



IN 5510  
The design process

10. 9. 2018  
Guri Verne



UNIVERSITETET  
I OSLO

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# About design

”The term ’design’ comes originally from the Latin *signum* – meaning ’sign’, to designate or appoint – via Italian and French, its meaning shifting to mean making, and then drawing or sketching (marks).”

( Bannon & Ehn 2012, p. 40)

“[Indeed], the word 'design' is both a noun and a verb, and can refer to a process or a product. Design can be viewed as a specialised craft or field of study, or it can be viewed as a general ability inherent in almost all human endeavours.”

(Bannon & Ehn 2012, p. 40)

# Development of digital artifacts

- Disciplines

- Computer science
- Software engineering
- IS development



- Löwgren & Stolterman (2005) *introduce a design perspective* on the creation and shaping of digital artifacts

- like architecture or industrial design
- a reality of complexity and change
- how to think about interaction design
- thoughtful design



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*Interaction design* refers to the process that is arranged within existing resource constraints to create, shape, and decide all use-oriented qualities (structural, functional, ethical, and aesthetic) of a digital artifact for one or many clients.

Löwgren & Stolterman (2005:5)

# The design perspective

- Design is
  - to shape and compose
  - *not in clay, plastic or metal*
  - in information technology
  - “the material without qualities”
- The material is a composition of technical artifacts and social systems.
- A social process aimed at making change

Löwgren & Stolterman (2005)

# Design is to create something new

- Not problem solving
  - Who defines what is the problem?
  - Who provides insight into the situation?
- Not formal logic
- No right or wrong design proposal
  
- Making futures
- Making change
- This is an ongoing process



# A design vision:



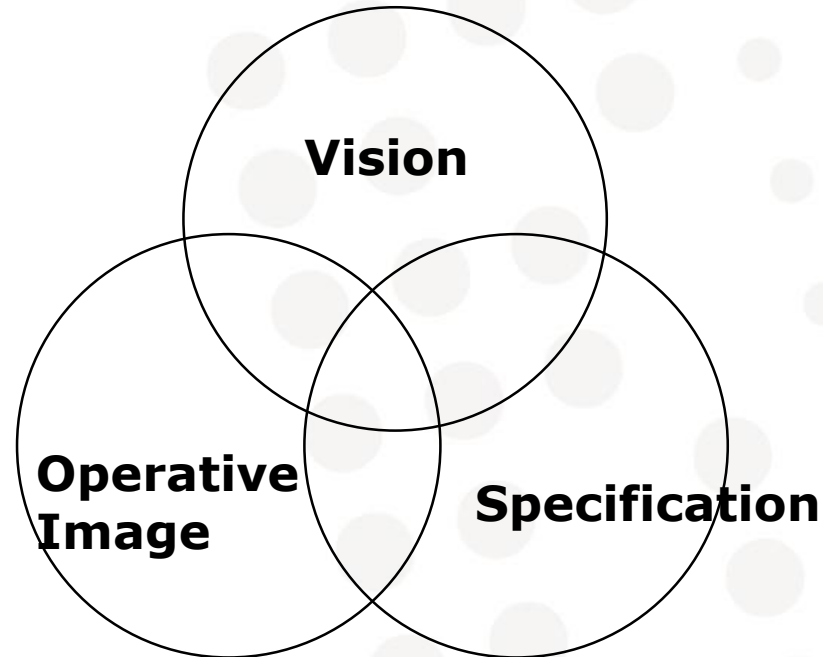
"appears very early, maybe too early: before you start thinking about any analysis you find yourself thinking about the final solution" [Stolterman, 91: 137 (our translation)].

(Bratteteig & Stolterman 1997:289)

It may be contradictory and fragmented!

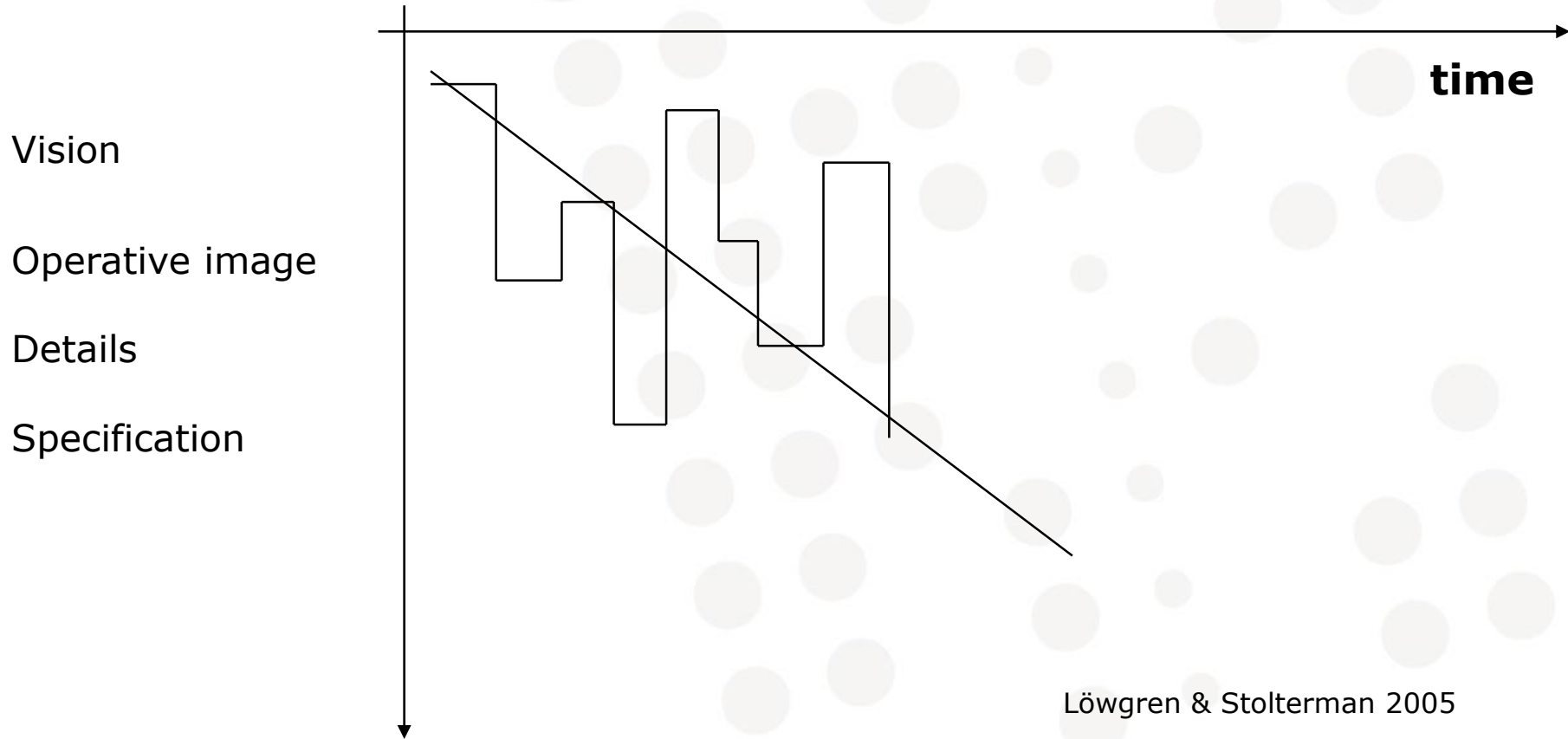


# The design process – early phases



Löwgren & Stolterman 2005

# A DIALECTIC process



Löwgren & Stolterman 2005

# Designing the design process

- «There is no clever way to define away the intricacy of design» (L&S 2005)
- Thoughtful design!
  - Workshops?
  - Who?
  - How?
  - Meetings?
  - Prototypes?
  - ....

Jonas Löwgren:

«The knowledge is in the practice»  
(quote 7.9.2018)



# The fuzzy front end

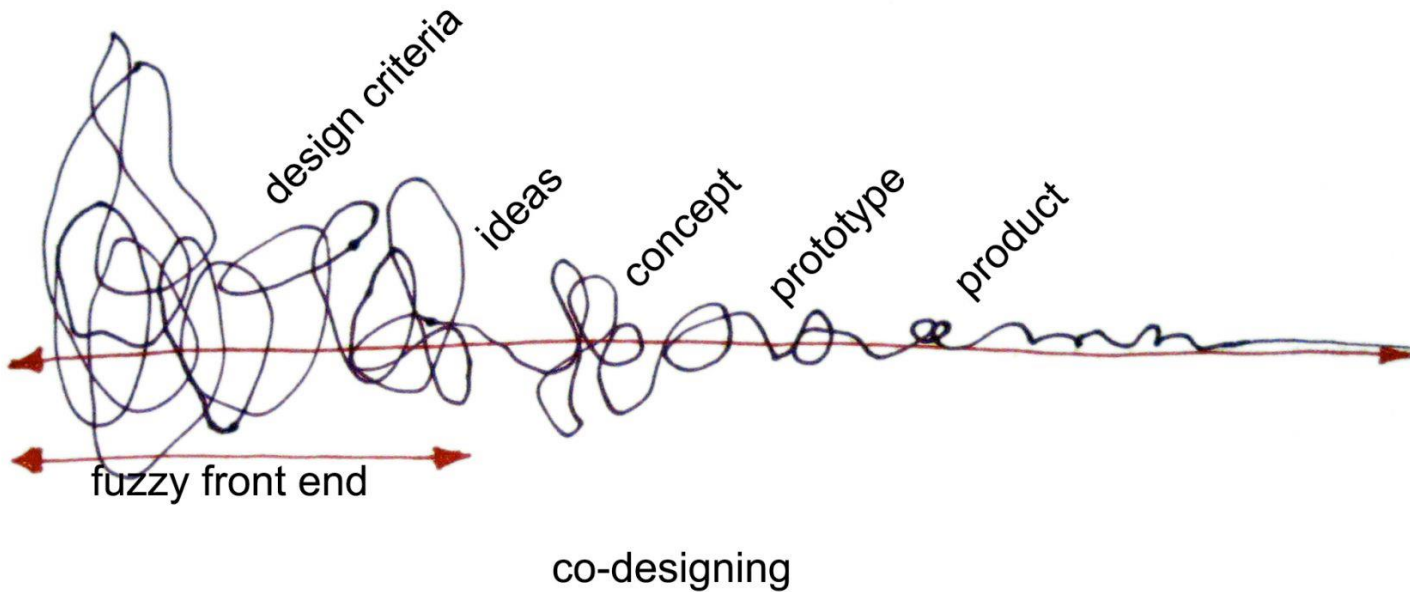
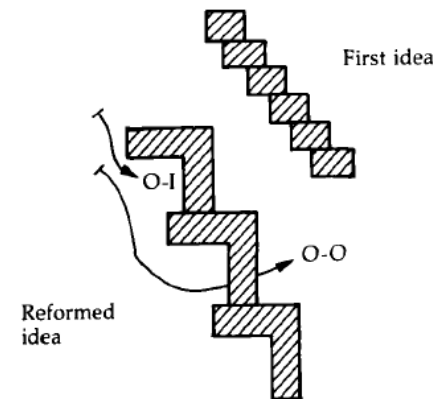


Figure 2. The front end of the design process has been growing as designers move closer to the future users of what they design.

(Sanders & Stappers 2008, p. 6)

# Design moves

- Testing out ideas, retracting if it does not work with the designer's understanding
- Seeing – moving – seeing
  - See what's there
  - See how it functions (a judgment)
- Design as a conversation between the designer and the materials
  - The material talks back
- A cumulative process of discovery  
(Schön and Wiggins 1992)



*Figure 1: Petra's Move. How Petra, a design student, illustrated her design reconceptualisation (for a school) for her studio master.*

# The material plays a role in what you can make

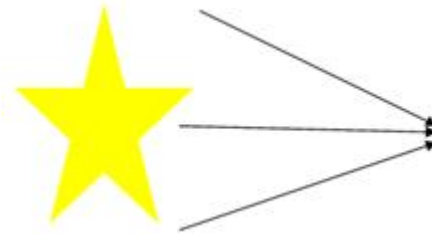
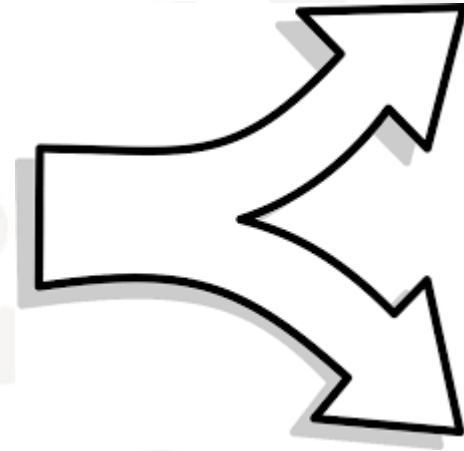


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# Approaches

- Divergence
  - Find more alternatives
  - Explore more alternatives
  - Keep design ideas open
  - Work with more than one idea
- Convergence
  - Focus on a specific solution

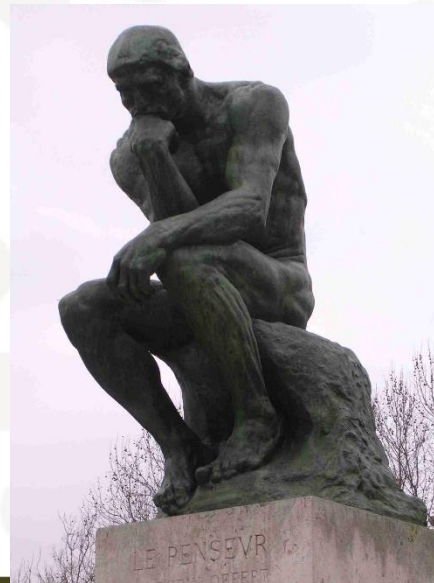


(Löwgren & Stolterman 2005, See also Sefyrin & Mörtberg 2010)



# The thoughtful designer

- Shows conceptual clarity
- Designs the design process
- Acknowledge there are no recipes to follow
- Shows critical judgment in design decisions
- Creative and analytical



«Tenkeren»  
av Auguste Rodin

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# Three roles of the designer

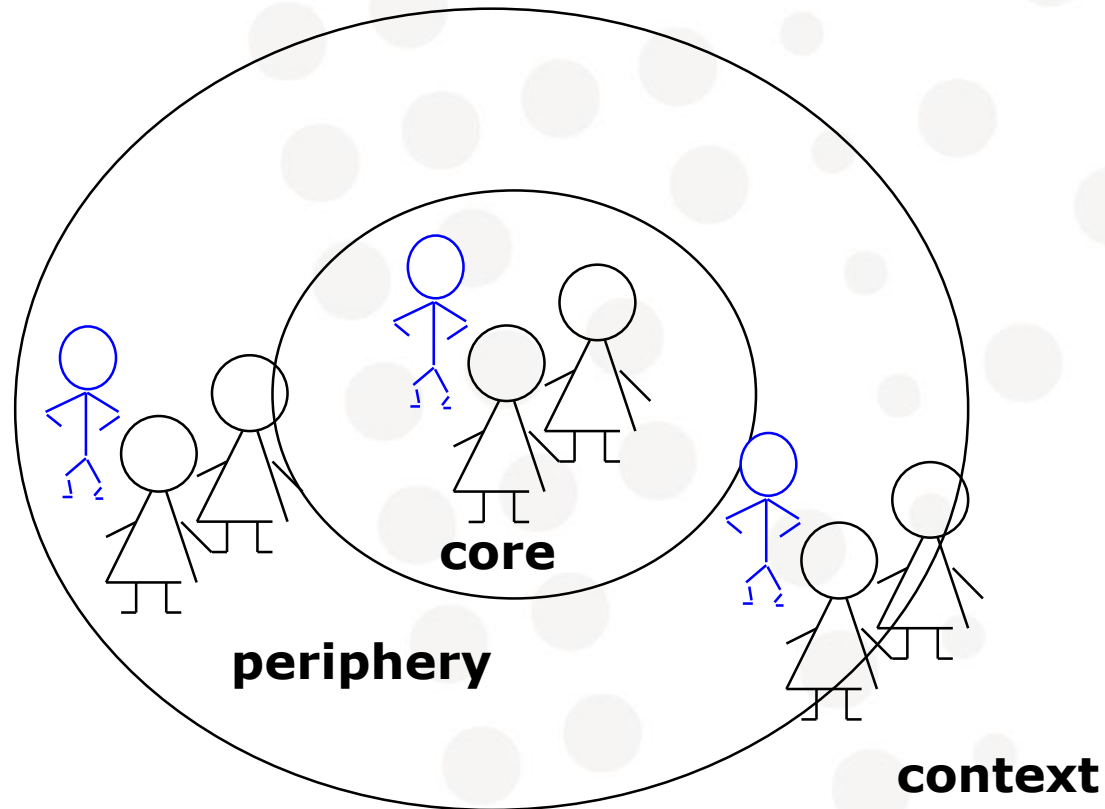
- The computer expert
  - Offers technical expertise
- The socio-technical expert
  - Cooperate with users in developing an understanding of the underlying problem
- The political expert
  - Who does the design help?

# Jazz group as a metaphor

- Planned improvisations
- Creating visions and new ideas
  - on the basis of a range of competences
  - mutual learning and understanding
- The orchestration of a design group needs to support
  - the imaginative thinking,
  - the handling and synthesising of competence,
  - the well-being of the group as well as giving
  - overall managerial support that also addresses the production aspects



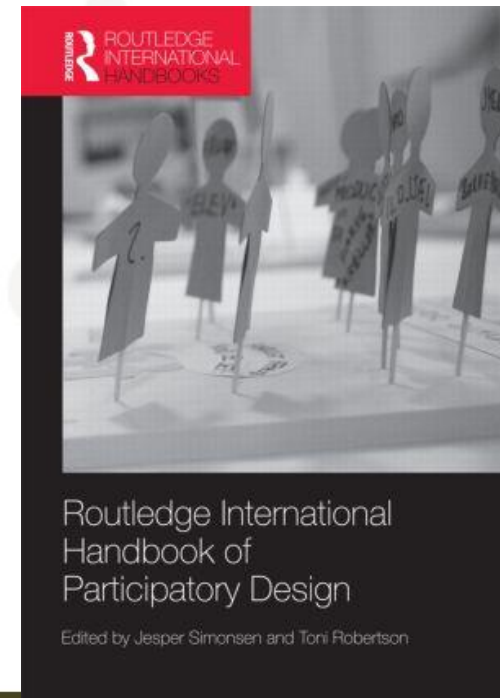
# The three circles of involvement



Löwgren & Stolterman 2005

# Participatory Design

- Aims at creating closer connections between design ideas and conditions for use by involving future users in design
- Designing own futures
- Having a voice
- Having a say



# Participatory Design

has its roots in phronesis (practical wisdom) and the orientation ‘to serve the common good and avoid harming people’s possibilities to develop a life of their own’ (Kanstrup and Christiansen 2006, p. 328)

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Τέχνη  
Λόγος

Reflective practice  
versus  
rationalistic problem-solving model

φρόνησις

# Guiding principles of PD

- Alternative visions about technology
- Equalizing power relations
- Democratic practices
- Situation-based actions
- Mutual learning
- Tools and techniques



# Participatory Design – Scandinavian tradition

- Democratisation of working life
- Democratisation of the development process
- Cooperation on equal terms
- Give space to all voices (margins)
- Based on union projects in the 70-ies
  - (Kristen Nygård)

# When does the design process stop?

- “.. as design changes the conditions for use, use is changed and will change the knowledge and through this the work of which use is a part. Use changes the ideas of design, and design through this changes how the materials are viewed – and by this the design work is changed” (Bratteteig 2004, p. 3)
- Design-in-use/ Design-after-design
  - Enables empowerment-in-use and design-in-use,
  - Visible design choices as seams and scars  
eg. The open-source washing machine (Storni 2014)  
adaptable to local conditions and washing technologies  
<http://www.oswash.org/>



# Starting: Getting in contact

Access to groups you want to work with

- Projects grows out of existing relationships:
  - Work place
  - Relatives – family friends
  - Babysitting
  - Colleagues
- ....
- Work in parallel with different contacts
- Be the best version of yourself (Crang and Cook, 2007)

# References

- Bratteteig (2004), Dealing with relations between design and use, Dr. Philos Thesis
- Bratteteig & Stolterman (1997)
- Crang and Cook (2005), Doing Ethnographies, Sage
- Löwgren & Stolterman (2005)
- Sefyrin & Mörtberg (2010)
- Schön and Wiggins (1992)
- Simonsen & Robertson (2012), Chapter 3
- Storni, C. (2014). *The problem of de-sign as conjuring: empowerment-in-use and the politics of seams*. Proceedings of the 13th PDC



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