developments have prompted an ongoing discussion on the substance and purpose of design education. These new circumstances challenge designers to consider not only the formal, technological, and economical requirements of design, but also its social and cultural impacts. With this in mind, how should design education prepare the next generation of designers?

Looking to the history of twentieth-century design can be helpful in formulating strategies for present challenges. Bauhaus is often regarded as "the model of design education" because of its revolutionary approach to art and design education and contributions to its modern design and architecture. What distinguishes Bauhaus from precedent art and design schools is its adoption of an "anti-academic attitude." In Bauhaus' early years, adherence to tradition fell to the wayside in favor of "practical education" that focused on training students to adapt to the challenges of living in a postwar society. This represented a significant deviation from most art and design techniques at the time, which viewed artistic practices as entirely separate from craftsmanship. Despite its postwar beginnings, Bauhaus' key cornerstones – particularly the importance of community and experimentation – are still relevant to design practice today.



Sabine Junginger

Head of Competence Center for Design and Management
Lucerne University of Applied Sciences and Arts

Sabine Junginger, PhD, is Head of the Competence Center for Research into Design and Management at Lucerne University of Applied Sciences in Switzerland and Fellow of the Hertie School of Governance (Germany). She is an academic advisor to GovLab Austria, the European Forum Alpbach (Austria), the WITI Project at the German University of Public Administration Sciences, Dataport, the organization responsible for IT in German government, and the German ZOE Institute for future fit economies. She studies how human-centered design facilitates organizational change. Her most recent work concerns policy-making and policy implementation, an area that includes public management and digitalization. She has worked as senior design expert on ministerial projects for the EU-Brazil Sectorial Dialogues and the Free University of Berlin. She holds both a Master in Design (Communication Planning and Information Design) and a PhD in Design from Carnegie Mellon University (USA). She has published in *Design Issues*, *The Design Journal* and the *Journal for Business Strategy*. Her books include *Transforming Public Services by Design: Re-Orienting Policies, Organizations and Services around People* appears at Routledge (2017); *Designing Business and Management* (Bloomsbury 2016); *Highways and Byways to Innovation* (University of Southern Denmark/Design School Kolding 2014) and *The Handbook of Design Management* (Bloomsbury 2011).

Design, Public Value and Society?

It is through ongoing communication that values and principles of a society can be discussed, disputed, co-developed or declared. Designing for people always involves communication (Moholy-Nagy 1944; Buchanan 1995). Designers themselves, in a range of different approaches and with varying intentions, can be described in Richard McKeon's words (1957) as seeking to influence the conditions of communication "for the purpose of moving from discussion, dispute and controversy to generate new possible agreements and action". Yet, how designers go about addressing values and principles remains opaque (Buchanan and Buchanan 2019). In this paper, I explore the implications of the theories Richard McKeon has laid out in his paper *Communication, Truth and Society* in the context of policy design. Policy design is a key element in public sector and social innovation and an area of design practice where values and principles have to be addressed in order to generate new possibilities. The paper argues that policy design can be conducted in form of a Deweyan (1938) inquiry that is as a "controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole" by following McKeon's approach who identified communication - and with that design - as central to a functioning society.



Miso Kim

Assistant Professor
Northeastern University, USA

Dr. Miso Kim (m.kim@northeastern.edu) is an assistant professor of Experience Design in the Department of Arts + Design at Northeastern University. She holds a PhD in Design, an MDes in Interaction Design, and an MDes in Communication Planning and Information Design from the School of Design at Carnegie Mellon University. She holds a BS in Architecture from Sungkyunkwan University in Korea. Prior to joining Northeastern, Miso developed and taught service design, interaction design, and information design courses at Carnegie Mellon University. She also worked as a Senior User Experience Designer in the Cloud Collaboration Technology Group at Cisco Systems in Silicon Valley, leading efforts to redesign WebEx's virtual meeting experience. Her research explores the humanist framework of service design, with a focus on dignity, autonomy, and participation. She has published in key journals and conferences such as Design Issues, Design Research Society International Conference (DRS), the International Association of Societies of Design Research World Conference (IASDR), and the ACM Conference on Human Factors in Computing Systems (CHI).

“Dignity is not only the principle that should be considered in the process, but also as the ends of service. Services must be designed for the elevation of dignity and autonomy in everyday life.”

Exploring Dignity as a Principle of Service Design

Humans design the artificial world to elevate dignity in everyday life. Design philosopher Richard Buchanan states, “human-centered design is fundamentally an affirmation of human dignity” as the “first principle of design.” This is even more important in designing the experience of services that we encounter in everyday life. Service is not a physical artifact that we bring home; rather, it is the way we treat other people, work together, and participate in a shared value system. At the same time, service can be a conflict-ridden experience of which strangers with diverse assumptions, background, and beliefs meet for the first time and attempt to collaborate. Therefore, it is important to study the principle of dignity in service. There is a need to pay attention not only to dignity in the process of how people treat each other when collaborating, but also dignity in the outcome since the goal of a service is to enhance the dignity of the individual and society.

Today, dignity is often associated with universal human rights such as equality and freedom. However, I want to take this opportunity to explore diverse notions of dignity. For example, ancient society emphasized dignity as a privilege earned by ownership, status, or fulfillment of social duty. In contrast, philosopher Avishai Margalit discusses decency as a civil attitude necessary for living together in dignity without humiliating one another. Conversely, philosopher Emmanuel Kant argues that autonomy, the capability to act in accordance to self-imposed rules, is the basis of dignity. Along with four notions of dignity, I will present student works from Northeastern University’s Experience Design class, where students formed four teams to focus on the notions of dignity (entitlement, respectful treatment, autonomy, and human rights) to design flight service experiences. I will then introduce my projects that explore the principle of service design by inquiring into dignity as autonomy.



Kristian Kloeckl

Associate Professor, Northeastern University, USA
Program Head MFA Experience Design

Kristian Kloeckl is Designer and Associate Professor at Northeastern University's Department of Art + Design and the School of Architecture where he heads the University's graduate program in Experience Design. Prior to joining Northeastern, Kloeckl was a faculty member at the University IUAV of Venice and a research scientist at MIT, leading the Real Time City Group at Senseable City Lab and establishing the lab's research unit in Singapore. There, he and his team pioneered a data platform and data visualization research initiative that brought together real time data from Singapore's key public and private urban systems operators. He led research initiatives in partnership with entities such as AT&T, SNCF, Audi, Changi Airport, New England Conservatory and in his professional practice has worked on projects for JCDecaux, Viacom, Herman Miller, Migros, among others. Kloeckl's current work probes the boundaries of interaction design in the context of today's hybrid cities and investigates the role of improvisational frameworks for design, a topic that he discusses in his forthcoming book "The Urban Improvise. Improvisation-Based Design for Hybrid Cities" published by Yale University Press. Kloeckl has published extensively in international publications and his work has been exhibited at venues such as the Venice Biennale, The Museum of Modern Art in New York, the Vienna MAK, the Singapore Art Museum. Kloeckl is a frequent speaker at international conferences and has amongst others presented at the Montreal World Design Summit, Hybrid City Conference, Platform Strategy Executive Symposium at MIT Media Lab, World Bank SDN Forum, Red Dot Design Museum Singapore, Austrian Innovation Forum in Vienna, ICA Conference in Taipei, and eGov Global Exchange in Singapore.

"By adopting an improvisation-based perspective, design moves the behavior and the performance of things center stage, taking inspiration from non-scripted forms of interaction and embracing the unforeseen and unexpected as constructive aspects of its production."

THINGproviser! **Improvisation-Based Design for Life in Hybrid Cities**

The nature of the built environment in today's hybrid cities has changed radically. Vast networks of mobile and embedded devices that sense, compute, and actuate can enable active as well as interactive behavior that goes beyond planned and scripted routines and that is capable of changing and adapting in a dynamic context and in real time. In my presentation I draw a parallel between this dynamic and that of improvisation in the performing arts. By expanding on earlier and alternative models of interaction design I propose an improvisation-based model for experience design in today's hybrid cities. For design to turn to improvisation today matters as it points towards a constructive confrontation with notions of unpredictability, adaptation, resilience, responsiveness, and emergence. Its Latin root "proviso" indicates a condition attached to an agreement, a stipulation made beforehand. Improvisation indicates that, which has not been agreed upon or planned, and presents itself as unforeseen and unexpected. Improvisation is often misunderstood as doing something in a makeshift manner until a plan that was lost can be recovered. Instead, in the context of the performing arts, improvisation refers to the playing in the moment, a composing in the flow. More in general – and of particular interest to the design domain – it is a process characterized by a simultaneity of conception and action, where iterative and recursive operations lead to the emergence of dynamic structures that continue to feed into the action itself. To talk about improvisation means to consider the notion of inventiveness, involving both elements of novelty and repetition. Improvisation recasts unpredictability as critical mobility and is fundamentally based on the openness of systems (social, technical, etc.) and modalities of interaction that foster spaces for initiative and agency. Adopting such a systems view of improvisation helps in identifying a number of key positions that are recurrent in different kinds of improvisation and that I propose as foundational elements for an improvisation-based design model: (1) Design for initiative ensures openness, (2) Awareness of time ensures the relevance of actions, (3) Forms of action are understood in the making, (4) Interactions themselves are other than expected. "The worth of cities is determined by the number of places in them made over to improvisation," notes sociologist Siegfried Kracauer. An improvisation-based perspective is a compelling way to better understand and formulate interactions in the context of today's hybrid cities. Design, in this perspective, moves the behavior and the performance of things center stage, taking inspiration from non-scripted forms of interaction and embracing the unforeseen and unexpected as constructive aspects of its production.



Michael Lai

Partner, TANG
Dean of X Academy (D&I)

Michael T Lai, PhD is a partner and Dean of X Academy at TANG Consulting, where he is in charge of the development of X Thinking and executive education. He comes from a diverse background working across industries in consulting and academia, and across cultures in the United States and China. As an eXperience strategy consultant, Mike's expertise spans the areas of branding, interaction design, service design, and experience design. His clients have included Fortune 500 companies, startups, nonprofit organizations from financial, consumer electronics, automotive, and education industries. As an educator, Mike currently teaches design at both the undergraduate and postgraduate level at Tongji University. Mike has held posts at The Hong Kong Polytechnic University in Hong Kong and the Columbus College of Art & Design in the United States and guest lectured in universities including The Ohio State University, Tsinghua University, Peking University, Jiangnan University, and Guangzhou Academy of Fine Arts. Mike holds a PhD in Design from Tsinghua University (China), a MDes in Interaction Design from The Hong Kong Polytechnic University (Hong Kong), and a BFA in Advertising & Graphic Design from the Columbus College of Art & Design (United States). With his experiences from the East and West, from academia and industry, and from branding to UX, Mike helps businesses develop strategies to plan and implement holistic experiences to create a closer relationship between their brand and customers.

“Experiences are how humans understand the world and define their relationships between other people, objects, places, activities, and their meanings. Simply put, experiences lead to the creation of meanings.”

There is a tension that exists between two designs of the preferred participant experience. On one hand, organizations seek to design branded experiences for the customers and users. The intent of the designed experience is for people to have an experience with the communications, artifacts, services, complex systems, and environments of the brand that results in people associating the unity of the experience with the brand value (also often referred to as brand essence, brand value, brand positioning, and value proposition). On the other hand, an experience is actively being designed by the participant in pursuit of achieving their goals. They intentionally, and at times unintentionally, interact with means, such as communications, artifacts, services, complex systems and environments, that contribute to their progress towards, or regression away from, their goals. And those choices lead to the experience designed by the participant. The unity of the experience gives it its name, a meaning in the mind of the participant that is crafted by the participant's choices and the events of the experience. As experience designers, how do we manage the tension between the designed branded experience by organizations and the experience designed by the participant?



Nick Lindsay

Director of Journals & Open Access
MIT Press

Nick Lindsay has been the head of MIT Press' journals division since 2009. He oversees the day-to-day and strategic operations of a group that produces 40 journals for a variety of clients such as Harvard, New York University, and the American Academy of Arts and Sciences, among others. In his role as director, Lindsay has pursued new business models and implemented several technological changes for the Press' list. In 2017, Lindsay's title was changed to include responsibility for all open access activities at MIT Press across the journals and books divisions and he now sits on the MIT-wide task force on open access. Previous to MIT Press, Lindsay was the Journals Marketing and Circulation Manager for the University of California Press. He has served on several committees with the Society for Scholarly Publishing and the Association of University Presses and is currently a board alternate with CrossRef and a member of the publishing committee for the Association for the Sciences of Limnology and Oceanography.

“Publishing has been held hostage by forces that are not in sync with our values for far too long; how can we redesign it to work better for the people it serves?”

The Future Of Publishing: The Knowledge Futures Group @ MIT

We expect important research to be more accessible, reproducible, and reusable. We expect that structure of information to align with the functionality of the web, expanding publishing from a closed, opaque workflow into a more transparent and community-driven one. We expect to see richer representations of authorship and provenance – that is, new ways of gauging the legitimacy of information we consume. In short, we are far from harnessing the web’s potential to accelerate discovery. Core to this problem is that universities had abdicated control over our knowledge ecosystems. At the MIT Press and MIT Media Lab we are building systems and practices via our Knowledge Futures Group to bring that increasingly unfree market space back to the academy and away from commercial companies and other corrupting forces (such as the current anti-science political climate). What are the kinds of change in the design of publishing, in peer review, in how we assign credit for scholarly work through publication, all the way to a new distributed graph database of public knowledge, that we need to create. Let’s break publishing down and rebuild it in our yard, not theirs.



LOU Yongqi

Professor, Dean
D&I, Tongji University

Prof. Dr. Yongqi Lou is Dean of the College of Design and Innovation at Tongji University in Shanghai. Lou has been the pioneer in China for design-driven innovation education, research and practices that connect design, business, and technology. He is the founder of Design Harvests, a design-driven urban-rural interaction project; Tongji-Huangpu School of Design and Innovation, the first design thinking K12 school in China; and She Ji — the Journal of Design, Innovation, and Economics published by Tongji University and Elsevier. Lou was the board director of World Design Organization (WDO) and Vice President International Association of Universities and Colleges of Art, Design and Media (CUMULUS). He is the Editorial Board Member of the journal Design Issues published by The MIT Press, and the Journal of Visual Arts Published by Taylor & Francis. Lou currently chairs the international advisory board of University of Applied Arts in Vienna. He was invited as the keynote speaker in many conferences such as BODW 2018, IFI 2017, IDSA 2016, ACM SIGCHI 2015, WDC 2014 Design Policy Conference, IIT Design Strategy 2013 etc. In 2014, the President of Finland honored Lou with the Order of the Lion of Finland as a Knight, First Class.

"To learn and create, for a meaningful life and a better world."

Experience, Design and Sustainability

Humanity is facing the very real possibility that our planet will become uninhabitable. Environmental issues arise from daily life that everybody senses. However, sustainability as a normative vision has failed so far due to many reasons, among which the gap between the dynamics of systems on the macro level and people's daily experiences on the micro level is a most critical barrier that prevents people from collectively taking actions. Design—especially experience design thinking—nonetheless provides a new path that is possible to bridge the gap. The dominant experience design approach today focuses on the idea of satisfying people's desires and meeting their needs by paying attention to individuals' activities and aspirations within a somewhat limited system. As we come to understand the environmental crises we are now facing, we must additionally consider how to encourage a new experience design culture, which aims at the restorative, collective behavioral changes towards a more sustainable future. For instance, using experience design to intensify communication, engage multiple levels of actors, consolidate personal and social connections, reinforce systems feedback, and facilitate group consensus in an interactive human/natural/artificial/cyber system—can be the promising new design agendas.



Ramia Mazé

Professor
Aalto University

Ramia Mazé is Professor of New Frontiers in Design at Aalto University in Finland, where she is teaching and developing research on the topic of design, governance and governmentality. She is also currently an editor at the journal 'Design Issues.' Previously in Sweden, she worked for many years at the Interactive Institute, Konstfack College of Arts Crafts and Design, KTH Royal Institute of Technology School of Architecture, and the national PhD school Designfakulteten. A designer and architect by training, her PhD is in interaction design. She has led, published and exhibited widely through major interdisciplinary and international design research projects in the areas of sustainable development, design activism, smart materials, and interactive spaces. Relevant projects include 'Feminist Futures of Spatial Practice' (with Schalk and Kristiansson, Baunach, DE: Spurbuchverlag), 'Designing Social Innovation' survey of projects in the US and Europe, and 'DESIGN ACT Socially- and politically-engaged design today' (with Ericson, Berlin: Sternberg Press / Iaspis, 2010).

Time Matters: Some thoughts on time and futures in (experience) design

One way of conceptualizing experience is in terms of time. Indeed, 'designing time' was the tagline of the master's program in Experience Design that started up in 2008 at Konstfack in Sweden, which took a cue from my doctoral research that had been published the previous year. Beyond the two- and three-dimensional preoccupations of graphic and product design, my doctorate was prompted by the temporality inherent in the design of interactive artifacts, environments and systems. Thus, alongside the temporality of real-time, human-scale, lived experience, I explored other notions and implications of temporality in design. For example, designers are inventing, crafting and programming materials at the scales and speeds of 'atoms and bits.' While this is explicit and intentional in cutting-edge transdisciplinary project collaboration between the sciences and design, artisans and architects have long known and manipulated the temporal properties of materials, structures and landscapes. Thus, I have speculated on 'temporal form' as a general design issue, including but also beyond direct sensory perception and lived experience. My work continues to explore temporality in design. Ideas about the future ('futurity'), for example, has been a concern in my more recent work in collaboration with futures researchers, spatial and social planners, sustainability and feminist scholars. In planning and policy, designed images and scenarios of the future are commonly used to 'give form' to futures for purposes of persuasion or education. More generally, futurity might be argued as central to design. Beyond 'formgiving', design has been conceived as a discipline even fundamentally concerned with change, whether conceived of as 'transformation,' 'innovation,' 'speculation,' or 'world-making.' Assumptions about the future are always bound up in these conceptions. In design for sustainability, for example, there are specific (and sometimes competing or conflicting) ideas about progress, priorities and preferred futures. Design for sustainability, like design in general, produces designed images, plans and policies embody ideas that affect experiences and realities to come. Thus, I practice and argue for research that interrogates design in terms of temporality and futurity. Beyond 'formgiving', (experience) design includes consideration of change in and over time, or what I might call 'temporal form'. In formgiving and temporal form, change and futures of experience are implied - and potentially directed - by design.



Mugendi K. M'Rithaa

Professor, Machakos University, Kenya
President Emeritus, WDO-World Design Organization

Prof. Mugendi K. M'Rithaa is a transdisciplinary industrial designer, consultant, educator, and researcher. He studied in Kenya, the USA, India, and South Africa and holds postgraduate qualifications in Industrial Design, Higher Education, and Universal Design. He is widely traveled and has taught in Kenya, Botswana, South Africa and Sweden and is passionate about various expressions of socially conscious design, including Design Thinking/Human-Centred Design (HCD); Designerly Strategies for Mitigating Climate Change; Design for Social Innovation and Sustainability; Distributed Renewable Energy; Indigenous Knowledge Systems; Participatory/Co-Design; and Universal/Inclusive Design. Mugendi has a special interest in the pivotal role of design thinking in advancing the developmental agenda on the African continent. He is a founding member of the Network of Afrika Designers (NAD), and is associated with a number of other international networks focusing on design within industrially developing (or majority world contexts) including the Association of Designers of India (ADI). Mugendi is also President Emeritus and Convenor of the Senate of the World Design Organization (WDO). Much of his work with the WDO focuses on the importance of supporting the aspirations of designers worldwide in the industrial design profession's collective quest to resolve wicked problems in diverse contexts.

Experience is certainly a key consideration in design praxis and discourse across diverse contexts around the world. The question I hope to interrogate is: "Are there any unique/context-specific issues that influence the perception and adoption of Experience and Principles of Design from a majority world perspective?"

In my quest to advance a more nuanced understanding of design in what I wish to refer to as "majority world contexts" (where 90% of humanity resides), I often encounter challenges relating to the value of design to socio-cultural, socioeconomic and geopolitical aspirations. Consequently, I have (and still am) wrestling the the axiological imperatives of making the Principles of Design in general, and Experience in particular more accessible, and arguably more relevant to so-called [industrially] developing contexts.

I look forward to learning from the experiences of my colleagues as I share my own reflections on the same...



Kursat Ozenc

Adjunct Faculty
Stanford University, USA

Kursat Ozenc is a designer, educator, and an innovation consultant. He leads the Ritual Design Lab initiative at the Stanford d.school, where he runs experiments with students and partner organizations on personal, team & human-robot rituals. He teaches service design as part of the Stanford Legal Design Lab. He works as an innovation consultant for SAP Labs. He loves creating tools and services for experts and everyday people. He has a keen interest in behavior design, particularly rituals. His work on rituals has appeared on Atlantic, Fast Company, 99U Magazines and the Canadian Public Radio. He recently published his first book *Rituals For Work*. He holds a Ph.D. in Design from Carnegie Mellon University. He's a native of Turkey—Cappadocia. He enjoys cooking, swimming, and spending time with his wife Margaret, and two sons, Kerem and Teoman.

“A deeper articulation of principles in design is long overdue. As designers, we become part of teams that are designing experiences within systemic challenges in healthcare, law, and government. We are feeling the urgency to act responsibly and with ethics. Looking forward to the conversations and a real-time design inquiry!”

Four Principles of Experiences: A Probable Landscape of Principles in Design

“The Universe is made of stories, not of atoms.”

-Muriel Rukeyser

Designers face daunting challenges regarding principles as they begin designing systems. I argue that the way to revive and define new principles of design lies in our ability to situate collective human experience at the center. We can articulate four principles of experiences: Principles of the Human Body, Principles of the Human Psyche, Principles of Social Interactions, and Principles of Stories. Designers fall short in the latter two. I will explain these principles with personal stories.

One of my first encounters with a design principle was the Vitruvian Man in the design school. Reflecting back on the Proportions of Man, the human body was the underlying principle. Having shaped by the discourses of Bauhaus, I was dumbstruck when I first saw Starck’s Juicy Juicer. The product was talking to me at a different level and referring to the principles of the human psyche. Biases, behavior models, and emotions were new additions to my design principles.

In the very early days when I moved to the States, what struck me most was the social interactions. They were manifestations of the norms and the values that were originated in the culture (group, national identity, world view) When collective experiences like culture are defining principles, the designer’s role expands from a mere doer to a wise facilitator--of values and norms. There’s even a higher level to the collective experiences. In one of the visits to my home country, I went to see a “Sema Ceremony”, which tells the story of the believer and the Universe through dance. While dervishes were whirling together, they were representing the planets in a solar system. The experience was transcendental and driven by the principles of an origin story. Origin stories give direction and elevate collective experiences. They help people define and redefine their social interactions with the systems. In parallel with the shift from products and services to systems, we are facing a conundrum in principles. Designers are good at the principles of the human body and human psyche, however, they don’t know where to start when it comes to the principles of collective human experiences. Designers need to better equip themselves with the Principles of Social Interactions and Stories. They need to revive the values, norms, and origin stories. When the existing ones fall short, they need to create new ones.



Nassim Parvin

Associate Professor
Georgia Institute of Technology, USA

Nassim Parvin is an Assistant Professor of Digital Media in the School of Literature, Media, and Communication at Georgia Tech, where she also directs the Design and Social Interaction Studio. Parvin's research explores the ethical and political dimensions of design and technology, especially as related to values of democratic participation and social justice. Integrating methods of humanistic scholarship and design-based inquiry, her research answers pressing questions about the influence of digital technologies on the future of social and collective interactions. Her papers have appeared in premier publication venues in design studies, science and technology studies, and human-computer interaction. She is an award-winning educator and serves on the editorial board of the journal of *Catalyst: Feminism, Theory, Technoscience*, an innovative open-access journal in the expanding interdisciplinary field of feminist STS. Parvin received her PhD in Design from Carnegie Mellon University. She holds an MS in Information Design and Technology from Georgia Tech and a BS in Electrical Engineering from the University of Tehran.

“The design of self-driving cars opens up a space for ethical inquiry rethinking theories such as literal readings of trolley experiments and acceptance of the principles they appear to uphold. Sophisticated and nuanced ethical analyses of what is at stake in the design and implementation of self-driving cars give us an opportunity to rethink mobility and the instrumental and cultural values we assign to cars. No doubt there is much that is unknown. What is sure, however, is that succumbing to algorithmic morality in the name of increased safety would be a grand failure of both our ethical and technical imagination.”

Uncertainty and Possibility: The Unsettling Work of Principles.

Uncertainty is commonly regarded as a negative attribute of (design) situations. Uncertainty entails the co-existence of competing values and contradictory data. Uncertainty implies messiness and is often associated with anxiety. There is a tendency in design theory and research to look for ways of moving away from uncertainty. Think for example of the seemingly endless quest to pin down the design process into a neat set of steps or all various forms of ethical and procedural check boxes that promise to render design predictable, compliant, or both. Paradoxically, however, these efforts are at odds with some of the central ethos of design. Compliance is by no means one and the same as critical engagement. Predictability is far from creativity. Nonetheless, much of research efforts in design is antithetical to its central ethos in ways that prevent it from framing, reframing, and addressing problems meaningfully and justly.

For my contribution, I will put forward that a systematic engagement with the plurality of principles is necessary for departure from dominant framings of design problems toward a productive uncertainty that shapes new lines of practical and theoretical inquiry commensurate with emerging circumstances. More specifically, I will build on the idea of principles as hypotheses (JafariNaimi et al. 2015) that can transform seemingly settled situations of practice into unsettled ones, key to the formation of what John Dewey refers to as the antecedent of inquiry. In doing so, we move away from the dominant view of ethics and politics as mechanisms that reign the powers of design to limit its capacities but rather as the central hallmarks of design that open and expand the realm of possibility. Understood as such, we can begin to see how the plurality of principles permeate and shape every aspect of perception and experience as described in the description of conference themes. I substantiated this argument through the example of self-driving cars and the future of “smart” cities as dominated by big tech narratives. Together, moving away from a quest for certainty coupled with the understanding of principles as hypotheses, I would argue, is necessary for design practice and design products to advance social and relational justice.



'The power to influence human experience is shifting away from Designers. The emergence of AI and ML technologies and their application in large, complex and interconnected intelligent systems are beginning to eclipse the impact of Design. If designers are to stay relevant, their role will have to change and new skills and capabilities must be developed. Design is not prepared to deal with these shifts.'

Darrel Rhea

Founder
Rhea Insight, USA

Darrel is a seasoned business advisor with a unique combination of deep expertise and 35 years of practical global experience across numerous business domains. He has been recognized internationally for his thought leadership in Business Strategy, Innovation, Human-centered Design, and Design Research. His focus is on helping leaders transform their perspective, envision and design inspiring futures, and mobilizing teams to make meaningful change.

Rhea is a former CEO of public and private companies. He has facilitated strategy development for dozens of multinationals by fostering the collaboration and alignment executive teams require to be successful. He is often retained to coach senior executive leaders in innovation, and has taught strategy to executive groups and lectured at leading business graduate schools. Darrel is the former CEO of the global innovation consulting firm, Cheskin Added Value where he built a successful organization renowned for delivering proprietary insights and go-to-market strategies for the world's top corporations. He is a leader in the professional practices of Design Management, created systems for managing customer experience and design development for the largest companies in the world, and managed global programs in experience design, industrial design, branding, corporate identity, packaging, architecture, and interaction design. He has served as Vice Chairman of the Design Management Institute. He is co-author of *Making Meaning: How Successful Businesses Build Meaningful Customer Experiences*, and he has taught Human-centered Design for thousands of executives on five continents.

Mind the Gap

The practice of Design has never been more visible and appreciated.

Design's visible commercial successes are helping drive innovation. Design Thinking is being widely embraced. Our field is broadening, deepening, becoming more accessible, and being democratized. Human-centered design is being deployed at scale to help create experiences that serve human beings. Top designers are being paid top dollar, design oriented firms are selling for millions. For those of us who have dedicated ourselves to advocating for Design for several decades, there is a temptation to declare victory and head to the bar. **But the power to influence human experience is now actually shifting away from Designers.** While technology has created both opportunities and significant challenges for experience design, we have righteously claimed that Design is the discipline that can and will humanize technology's negative and invasive effects on modern life. But in our prideful excitement and optimism, our community is missing something important. **The emergence of Artificial Intelligence and Machine Learning technologies** and their application by software engineering into large, highly complex and interconnected intelligent systems are beginning to eclipse the impact of Design. We inhabit a world of these embedded intelligent systems. Our experiences will be increasingly determined by how these AI-powered systems interact with us, or how well they serve us, or even if they serve us versus the interests of others. In this emerging new era, Designers and our design practices are not prepared to deal with these shifts.

Designing new worlds. Designers are not prepared to design experiences within complex AI and ML-influenced systems. The pervasiveness of these systems means we are shaping experiences within new worlds.

Designing new life forms. The objects and environments we will be designing will have many of the characteristics of life. They will be, in essence, "living." New complex systems will be filled with man-made life forms. Our artifacts and environments will have their own sense of agency and purpose that we might not directly control.

Designing Algorithms. They are the new design tools that drive intelligent systems and they will have an increasingly dominant impact on human experience. If Designers seek to design experiences that matter the most, they must learn the relevant technical tools and processes to collaborate with software engineers.

Designing with AI-based design tools. Generative Design systems are emerging. The traditional work of developing solutions will be mostly handled by computers. The designer's role will be more curatorial, which demands new training and skills.

Designing with power. Bringing Design sensibilities and "experience design advocacy" to the new technologies to influence the emergence of history from a position of power.

I will share my ideas on what designers and educational institutions should do to address these gaps and thrive in this new world.



Xiangyang Xin

Founder, XXY Innovation
Professor, Pro-Rector, Dean of Graduate School
City University of Macau

Xiangyang Xin, founder of XXY Innovation, adjunction professor at Sichuan Academy of Fine Arts, Macau University of Science and Technology and Jiangnan University. Xin holds a PhD in Design from Carnegie Mellon University, and is regarded as a leading scholar and practitioner in China in emerging areas such as interaction, experience, service design and design strategies. He looks at how design contributes to transformations of both individual lives and organizations.

"Individual lives and organizations can be subject of design, rather than contexts for designing."

From Contexts to Contents

For many years, design has contributed to and has mastered in the effort of bring better lives to people; however, there isn't enough discussions on what a life process is and how it may be changed. While experiencing life through interactions with symbols, objects, service and environments, people recognize and memorize moments as experiences, grow through those experiences, and find meanings of their lives. Thus, lives have been changed.

People live in group lives. As said by George Nelson, "one of the most significant facts of our time is the predominance of the organization. Quite possibly it is the most significant. In this conditioning process, few escape its influence." Even though life is complex to be understood, organizations, outcomes of design as well, provide us good opportunities to understand environments of individuals' lives and conditions for social engagement.

Often times, individual lives and organizations are considered contexts for product and service orientation or judgement. With examples of real life projects, this presentation tries to illustrate possibilities of live and organization as contents, rather contexts of change.



YU Zheng

Executive Director/Design Director,
BOKEH VISUAL Digital Media Creative Design Studio

YU Zheng is a cross-border designer in the field of digital media art. He has been working on integrating digital media technology and audio-visual design into practical exploration activities in various industries, such as exhibitions, performances and sports. He is currently the Executive Director and Design Director of the Bokeh Visual Digital Media Design Studio and an Adjunct Lecturer at the Tongji D&I Institute.

“Design for better communication experience and idea spreading.”

Over time, the definition of some things has changed, and quite a few things have not, but because of the transformation of time and space dimensions, their concepts have been weakened, dispersed, and even misunderstood. Just like the two examples I am going to mention: artifacts and musicals. These two seemingly irrelevant things face similar experiences in China: their audience is considered to be “minor” and it seems that only professional audiences can appreciate it.

Appreciation of artifacts certainly requires the audience to have a certain cultural educational. However, because of the gap “time dimension” between the artifacts and most of the audience, we have to explore how to use today’s design vocabulary to communicate and tell the interesting stories behind the artifacts, rather than let them lie in the window of the museum safely and quietly.

Those who watch musicals must also love music, but because of the “distance dimension”, this artistic expression from the West is often mistaken for opera. In fact, it does not require the audience to understand the difference between aria and recitative. What is needed is to use the song, dance, and audio-visual experience that conforms to the regional aesthetic habits to lead the audience into the theater.

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