CONVERSATIONS FROM
OPEN DESIGN FORUM 2014

Open Design Forum

CO-CREATING OUR OPEN SOCIETIES THROUGH DESIGN

WHAT IS AN OPEN SOCIETY?

“In Europe, people are disillusioned with democracy, they feel powerless, and the resulting social and political pressures are deeply worrying; as a counterbalance we need to rediscover a sense of purpose by harnessing individual and collective creativity at a community level.”

Roger Coleman, 2014

“I think an open society has the capacity to accommodate and experiment. With a plethora of public things that intertwine and expand participation and representation beyond the practices of both formal parliaments and concealed laboratories.”

Pelle Ehn, 2014

“A society is open when there are public spaces: material and immaterial places where the social conversation can freely and positively happen. Places where it is not only possible to express different ideas, but where these different ideas are considered as a social richness to be cultivated and increased.”

Ezio Manzini, 2014

“This is an open society because we are free from communities, clients, news and we are not wired. Yet, we are completely open to anybody trying to reach us.”

Fumikazu Masuda, 2014

“I think an open society is when we achieve a world which embraces each individual as equal in their right for autonomy and happiness, we will have created a true, open society.”

Patricia Moore, 2014

Copyright © 2015 by HKDI DESIS Lab for Social Design Research
Except where otherwise noted, this work is licensed under http://creativecommons.org/licenses/by/3.0/

This work is licensed under a Creative Commons Attribution-Non Commercial- No Derivs 3.0 license. You are free to share this work, with the understanding that the work attributed to the author(s); you may not use this work for commercial purposes; and you may not alter, transform, or build upon this work.

This work is licensed with the understanding that any of the above conditions can be waived if permission is requested from the copyright holder. Where the work or any of its elements is in the public domain under applicable law, that status is in no way affected by the license.

Notice – For any reuse or distribution, you must make clear to others the license terms of this work.

Editors: Yanki Lee, Albert Tsang and Ken Fung of Cultural Connections
Design Direction: Studio Hato
Creative Team: Meng Lau, Jessica Cheng, Louise Wang, Katie, Greta Kwok
Administrative Support: Tuhlis Ip and Kenneth Siu

Printed in Hong Kong
First Printing, 500 copies, 2015

Library of Congress Cataloguing-in-Publication Data
Co-creating our Open Societies through Design
HKDI DESIS Lab for Social Design Research @ OPEN DESIGN FORUM 2014

ISBN: 978-988-13961-3-6 (Print)
ISBN: 978-988-13961-3-6 (Online)

CONTENTS

OPEN DESIGN OPEN SOCIETY
Yanki Lee 5

OPEN INTRODUCTION
Leslie Lu 15

OPEN LIGHT: Design Your Own Light
Pascal Anson 19

Teaser 1: Draw Your Home Project
Albert Tsang. 27

OPEN LANGUAGE: You Can Speak Design Too!
Ezio Manzini, Fumikazu Masuda, Thomas Binder and Albert Tsang. 38

Teaser 2: FINE DYING Study
Yanki Lee 71

OPEN MIND: Shake Up Taboo by Design!
Lorraine Gamman, Pelle Ehn, Sevra Davis and Vincent Wong 80

Teaser 3: DesignAge HK Club
Yanki Lee 123

OPEN HEART: Bang! Bang! Design Gangs!
Roger Coleman, Patricia Moore and Adam Thorpe . 128

OPEN FOOD: Design Your Own Meal
Craig Au-Yeung and Edward Yip 167

OPEN FORUM: Reflections by Speakers and Moderators

Speakers

Ezio Manzini 180

Lorraine Gamman 182

Pelle Ehn 186

Patricia Moore 189

Moderators

Joon Sang Baek. 193

Thomas Binder 196

Sevra Davis 199

Per-Anders Hillgren 202

Niels Hendriks 207

Sara Hyltén-Cavallius 212

Adam Thorpe 216

Vincent Wong 228

OPEN SHOWCASE by DESIS International 229

Acknowledgments 255

Yanki Lee — Open Design, Open Society

Welcome to our 1st Open Design Forum (ODF). As the 1st ODF, we call it ‘meeting the pioneers’, where we invited six key design thinkers from different social design subjects to come to the Hong Kong Design Institute (HKDI) and share their insights with the Hong Kong society. We are delighted to present this book, which is a transcript of ODF 2014, with additional reflections from key respondents and moderators.

Why ODF?

Since July 2013, we have received funding from the Vocational Training Council (VTC) of Hong Kong to set up an action research design lab at HKDI. Our methodology is to conduct design actions and then reflect upon them. The main goal of our research is to train designers to work with citizens and become enablers for social change.

HKDI DESIS Lab for Social Design Research is part of the DESIS network. DESIS stands for Design for Social Innovation and Sustainability, which was started by Professor Ezio Manzini. We are based at HKDI, the biggest design school in Hong Kong – with over 7,000 students across four design departments. Our four departments are Product & Interior, Fashion & Image, Communication & Digital Media, and Design Foundation. HKDI was started four years ago, and the aim was to develop a specialist school entirely focused on design.

In the HKDI DESIS Lab, we research about new design and education practices based on the question of, ‘what if everyone can design’. This is a very carefully curated sentence. It’s not saying that everyone is a designer, but rather, everyone can design, which implies that everyone has the ability to design his or her own life.

The beneficiaries of our design actions can be divided into two tiers: designers/design students and Hong Kong citizens at large. Firstly, it is about new design education. If everyone can design, then, how can our design students be equipped with tools to collaboratively design with people, with citizens, with other professions, in order to spark new ideas? Another important part of our work is a new public participation programme. We believe that what we achieve is, through a “designerly” way of doing and living, we can bring about new possibilities to the public, and release the creativity of citizens through design.

ODF for Hong Kong

This is why we have set up our 1st Open Design Forum. We made references to different sources of the term. One of the most famous references is *Open Design Now*, a book produced by the Waag Society of the Netherlands. This project has built up a vibrant community that is based around the book, which is about the open source movement. Its main idea speaks to how, through enabling people to be part of this open, non-exclusive movement, we can make everyone’s life better.

Historically, Karl Popper’s 1945 book *The Open Society and*

Its Enemies inspired the founding Open Society Foundation (OSF) in the USA. Similar to the OSF, we set up the ODF with the aim to encourage participation in a democratic society.

Given these international and historic references of the phrase 'Open Design', we have to say, the most important is still our own locality and society. This is why our research focuses on how we can make Hong Kong a more open society through design.

Hong Kong is a very small city, but it has over seven million people, which is bigger than many countries, including Finland and Norway. With such high density, where many people are living very close to each other, we believe that many 'possibilities' can be found in our city.

Hong Kong is also a very contradicting society. On one hand, it was ranked as the most 'liveable' city by the Economist Intelligence Unit and BuzzData in 2012. However, a lot of Hong Kong citizens think that our city is not so liveable. If you go to the sites of Occupy Central, a lot of kids will tell you they'd rather move to live in other places, such as Taipei or Tokyo. There had been a lot of people who moved to Canada and Australia before the handover to China in 1997. So what's happening? Why do people here say Hong Kong is not liveable and want to move out, while the world says that we are the most liveable city? What does this mean?

Also, we have a lot of social issues, especially in our urban areas. According to statistics, we have 19.8%

of people living under poverty line. We think visitors and residents alike may find that the city has a lot of resources, for those who can pay. But the people living under poverty line, which account for almost one-fifth of the local population, are not visible. We don't have favelas here but we have something like shoebox apartments for whole families. We think it is the designers' responsibility to investigate these phenomena. We are not saying that this is the best way of living, but we are interested to see what we can learn from these people in their living conditions. How can we create a more open society from such creative forces, which can allow new designs to happen?

Photo: Society for Community Organisation

This is why we have been documenting the 'Occupy Central Movement' and looking at how democratic innovation happens for the 'umbrella people'. We are not judging the movement's social impact but we reckon that there had been so many interesting things happening, and these things need to be studied, investigated, and unfolded. 'It is the countless small actions of unknown people that lie at the roots of those great moments,' this is a statement that we strongly believe. Individually, creative citizens make really interesting small actions, as a design research lab, we can frame them all together as our city's collective creativity.

Another interesting fact is that, while some people with the resources are planning to leave the city because of its lack of openness and freedom, paradoxically, Hong Kong has also been listed as the most inspiring city in the

world precisely because of the movement. This is related to what HKDI DESIS Lab is set out to do – to reawaken the creativity and ingenuity of Hong Kong's citizens.

Open Everything through Design

For us, the HKDI DESIS Lab team, we argue that opening is an action. Unlike Open Source or Open Rice, in which 'open' works as an adjective to describe, we believe that 'open' is a verb, an action that opens up something. That's why we have been starting to conduct some open projects or investigations through design, which is called *Open Everything*, open events for all. It is a series of events that try to investigate what we can open in our city.

In January 2014, we worked with our creative resident, Cesar Harada, an environmentalist and social entrepreneur, looking at how we can actually open architecture. Architecture seems to be a really closed entity. How can we create an architecture that can be based on people's social networking? This is like being based on facebook – a physical facebook social network idea that we can bring people together; together we build a structure designed by people.

And then our second open event was with our mentor, Dr. Patricia Moore. Together we did this What the Health event. We invited citizens to HKDI to ask questions, e.g. how can design actions open up a collaborative platform to enable all of us to design our own health matters? Different citizens, including older people,

professional health experts came and participated. It was another fun event but what is more important for us was the fact that it was just a starting point of what we can open up.

As a research lab, we have questions embedded into every action that we make. Also, after the action, more questions come of it. So the question for ODF is, how can design actions open new platforms for citizens to co-create customised local solutions for sustainable development. That was the rationale, which brought us to set up the first *Open Design Forum*.

ODF in action!

At ODF 2014, we had three open dialogues: *Open Language* – how can we open up our professional languages starting from design; *Open Mind* – how can we open taboos in different cities through design; and finally, we have *Open Heart* – how can we work together as a community to bring things together with our hearts opened. Each open debate was started with a teaser that is a project by DESIS Lab to kick-start the discussion.

We emphasised its format as a forum but not a conference, a seminar, nor a lecture. We encouraged everyone to be active participants. We aimed to form a public meeting for open discussion and wanted everyone to be involved and ask questions. Therefore, apart from debating, we had also designed different open design actions to create different engagements. First of all was

the *Open Font* created by the communication design studio Hato Studio. When everyone arrived, they were invited to make their own name card with the Open Font ruler. On Day One, we experienced the *Open Light* ceremony, where the designer-maker Pascal Anson shared with all the participants the result of a one-week workshop he held with HKDI visual art students (See Open Light section). On Day Two, local design-food curator Craig Au-yeung and Edward Yip led HKDI students to create the *Open Lunch* and *Open Coffee*. In-between debates, they performed design activities to invite participants to further experience and explore openness through making, eating, and drinking.

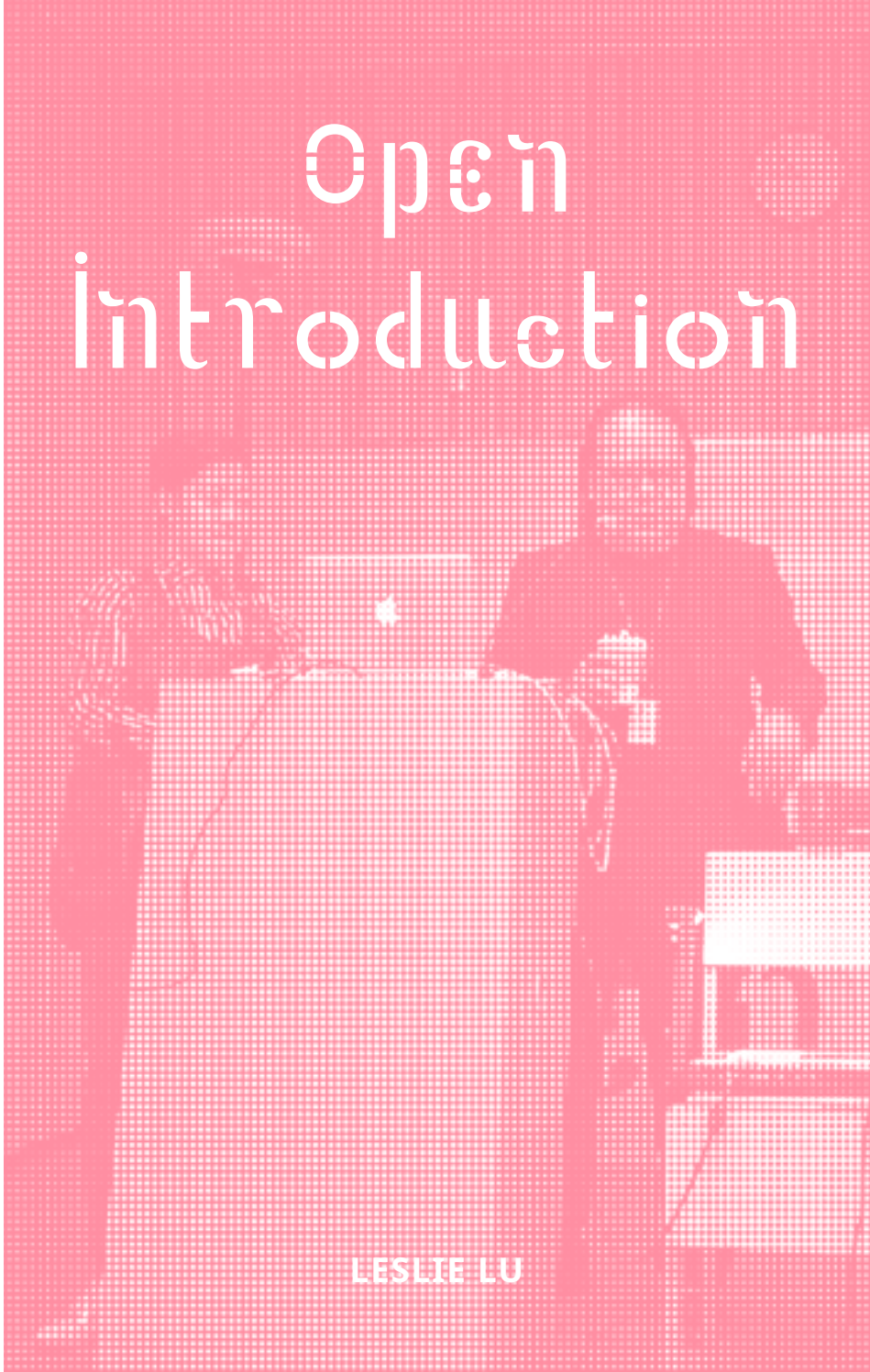
The ODF was opened to all Hong Kong citizens but we also got participants from Asia to share different social design projects that they have been working in their own societies. We adopted the format of DESIS forum and, in collaboration HKPolyU DESIS Lab, we held the 1st DESIS Showcase in Hong Kong with presentations from students and researchers from different design schools in Asia (See Open Forum section).

As Leslie said, we want to be the butterfly; we want to kick-start the process of opening up designing as a civic process and with this record of our 1st Open Design Forum, we are looking forward to more open design dialogues for citizens to co-create our Open Society.

Biography

Dr Yanki Lee is the Founding Director of HKDI DESIS Lab for Social Design Research. A social designer, design researcher and activist, Dr Lee advocates creative participation initiatives for social inclusion and innovation. Director of EXHIBIT at Golden Lane Estate, a social design agency in London, Dr Lee received her MA in Architecture from the Royal College of Art (RCA) and a PhD in Design Participation from Hong Kong Polytechnic University. She worked as a Research Fellow in the Helen Hamlyn Centre for Design of RCA since year 2000, before returning to her hometown to set up the HKDI DESIS Lab in summer 2013.

Open Introduction



LESLIE LU

LESLIE LU

I left home early this morning, two hours earlier than usual, because I wanted to be here to meet new friends and greet old acquaintances. I ended up horribly late because of a bad traffic accident compounded by the ongoing 'Occupy Central' event. The message for the day is therefore patience, as we cannot anticipate nor overpower the unexpected – the ongoing lesson for HKDI.

HKDI started over four years ago wanting to make small differences in design education in Hong Kong. Against the conservatism and traditional disregard for design as a proper intellectual discipline, we took on our formidable task with patience. We tried to do things slowly, building up knowledge and experience in the hope of making a serious school in a society where art and design are secondary to the culture and technology of money.

If I am allowed to swing my mood – I would like to report that in terms of student population, HKDI/LWL tipped the 7,000 mark this year – the second year in a row. In the context of operating a responsive design school, 7,000 students is a scary thought, but in truth this number demonstrated that there is a significant number of young people seriously wanting to study design. I think this is the beginning of a shift in the location of culture and our value system, and a change in how Hong Kong perceives herself.

Yet I am patient and cautious. I want to track the admission numbers for a few years before I make a measured report. In truth, what I do know is that, for the past four years, we have been releasing 1,500 design graduates every year to society. In a city of seven million people, the annual addition of 1,500 young people with different ways of seeing, thinking, and doing will, I think, make small differences and maybe bigger changes in the long run?

However, the 'occupy' event which began some six week ago, managed to put all of us well-meaning idealists to task. No matter what we have intended, strategised, devised, or dreamt, it is difficult to compare the impact of our actions to the events happening in the Central District – now, in real time! The real reason I am late is because some young people are being naughty, standing firm for what they believe in, acting out one of the most civilised act of civil disobedience ever. They are in the middle of the freeway, inconveniencing just about everyone – forcing people to be patient and meditative in a society where speed and efficiency are considered as serious cultural virtues. We all know what they are doing is futile; they cannot change Hong Kong or affect the political ideology. However, I do hope the total sum of our actions, us in the Open Design Forum and them in the streets, can in separate ways be like butterflies flapping their wings, affecting unexpected changes in the weather of design and our current climate of lethargy.

I sincerely hope that our discussions and findings here in HKDI these coming days can become a little butterfly for our culture and for our design futures, making open and unexpected change for the better.

Biography

Leslie Lu is currently the Principal of Hong Kong Design Institute (HKDI) and Hong Kong Institute of Vocational Education (Lee Wai Lee). Prof. Lu is also the Academic Director (Design) of the Vocational Training Council. He served as the Head of the Department of Architecture, The University of Hong Kong. Professionally, Lu has practised with Cesar Pelli and Associates, Hardy Holzman Pfeiffer Associates, and Kohn Pedersen Fox Associates. As Monbusho Scholar in Japan, Lu worked with Shinohara Kazuo on the design of the Centennial Hall in the Tokyo Institute of Technology and the Shinohara House in Yokohama.

Open Light

DESIGN YOUR OWN LIGHT

PASCAL ANSON

PASCAL ANSON

The opportunity to scale up and test your idea is always exciting for designers, so I was thrilled when Yanki Lee invited me to participate in the Open Design Forum of 2014. In 2011, I made an instructional YouTube clip (https://www.youtube.com/watch?v=VbB5rtdPxBQ), about how to replicate the form of a traditional crystal chandelier using Sellotape. It was a two-step process, first the making of the mould, and then the actual chandelier.

There is something ridiculous about replicating a crystal chandelier with a cheap material like Sellotape, which is part of the project's appeal. Also, the suggestion in the short film was that the viewers should find their own materials to make the mould from, and not necessarily copy what I had done.

My original chandelier was archetypal and part of the mould component was a traffic cone. I think this also added to the sense that anyone could do this, as traffic

cones are so readily available (I say that but then actually getting one home is another matter).

That was a bit of background before the project in Hong Kong started. Yanki chose students from the Visual Arts Department at the HKDI. This was more interesting for the project than them being product design students, who I would assume to be more concerned with the process of mould making and perhaps less experimental with form.

Following my introduction, the students made three-dimensional collages from objects they brought in, which were mainly small stuff. This told me that they didn't really understand so much about mould making, and what materials might make a good mould. Therefore, we went back to the basics and each group of the students made one large mould.

This worked much better and was the first turning point.

More mould making materials started to arrive. After an initial Sellotape wrap test, Yanki suggested that we demount and position all the mould materials into some kind of order so that we could see and understand the resources we had collaboratively pooled. This was the next turning point. The floor in the gallery space started to look like that of a museum, with everything beautifully and carefully laid out, rather than randomly piled up rubbish.

Following this, the students had a much better idea of the scale of moulds they should be working with. The students were split into working groups of five or six people. Each of them took turns to become the manager of the group, and enlisted the other group members to create one version of mould and lamp. Once that was completed, another student would become the manager of the group. This rotation system seemed to have worked really well.

After this, we began to see well-proportioned, well-

finished chandeliers. In a short time, we produced more and more of them. In the beginning, the pace of work was very slow, but towards the end, we were overproducing (what a relief!). On the third day, we constructed a large overhead structure from which we could hang the chandeliers. The electricians wired in the 100 light fittings sponsored by MEGAMAN, an international light bulb manufacturer in Hong Kong. At this point, the students also set up a photo studio, and had their tutors take portraits of them with their chandeliers.

All the portraits were taken in the same format, so that the individual forms of their chandeliers would stand out. During this time, several of the students also passed on their newly acquired expertise to some older workshop participants, by teaching them how to make their own moulds and chandeliers. This one-to-one coaching meant that their chandeliers took far less time to complete. These chandeliers made by the older participants were

noticeably smaller, but they were all finished with high levels of quality and care. I was told that there is not much 'Do-It-Yourself' culture in Hong Kong, possibly due to the dominance of shopping culture. It was really good to test and see whether people would enjoy the fabrication process.

We installed the 100 light fittings and chandeliers in the gallery space, and arranged the lights in an order that showed the diversity of forms. We also rearranged all the mould-making materials that had been used, categorising them by material or form, e.g. grouping together all those that were made of bottles or wood, or round things. We arranged them according to height. These materials were what first greeted audience as they enter, in order to help them understand that it was from these discarded resources that we had been able to make the lights. Now, the challenge was to spot which materials had been used where. Whilst the use of Sellotape is not sustainable in the usual sense, the project did address sustainability questions by asking us to re-examine the value of discarded everyday objects.

My observation is that, what seems to me like a simple process actually takes a while for other people to master. There are certain rules within the fabrication process, such as the form of the mould and the process of Sellotape wrapping, but the scaling up process did open up many different variations and pushed the boundary of the process, which was exciting and interesting to witness.

The entire project culminated with the '*Open Light*' ceremony, where we turned off all the gallery lights, and then turned on the chandeliers. Seeing the lighting up of 100 unique chandeliers all together was truly spectacular. A great sense of achievement was felt by all the HKDI students, the elderly participants, and also myself. Thank you!

Teaser 1

DRAW YOUR HOME PROJECT

ALBERT TSANG

The first one is the Open Language. This is an attempt to use design to open up the so-call professional languages to democratic possibilities. We do not want to confine our discussion only to design, but we also want to extend it towards other disciplines and areas.

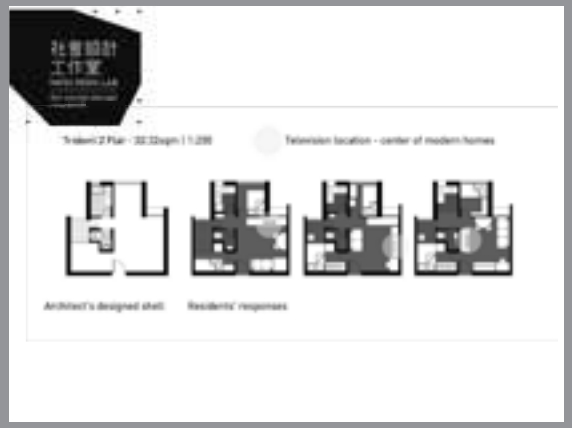
In this session, I will try to use one of the projects of the DESIS Lab to demonstrate how we think about, how we do, and how we try to open up professional languages of designers and of design to more democratic possibilities.

The project is called 'Draw Your Home'.

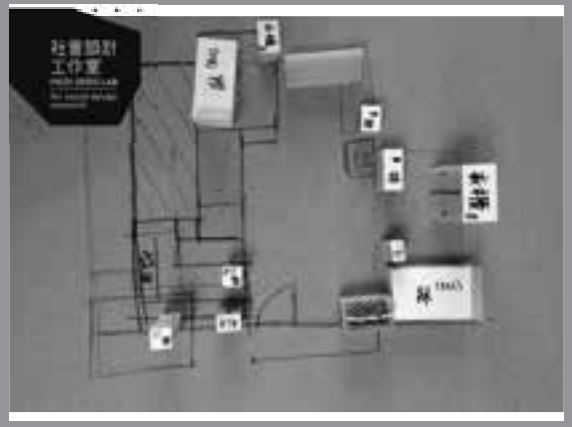
Actually it's developed from a previous research from last year, by Hillary French and Yanki Lee. Together, they wanted to look into the high-rise community in Hong Kong's public housing, and see how Hong Kong people use their creativity to cope with tiny living spaces.

The programme asked students of product design, interior design, and landscape architecture to try to draw the floor plans of their homes, and also the floor plans of their friends who are living in public housing.

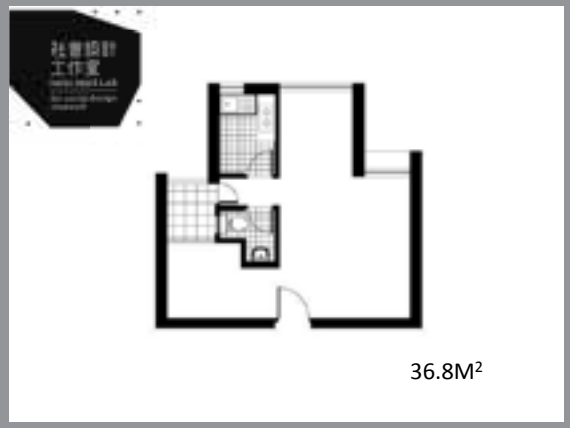
The results are these architectural representations of their homes. Not just the space, but also the usage. You can see photos and floor plans also showing furniture, and how the students interpreted space. You can see these very standard-sized flats, what we call the 'trident' (Y-shaped) public housing format.



Within the standard format, you can see the yellow spots, which actually show how different people place their TVs. The TV in modern home is much like a fireplace in the past. People gather around it, and domestic space evolves around the TV set...

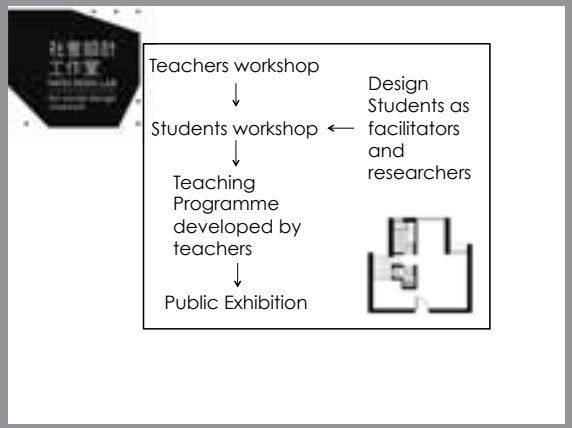


After this, we reflected on the process. We saw these interesting tools that students developed. This was actually developed, not by interior design students, nor landscape architecture students, but a product design – a toy design student...



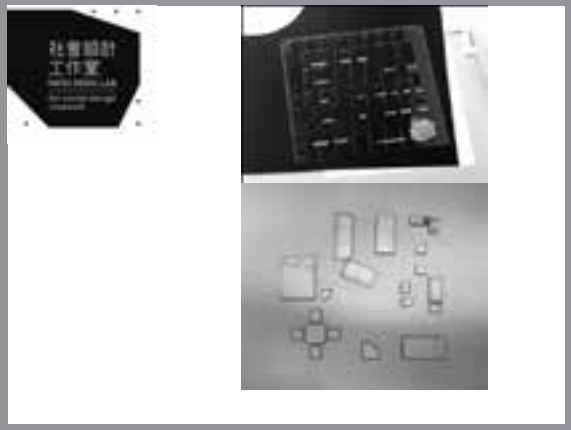
After this review, we moved to the next step. We still wanted to focus on tiny spaces, as they are the very characteristic of the living conditions of Hong Kong. We chose a very typical unit from the public housing estate. It's 368 square feet, which is about 36.8 square metres.

How can we transfer this so-called design skill of drawing floor plans from an abstract point of view, a bird-eye view from the top? What can people gain from this kind of so-called languages? So we tried to transfer the knowledge, and put the methodology to use, not just in a design school, but to a high school.

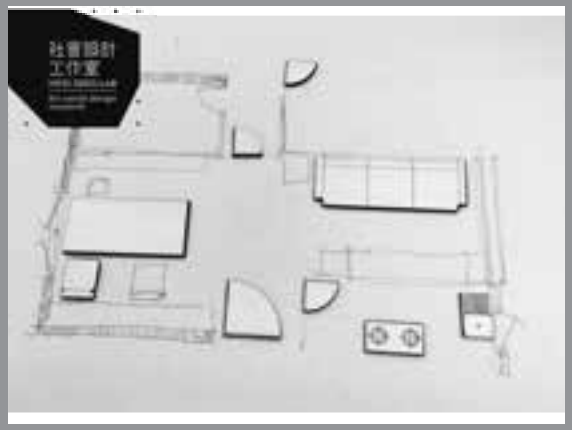


We found a high school – a girls' school... First of all, we had the teachers' workshop... After that, we had a student workshop. We went to the high school to have workshops with them, to draw floor plans of them of their homes. For this session, we also involved the design students here of HKDI to act as facilitators and educators...

For the tools we have designed for the workshops, we have a 1:1 floor plan of the 36.8 square-metre unit, accompanied by paper furniture that the participants can move and play with. They can sense what it is like to live in this kind of apartment.



Besides the floor plan, we also have 1:50 stencil rulers. The rulers have negative and positive versions. For people without any training to draw floor plans, scale would be the main difficulty.



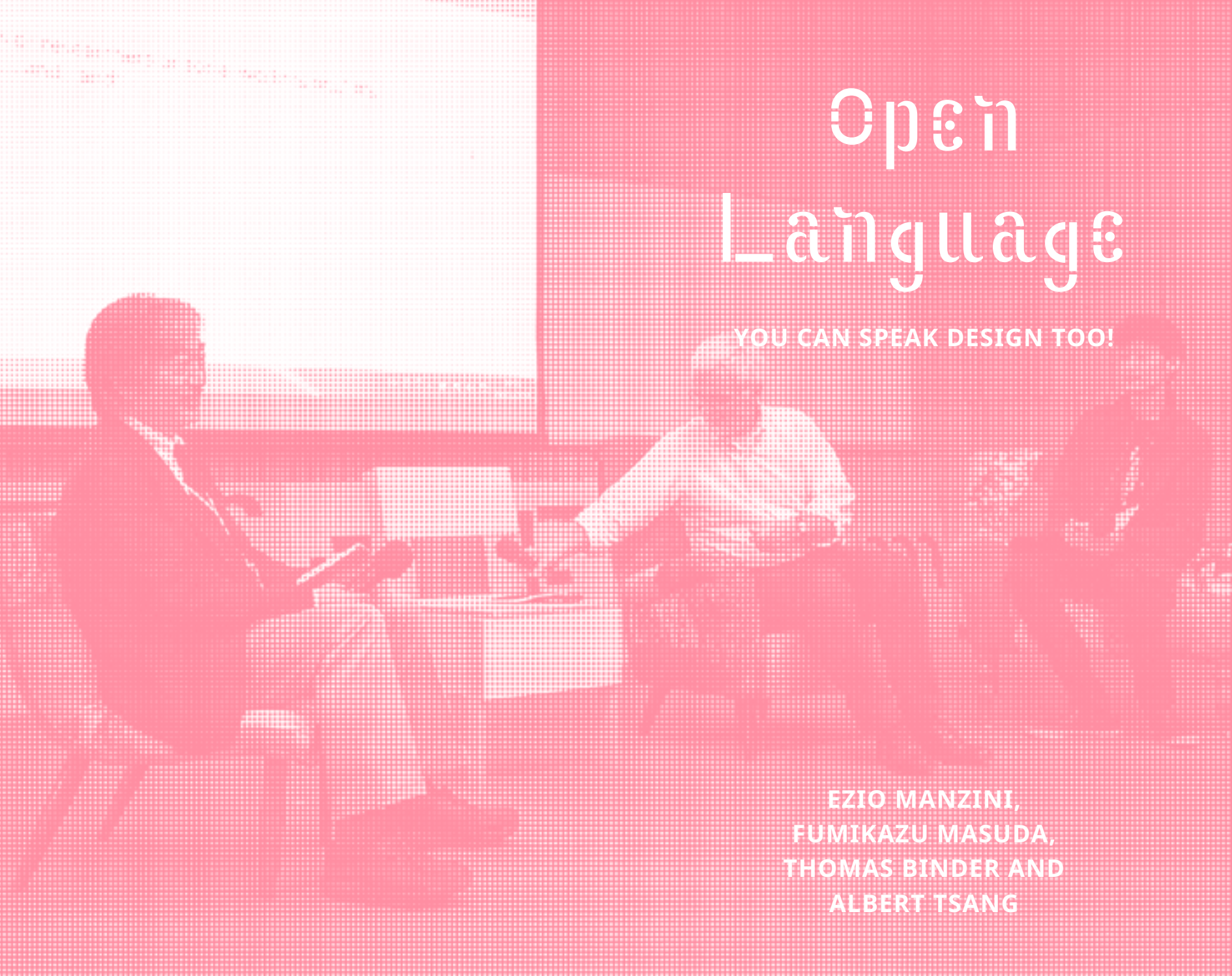
We designed this tool to help them handle scale. You can easily sense the space with the provided standardised leather sofa, the dining tables, chairs, and other things.

We also wanted to see how these tools work for different people. We again invited our members of the DesignAge HK Club to work with the 1:50 stencil rulers and also the floor plans.

They were more active than the high school students. They were all over the place within five minutes.

...There is always a thought that design is a kind of occupational training. 'Oh, maybe one day I can be a designer. In a girls' school I cannot study design. Now I know more about design so maybe one day I can be a designer.'

... The project for the high school is still going on and we are still trying to find new directions with the tools and methodology. The high school tried to make use of all these experiences, and they would make new proposals for their new hostel.



Open Language

YOU CAN SPEAK DESIGN TOO!

EZIO MANZINI,
FUMIKAZU MASUDA,
THOMAS BINDER AND
ALBERT TSANG

EZIO MANZINI

Good morning. Maybe for those who have been here for my yesterday's lecture, it could be boring to listen to me again today. Sorry for that. On my side, I am really happy to participate in this discussion, because I find the topic highly interesting.

Design Capability and 'Design Mode'

Before entering into the specific subject of 'Open language', I would like to make a very basic statement: 'design capability is a human capability.' Therefore, in principle, everybody can design. Intended as a diffuse capability, design is the combination of three very human gifts: 1) to be critical on the state of things around us; 2) to be creative, imagining something different from the present state of things; and 3) to use our practical sense to understand if what we have imagined is viable or not.

On the basis of this potential, the context (i.e. the family, the school, the social environment) creates the conditions to maintain this gift, to improve it or, progressively, to reduce it to zero. Therefore, yes: as the tile of this panel says: 'You can speak design too!'

Given that, we can try to go a bit deeper. To do that, I must introduce some concepts. Two of them are related to the way we think and do things. They are: the 'conventional mode', when we do things as we have always done (and as everybody does); and the 'design mode', when we have the choice to do things in different ways.

In turn, this design mode appears in two forms: 'expert design', when the involved actors are endowed with specific design skills and culture (because they have been trained or have some special experiences) and 'diffuse design', when they are non-experts, that is, when they use design capabilities that are normally available in their socio-cultural contexts.

If today many people talk of design and adopt the design mode, it is because, in a fast and deeply changing world, the conventional mode doesn't work anymore. If things are changing fast and deeply, you cannot do things as it has always been done. When this is the case, willingly or not, consciously or not, people are obliged to adopt a design mode.

But this modality, the design modality, can be tiring, difficult and, very often, frustrating. In fact, the turbulent context pushes people to design their life events but, for several reasons, they may have difficulties to succeed in doing it. It comes to that it would be important and useful to create a context capable to empower their design capabilities. And here, of course, the design experts' role appears. In fact, a way to define what design experts can and should do is to state that they should catalyse the mixing of social resources, promote and support co-design processes and enable participants to better use their diffuse design capabilities.

The Role of Specific Design Language in Co-Design Process

Now, the question is: in order to collaborate in a co-design process and to empower the participants' design capabilities, must design experts and not-experts speak the same language?

My answer is both yes and no: 'Yes,' to be part of a co-design process, design experts and non-experts must share a language. 'No,' design experts must also have a specific design-oriented language. If the first statement

is relatively clear (and, here in this room, it seems to represent a largely shared opinion), the second one has to be argued.

I think it would be very dangerous if, by saying that everybody designs, we no longer recognise that there is – I would say there must be – also a specific design language. More precisely, I think that there should be several languages and that design experts should be capable to talk in different ways in the different arenas (from a co-design process, where they speak with non-experts, to a design research discussion, where they interact with peer experts).

Let me focus for a while on the notion of specialised language and its importance in the production of specific results and qualities.

For instance, we can enjoy good music because somebody, music authors, players, and critics, i.e. the music experts, have a language to talk in depth about music. The same could be said for the quality of food and clothing. In all these cases, this diversity of languages is richness. Different groups of people, through cultivating different expertise, always develop languages that maintain and promote the quality of the domains they operate.

Given these examples, let's go back to our topic of the design language.

If I talk with design PhD students, we must have the possibility to go in depth in the discussion. To do that, we need to share concepts that are not necessarily common in the everyday life language. A specific language that permits the development and enrichment of design culture is needed. If we lose this language, we lose our culture. We lose the possibility to increase the quality of the world.

To conclude, something should be added to the design language to be used to communicate in co-design processes. Of course, we all agree that different participants, experts and non-experts, must be able to understand each other. But, in my view, also in this case, the experts' language should not be a completely neutral, common language. Design experts should make them understandable by the non-experts, but at the same time, they should also challenge them with new ideas, and therefore, with new words. If a co-design process is a kind of social conversation, as for every conversation, each interlocutor must bring in some original ideas. Again, for design experts, it means that they should also challenge the other interlocutors with new visions and proposals. Therefore, with words capable of triggering in them new ideas and new thoughts.

ALBERT TSANG

May I have a quick word before Professor Masuda responds? I think Professor Manzini's comment is not nasty at all. In fact, it is quite similar to the line of thoughts we were taking into consideration when we started this study. We referenced quite a lot of people. One of them is Thomas Binder. He talked about co-design, and he tried to un-own a language. Because professional designers own a kind of language, so that is why he talked about trying to push the envelope – the use of a very professional and deep language to push the envelope. What Thomas talked about when doing the co-design workshop, was that we should create another language that we can talk with other people – both non-designers or designers. So is there a new language that we need? What we are trying to do at the other end is to try to un-own the so-called professional languages. Maybe we can have a shared

use of language. We still use the language to push the envelope, but people can understand this language. Maybe it is this banal production of the design languages that is needed. So it is a good point that we go on later in the discussion or dialogue. Thank you. Now, Professor Masuda.

FUMIKAZU MASUDA

I am very happy to see Ezio so powerful and passionate, same as 21 years ago. I met him in 1993 in Rotterdam. He was just like that. He is not changing.

EZIO MANZINI

I have become wiser.

FUMIKAZU MASUDA

Ok, I am so sorry.

I think, I look very different from how I looked yesterday. Ezio said I looked like a farmer. The reason I wear a jacket like this, today, is that, my secretary sent an old portrait of mine which looks like a city person for the program you have. So, I had to change my clothes, because I didn't want to make today's audience confused.

'Designer'?

I think, one of the roles of design is to make things easier to understand. I don't want to bring a heavy discussion about design education, but the purpose of design education is not always making students to

"Are we designers or researchers or social workers or ... " It's probably an "and ... and .. and"
– Gudrun

become, so called, designers. People always talk about how to make a professional or a specialist. I am teaching at a design school in Japan, but I am not teaching students to be designers.

I am from the design field and people call me a designer, but I know that designers are almost fake (I am sorry). But you know, we do not have a clear definition of a designer. Nobody can tell who's the designer, what he or she is supposed to do. What is a profession of design? It does not make sense discussing how to make a good designer without having a common understanding about the profession. Ezio is not from a design field in the narrow sense, I think. So he has a passion. He has a very positive image of a designer. It's an idealistic 'something'. I am quite afraid of that. He is always leading us to realise his dream – to be a designer is to have a power, the possibility to change the situation and to lead the change in society. I understand somebody has to do that, but do you think it has to be a designer? I don't know. Talking about design is fine, but I do not like to use the word 'designer' lightly.

I told you a little story yesterday. I brought my office to the countryside, a very rural place, and I started my design business without any designer. Although I did not hire any designer, we are ready to provide design services for local entrepreneurs or small business owners. We are not going to sell design, but are going to design something with them or let them design, and we support.

Thinking of term design as used by H. Simon- everyone designs who moves from existing situation to preferred situation - we have to call it something - can call it different things but can also call it design?
– nielshendriks

To me, ‘Everybody can design’ is a very natural discussion. Anybody has an ability to design. When we see from the designer’s eyes, it is a surprise to see a general person designing something good. But that’s normal. We do not need to be special to create something special. We might do something technically better, like printing, modelling or laying-out. We can help people technically thanks to our education or having learnt from our life-long experience. That is quite normal. It could happen in any profession. But it couldn’t be an excuse to make the profession exclusive.

Design Language and Design Tools?

As for the language, I totally agree with what Ezio said. Languages are important because they are different. We never can come to the same point through language alone. Ezio is an Italian who speaks Italian English so fast and I am a Japanese speaking Japanese English very slowly. We understand each other because we know each other for a long time. Language is only a part of communication. Same as the skill of design. Something important is hidden behind.

ALBERT TSANG

But you still understand each other or Ezio’s English, right? Taking this example, should we make another intermediate language between different people – from designers to non-designers, for all the people as designers talking about design? Should we just create another new language that is not so-called professional language where everybody can be involved in the design process? Or should we just use some existing so-called design languages to do this process? This is maybe what we are trying to ask?

FUMIKAZU MASUDA

What do you mean by a design language?

ALBERT TSANG

The languages that the so-called designers will use in doing design, which is going into the everyday life of people...

FUMIKAZU MASUDA

As in sketching and drawing?

ALBERT TSANG

Yes, sketching, drawing, or floor plans. Sketching and drawing are more like some usual skills that everybody can involve. Every kid will draw, but for floor plans, it is somehow quite official to some people. It is a kind of professional language that many people will think, ‘Oh, this has nothing to do with me.’ In another discussion that Yanki and I had, in many processes of public decision-making, government officials always try to lay out floor plans to discuss with the citizens, but the citizens find it quite repelling when they are shown these floor plans because it is something that they do not understand. They do not feel comfortable with them. So we are still thinking, if we can find a common ground in this direction, so that they are not intimidated by this kind of language, then more citizens can get involved in the public decision-making process.

Is Design like Wine (or could it be with a common language ground) - so many words that people are interested in exploring and getting better at talking about..
– Per-Anders

FUMIKAZU MASUDA

You know, talking about Japanese housing, let's say. I think it is the same here. We did not have architects in the past. So how did my family or my mother make my house when I was a kid? She would have had some ideas but she would not have drawn anything. A carpenter comes and he asks, 'What do you want?' They talk a little bit, and then he starts to build. He does not show drawings. I'm sure he makes it, but he does not show it to my mother because my mother cannot read it. Even if she sees it, she cannot say, 'Hey, this is too narrow here,' or something like that. He just starts building. Then he asks my mother if she wanted a wall here or there or anything like that. All the communication would have been done during the process, not with models or drawings. In this case, design language has not been used.

EZIO MANZINI

The story you told just now happened in a context that, in my introduction, I defined as 'conventional modality'. Your mother, in building her house, has the possibility to operate as you described because, in that context, it was still possible to work in the conventional mode – a mode in which all the involved actors knew what to do and what to expect from others. This is why they needed no drawings, and not too many words.

I can add that, in the past, in Europe too buildings were mainly realised without architects. In the middle age, even the wonderful gothic cathedrals were built without architects. The history of architecture tells us that the first architect in the modern history of Europe is Brunelleschi. It happened because the dome of Santa Maria del Fiore in Florence had to be so big that it could not be realised in the conventional mode. Facing this problem, Brunelleschi found a way to build it, using a building strategy that had never been imagined before. To make it real, he had to make calculations and drawings, and tell others what to do.

What we have learnt from this story is that design and design languages are needed when the conventional way of doing cannot be used because you want to, or must do something that has never been done before (or something that is not new per se, but is to be done in a different way).

A final point: Fumi and I are good friends. If I have five good friends around the world, Fumi is one of them.

FUMIKAZU MASUDA

...who are the other four...?

EZIO MANZINI

It is true – this is a public declaration! But I totally disagree with him when he says that there is no need for design experts. For me, design experts are people who have had the time and opportunity to deepen some design-related topics. Therefore, in order to have a rich design culture, design experts are fundamental. They must not only have practical tools, but also a specific culture, the design culture.

FUMIKAZU MASUDA

Yes, I agree. I think he is trying to say that a designer is somebody who is going to change...

EZIO MANZINI

No, no. Design experts are not the ones who directly make the change. They bring ideas into the conversation on what to do and how. Their role and responsibility is

not to say, 'It must be like this,' but rather, 'What about if it would be like this?' This kind of question is, for me, the core question for an open design process. That is, a design process taking place in a dialogic way.

FUMIKAZU MASUDA

I just wanted to say, if so, the tools should be invented every time because you are trying to do something different. You cannot use the conventional normal tools. You have to invent designing tools. I understand what you mean by these tools. But ordinary tools might disturb you to become innovative. I don't place my trust in them.

BENNY LEUNG

Thanks a lot for the very interesting dialogue, but I would like to bring in a little bit of clarification, and I would like Fumi and Ezio to give some sort of feedback on that. There is sort of a discussion about design not only being blurred in the field of humanities, like social design, but also in the field of arts and crafts, and in the field of engineering. I just want to know if the discussion is really embracing all or towards one end or the other. Thanks.

EZIO MANZINI

Engineering and craftsmanship are very diverse. Craftsmen, in the original sense of this term, are very far from designers. They operate in the conventional mode, following traditional ways of doing. Given that, of course, craftsmen are capable of improving the quality of what they are doing, but they do it in a slow and incremental way, without a theory and without the need to talk about it.

On the contrary, engineers do not operate in the conventional mode. They work is a specific culture and

language. That is, they work in the design mode. However, we can observe that they are different from those I previously defined as design experts. Engineers normally discuss the 'what and how'. That is, they operate in the design mode operating, mainly, as problem solvers. On the contrary, the design experts I am referring to here, deal also with the 'why'. That is, they are both problem solvers and sense makers. This nature of sense makers is what mostly characterises them.

Given that, I can add that, as I said in my introduction, today, for several reasons, not only engineers, but everybody designs. It is in this new context that, in the past years, the idea of 'design thinking' has spread as a kind of mantra. In my view, the pervasive diffusion of the use of this expression is a positive signal of the on-going change. But, of course, it can also create some ambiguity on what does it mean 'to design' and, in particular, on what is, or should be, the design experts' role. On this point I can repeat what I already said: the design experts' role is to collaborate with engineers and other social actors in the problem solving and bring into the conversation their very specific cultural contribution. That is, their contribution on the sense making side of the co-design processes.

In my view, what makes design experts special is not their problem solving capabilities (there are several other actors involved in that). It is what they can do on the sense making side: design experts, in fact, are the only actors in the co-design process who are – or should be – prepared to bring into the process a deep and critical contribution on the basis of that specific, fundamental culture that is, or should be, the design culture.

ALBERT TSANG

I think it is time for Thomas to join us. And I also want to reflect on one point. I think what is important for language is not what kind of languages we are using. The importance of design language, to me, is to externalise ideas. Through externalisation, you can review your ideas in a different way, like we speak out, and then we hear what we speak, and we know our ideas in a different way. We kind of understand ourselves a little more. So what our team is talking about design language is that it is a visualising language. Through visualisation and externalisation of ideas in your home setting, in your everyday life experiences, you can look at a very mundane situation in a different way. I do not want to cling on the idea of design tools or design language very much, but this is very important to us, to our team, for this one reflection I have.

Design is Theatre

THOMAS BINDER

Now having had the pleasure of listening to the discussion and being asked to moderate it, one thing that I would like to call our attention to, is how we apparently have very different positions on what being designers is about, yet I think that above those differences, there is an agreement that design is something very particular. Design is not everything. We seem to tremble over the issue of what is special about the designer. Before we all get a chance

Theatre is a good metaphor, but we need several theatres, intended for different goals, audiences, ... Shouldn't we "protect" certain expertise?
– Adam

to discuss, allow me to come forward with a proposition. To me, if I should really find one word that characterises design, then it would be theatre. Design for me is theatre. Design for me is sense making, but it is also dreaming. It is creating a space in which potentialities become somehow within reach.

When I listen to Ezio and Fumi, with design as theatre in mind, it is for me like listening to the Italian Dario Fo and the Polish Jerzy Grotowski discussing in the 1970's where theatre should go. At that time, we had vivid discussions on how theatre should involve its audiences and how theatre should maintain its capacity to let new dreams come about. I think this is still a very relevant discussion, and perhaps even more so in design than in the professional field of theatre.

So what I would suggest to you is, for a moment, to consider what Ezio is telling us in the light of 'Design as Theatre'. It is not unlike Dario Fo, who in the 70's and 80's said that we have to bring theatre into new context, but that doesn't mean theatre is not a very professional doing. As Ezio says, we have to seriously engage with these new contexts, but in a very professional way like Dario Fo did. I think, what Fumi is bringing to us is not unlike what the Polish theatre director Jerzy Grotowski did when he went into the Polish woods in the 70's. Grotowski said that to explore theatre we have to go into the woods, leaving the traditional audiences and institutions behind, to get to what is at the very heart of this wonderful practice of theatrical making. This comparison may help us to think about this discussion of design language, not only as a question here among the design educated of how to shape the profile of future designers in the next class, but instead, to focus on what kind of role design should play as a wonderful site for imagining possibilities.

What I want to draw your attention to is that just like with Grotowski and Fo, Ezio are Fumi are not adversaries but rather professional practitioners encouraging us to explore anew the practices of design both from without and from within.

LORRAINE GAMMAN

I found the discussion helpful because I think what you would get into is that co-design is possible because everybody has the capacity to design. But there is a limit to what co-design can deliver without experienced designers, because they have different sensibility and visions. In Forum Theatre in the 70's, what happened was that there was a participation process when the audience would help stimulate and generate theatre. But the argument in theatre is a similar argument to what we are having now too, that you need this experience and sensibility of the training to make it possible for others to co-create. And I wonder what you think about that because we are going around it when talking about language, but the issue is, does design need designers? I think what Ezio is saying is that it does, and what Fumi is saying is that maybe it doesn't.

My opinion is that the sensibility and expertise of the training of designer is still important in co-design, and I have seen something similar happening in theatre, but I will put that back to you.

THOMAS BINDER

To think of what we are doing in 'design as theatre' helps us get around the traditional burden of the design profession, and that is the privilege that Ezio touched upon earlier, that the designer has a power that has to be exerted in a proper manner.

I am not questioning that this burden has to be dealt with, but our concern for the role of the designer seems to overshadow our commitment to the practices of design. If we ask: Will there be a theatre without actors? Will there be a theatre without directors? Will there be a theatre without scenographers? Yes? No? Maybe? But there will definitely be a very different kind of theatre if there were not theatre professionals. It would be a theatre without people like Gortowski, who lived in the woods of Poland to explore deeply what theatre is about; or a theatre without people like Fo, who wanted to meet people in every part of Italy, and to explore theatre with deep professionalism and the creation of new imaginaries. Nobody would doubt that theatre without theatre professionals would be a big loss, but I think we need to think about what we are doing in design in a similar way to what Fo and Grotowski did for theatre in the 1970's. There is no doubt that without professional designers, design would be at a tremendous loss. There is, like Ezio points to, so much built on from the established design culture. That is the platform from which both we and others engage. But thinking of what we do as theatre may make us less concerned with the very particular privilege of modernist designers to somehow be in control of everything.

I think the concern for design, rather than the designer, is part of what we are hearing about in the discussion here, and also part of what Albert brings to us with his DESIS Lab example, where design languages

Language may be open but policy is not.
The discussion may be open but what of the material to be discussed? how do we open up the issues for discussion as well as the language that allows them to be discussed
– nielshendriks

are brought out into new context of the everyday. So with the metaphor of design as theatre I am not talking about what we may learn from for example Forum Theatre or experimental theatre. Instead, I invite you to think about design with the image of theatre in mind because it may make us less concerned about the role of designers.

ADAM THORPE

I am thinking about the elements of design and the contribution of designers to the design process because I take the point that many people can be creative and many people could come up with a great idea of how things should be. But perhaps many people that could contribute that great idea don't get the opportunity to do so. So if I understand Fumi correctly when we are talking about the idea of that there is a tendency for the big head designers to think that their ideas are better than everybody else's. Sometimes maybe people do have many great ideas that have been proven over time and they have not consulted designers, sometimes not. Part of it though, perhaps, is a similar analogy to the theatre. Theatre has a framework, a process and a way of doing things, which enable a number of different people to come together to enable the production to be enjoyed by all for the different contributions they make. And the audience itself plays a role in terms of the response and the energy it creates in the room. Perhaps that is also true for the design process, so the role of designers in that process has a contribution to make in a similar way, that there is this process of design that enables others to come join in and be able to define and adjust challenges together, and hopefully enjoy the process. It's like a party. That party was terrible but you all love it. That is similar to design, but we need to have a process that enables us all to turn around and say,

'We all love it!'

YANKI LEE

I think we have half-an-hour. We want everyone to hold this paper, not the yellow one, but the page with the names of Fumi and Ezio. There are three questions that we would like to open up to the audience.

Q1:What Professional language should be open up in order to facilitate civil participation? 有咩專業語言開放咗之後可以令到更多公民參與?

Q2: How to open up these professional languages? 點樣先至可以將呢啲專業語言開放出嚟？

Q3: What are the new social roles and responsibilities this will open? 咁樣可以帶嚟啲咩新嘅社會角色同責任?

Audience Discussion

PER-ANDERS HILGREN

We had a really interesting discussion. Carol, when did you feel the most helpless? Is it when you really needed some kind of tools to be able to participate when you were sick? So opening up medical language started our discussion. It is one important professional language, but then... Chinese medical language is quite open compared to western medical languages because people know a lot of different terms, how you can combine them, what you can do with it. Basically Chinese people have options to choose. They are already empowered in choosing between different alternatives. Comparatively, although western medicine also starts to become more open, it still feels like Chinese medicine is more democratic than western medicine. There is actually something interesting with that. We also discussed if we could learn something from that. As Pelle suggested, if western medicine could

be seen through design thinking in the way of opening up, what could Chinese medicine be seen as? More of a long-term practice people build repertoire and so on? What could you learn from this? Could you apply this to our sector? Could you have the same kind of repertoire and opportunities of choosing and mixing with other sectors as well? It would be really interesting to do a study on that, on Chinese people and medicine, and this language.

YANKI LEE

I am just trying to process the comparison. Chinese medicine is a lot about the herb knowledge, as natural herbs and all these things. I remember the diagnosis is extremely simple. It is just checking the pulse and it is a very unscientific way. The dialogue with the doctor is usually kind of unscientific, I think, or I just had a bad doctor.

PER-ANDERS HILLGREN

We are really passive. We just trust the doctor. We have no opportunities to choose. Maybe it has changed, but what does not really work is opening up.

Chinese medical language is quite open and holistic. We know it and can help ourselves. We know the formulas, where we can get the herbs and how to mix them. We therefore have the design opportunities and can chose and develop our own treatments. Chinese medicine is therefore more democratic than western medicine (although it has also started to open up but it doesn't really work). If the opening up of western medicine could be seen as "design thinking" (that not really work). What could we learn from Chinese medicine? Building more long-term mutual learning and sharing of repertoires of reflective practice? – Yankilee

BENNY LEUNG

Thanks. I think it is good to bring up the languages of different cultures. Because I am actually interested in it. I just talked to Brian. I said, 'When hearing some of the native English speakers talk about the design language, it is better to know better English before we talk about design languages.' I am talking about the locals, in China, in Hong Kong. When we talk about opening up design languages, how about the study and understanding of the interpretation? Our existing design languages are actually from the West. There are a lot of interesting questions we get when we talk to the general public. For example, why are some concepts not in Cantonese but in English? So it is something that would be nice to put into a discussion.

SEVRA DAVIS

We have three moderators over here. I will just say a couple of points and then pass it back to the others.

The same issue came up quite a few times for us, which is a cultural issue. We started to talk about opening up the spatial language, as in the architectural and urban design planning language, but then we started to talk about the differences in cultures, for example, we were talking about Feng Shui. There is a larger understanding of the basics of that here in Hong Kong amongst the general population, there is still the sort of cultural understanding which puts everyone at the same level, but then there is also the more vigorous study and practice of it, so how you actually might start to open that up to the benefit of everyone and society. That is one thing we talked about. We also talked about opening up the legal language. I think that comes up in the forum as well, and how people can better understand that as a professional language to affect their own well-being.

FRANCESCA VALSECCHI

We made reference to the Dutch culture of design, like observing. I think we don't have any Dutch person here, but we were observing in the Netherlands. Pioneer designers are within the public discourse much more than in other countries. This is not only at a professional level, but also at the level of the society in general. We were wondering if someone can say how it happened, and how it was possible. Think about the Italians, we are famous for good designs, but the common food is eventually food. It is not design, so a common person would have nothing much to say about design. This is my opinion but we observed in Netherlands this is a little bit different so we were wondering: how did you make it? How was it possible?

JOON SANG BAEK

I talked with a group of students behind me. We spent some time trying to understand what the discussion really meant. One of the design students asked me, 'As far as I know, all the tools that I am taught in the classroom can be used by any other people, so can they be considered as a professional language?' Scenario making is quite intuitive and everybody can use it so the discussion the students raised is – do designers have some professional languages? I think there is some insight in it.

But the question also assumed that there are some professionals who invent and create professional languages in the beginning. So there should be someone, professional designers, who have to create languages for ordinary people to share and use. Such professional languages could include laws, medicine, wine tasting, etc. The responsibilities that this opening up could include intellectual property. If such information or knowledge

is shared, it could be used by anyone and there could be some kind of responsibilities related to intellectual property. Also, we should be responsible for the benefits and damages that we could bring to others. For example, laws and medicine are not just for me, but they also affect many other people. Our language, the language that we speak, should be comprehensible and it would not be misinterpreted by others. Those are the summary of our discussion.

ADAM THORPE

Some of the conversation with my colleagues here focused on the city planning process, looking at the fact that sometimes the process is very opaque. It is at times so opaque that it is difficult to make a planning application. It makes one wonder if there might be an agenda being served by the fact that the language is closing the conversation around planning rather than enabling an effective consultation. Whether it closes the conversation around existing proposals, or the possibility of people to make an application for their own changes, it appears to help those in power to obscure their intentions so that they can proceed with work they want to get done unchallenged. An example that was given was the Victoria Park in Hong Kong; where there was a planning proposal that went through all of the necessary channels... But it was so obscured by the language and the activity of the process that it was only when a road took off the corner of the park that everybody realised that this was the proposal that had been consulted upon.

Another thing that came up was about making available the facts of a case. If you open up a language so as to have a conversation that will enable more discussion, but do not open up the content that might

be discussed then people remain unable to contribute to the conversation in a useful way. So it is necessary to make the facts available to people as well as opening up the language that might be used to discuss those facts. Otherwise, we can all have a conversation but only some people know the significance of that conversation while others do not.

The other thing that came up that was really interesting was around the idea that visualisation can in some instances be as tricky as spoken or written words. The fact that many architectural presentations displayed a scene that was revealed as dishonest when it came to the reality. You look down on the [architectural] model. It looks fantastic. It looks like there are all these green trees there. It is brilliant. And then you go down there and realise that the human scale view, walking through this space, is very different to the model. You cannot cross the road and those trees aren't there. Haven't they grown yet? It does not feel as great as it looked on the plans or the model. So the idea that visualisation in some way is more democratic and accessible than the spoken or written word needs to be treated with caution as the visualisation shared may not be a true representation.

Actually the whole issue around honesty came out in our conversation - that without honesty, what is the point of language? And why do we want access to other people's language? Perhaps this is related to trust. We feel the need to understand the language of others because we no longer trust that they have our best interests at heart?

And the final point I guess... we could go on because there were lots of points coming from my colleagues, was "What is the power of the practitioners within a profession to be able to change the processes of their profession?". Practitioners are often constrained by the processes and

languages of their profession. We had an example [again from city planning] where many people are required by their profession to subscribe to and enact specific processes. These same people then go and spend a lot of time with communities affected by these proposals untangling the language and making things accessible to the people so that they can respond. It is considered difficult for these practitioners to change the language used in their profession because they do not have the power to do so.

SARA HYLTÉN-CAVALLIUS

We were sitting here, discussing about open language. We talked about that there is a really fine line between facilitating and controlling, this points to the fact that language is really important. We also discussed that we all talk in English here and that is someone's first language or second or third language. At a different level, we have the design language in common. That is what makes it so much easier to understand one another. Design is actually a language, from what we have been discussing here. We also discussed about the Umbrella Revolution, where people actually created their own language, both spoken language and also visual. If you were saying things about that, you can actually make some kind of expression in your face and everyone will know what you are talking about. These were very short words. We were talking about channels. We create this kind of channel when we have our education, so that we would understand one another within the design context.

MARIE STERTE

Our group talked about opening up the political language to facilitate civic participation, and also the cultural

language, which is very important. We discussed a little bit about how we can use design tools to open up these languages.

NIELS HENDRIKS

I had a discussion with my neighbours sitting here around me. I will try to rephrase a little bit but do correct me if I have misunderstood. We started discussing about the metaphor of theatre. We need several theatres, maybe theatres separated by expertise, but also theatres that are open to all of us possibly. And then we started to discuss the definition of language and what are the elements that language consists of. Our discussion had gone towards a more meta level than it already had been. We were thinking about how we can separate this meta level from the practical level – how practical is it to open up languages? How can we do this in practice that is feasible? Do we want it? We all believe in the theoretical value but how do you do this on a practical level?

We started to discuss the idea of valuing this expertise of different experts. Can we value the expertise and use the expertise in design, especially when you talk about attitudes and responsibilities? We also stressed on responsibilities as well, when we are spreading this expertise or opening up this expertise.

Designers as a Trickster: from Problem Solving to Problem Making

THOMAS BINDER

This is obviously a discussion that could go on for much longer. I think we have already got a variety of important positions and issues brought up. There is a concern and a sense of necessity for bringing design, whatever that is, to

engage with other issues, larger issues, different contexts, through different languages that seem to grow across these new encounters.

For a long time we have been talking about design as some sort of problem solving, but perhaps the time has come to talk about design as problem making. What design can offer and should offer today, may be problem making in the sense that we are opening up societal questions for discussion and participation. Sometimes we may learn from opening up what already exists in other professions, but design is still a very special place for exploring possibilities, and for revealing potentialities.

We discussed up here if we could see the designer as a trickster – a problem maker that tweaks and twists issues and concerns in such a way that they become open. The designer as trickster is not in control of precisely what will come out of this tweaking and twisting, but acts more in the role of the butterfly who may affect big changes even by the small movements of its wings. What the trickster performs is a practice of enchantment of the present in which challenging issues becomes something that can be grasped and acted upon. Not only by designers, but it is the magic of the designer that provides the scene, the stage, and the platform through which people can start to engage differently with these challenges.

Biographies

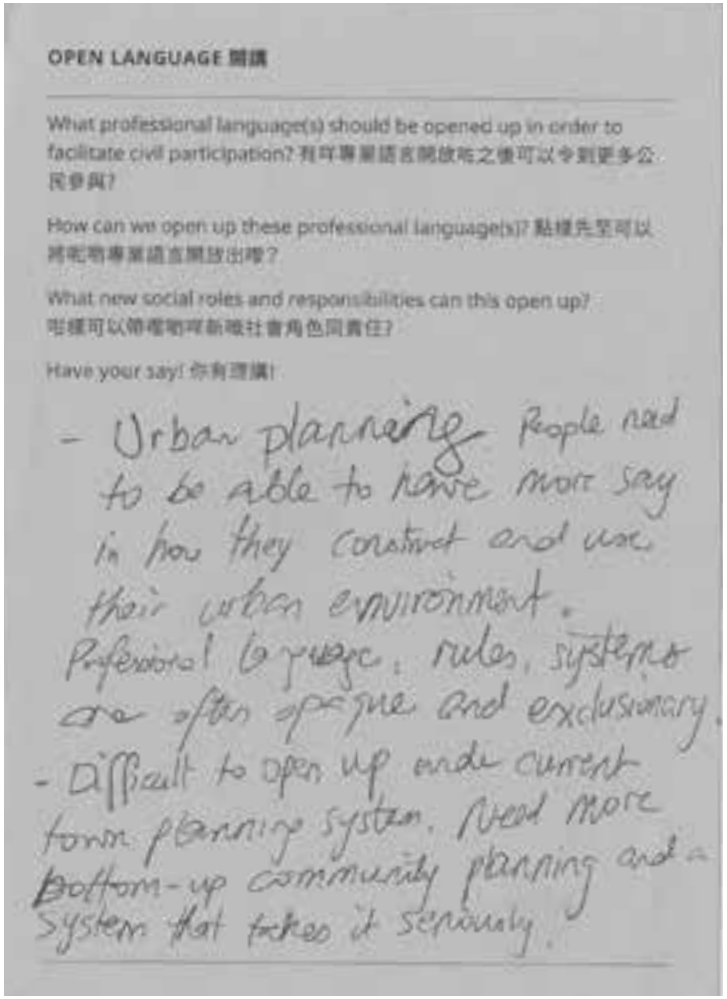
Ezio Manzini is Chair of Design for Social Innovation at the University of the Arts, London (UK) and President of DESIS International. For more than two decades he has been working in the field of design for sustainability. Recently, he has focused on social innovation and started DESIS: an international network on this same topic. He has collaborated with the Politecnico di Milano, and, currently, is guest professor in Shanghai, Wuxi, London, and Cape Town.

Fumikazu Masuda is Professor in Industrial Design & Sustainable Projects at Tokyo Zokei University and President of Open House Inc. (Japan). For the first half of his career, Prof. Masuda worked mainly on projects for major Japanese industries, including electric home appliances, electronic devices, audiovisual equipment, transportations, packages, and many other products from various deferent categories. The latter half of his career has been dedicated more to work for local SMEs as a design consultant while studying and teaching at design schools, and as a representative of O2 Global Network, O2 Japan, which is an international network of eco-designers.

Thomas Binder is an Associate Professor at The Danish Design School. Dr. Binder's research is about understanding how design processes generate new knowledge, and how an emphasis on knowledge building and learning can connect the designer's

classic design skills with more open design processes based on dialogue with users, for example in the fields of service design, strategic development and change processes. Together with others, Dr. Binder has worked with so-called design laboratories, where designers and non-designers collaborate on 'rehearsing the future' at the intersection between the known and the unknown.

Albert Tsang is a researcher of the HKDI DESIS Lab for Social Design Research. With his MPhil in Design and BA in Humanities, Albert's areas of interest range from popular culture, urban consumerism, to the cultural diversities of design. He's also teaching in a creative institute in Hong Kong and tutoring part-time in his alma mater, School of Design of Hong Kong Polytechnic University. A drama lover, Albert has appeared in numerous drama productions by Hong Kong cultural group Zuni Icosahedron.



OPEN LANGUAGE 開講

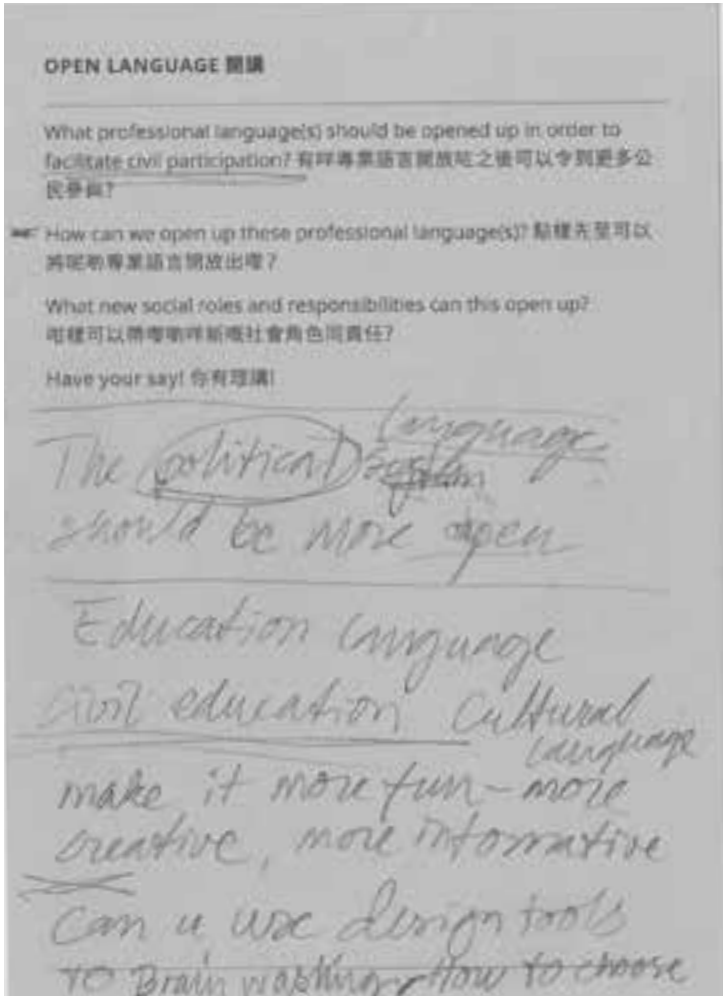
What professional language(s) should be opened up in order to facilitate civil participation? 有咩專業語言開放咗之後可以令到更多公民參與?

How can we open up these professional language(s)? 點樣先至可以將呢啲專業語言開放出嚟?

What new social roles and responsibilities can this open up? 咁樣可以帶嚟啲咩新嘅社會角色同責任?

Have your say! 你有理講!

- Urban planning People need to be able to have more say in how they construct and use their urban environment. Professional language, rules, systems are often opaque and exclusionary.
- Difficult to open up under current town planning system. Need more bottom-up community planning and a system that takes it seriously.



OPEN LANGUAGE 開講

What professional language(s) should be opened up in order to facilitate civil participation? 有咩專業語言開放咗之後可以令到更多公民參與?

How can we open up these professional language(s)? 點樣先至可以將呢啲專業語言開放出嚟?

What new social roles and responsibilities can this open up? 咁樣可以帶嚟啲咩新嘅社會角色同責任?

Have your say! 你有理講!

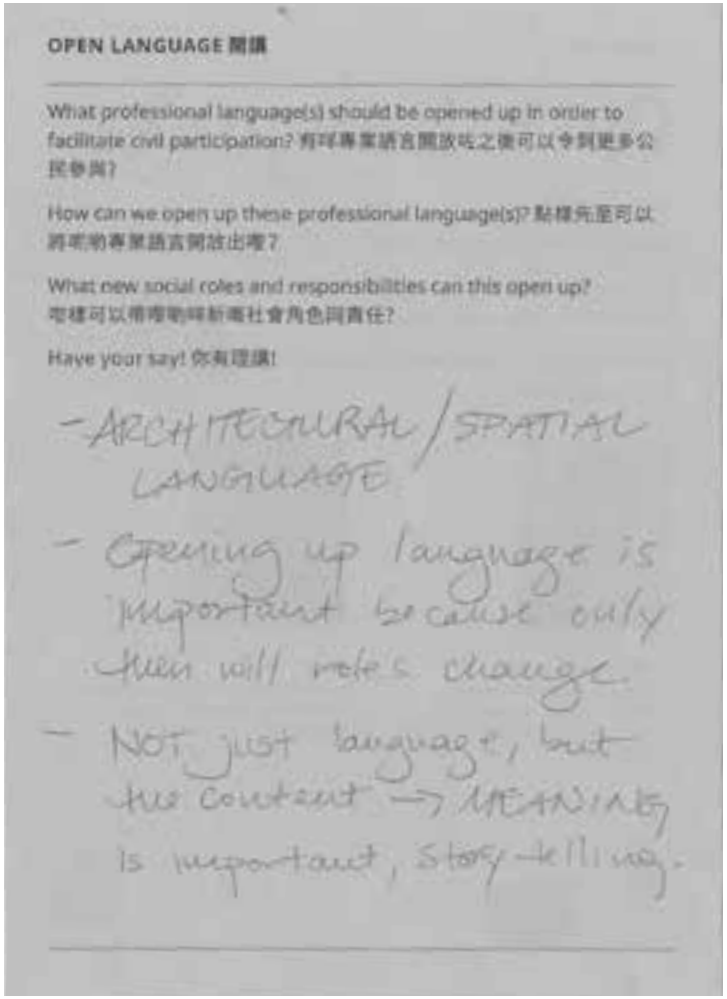
The political language should be more open

Education language

civil education cultural language

make it more fun - more creative, more informative

Can u use design tools to Brain washing - How to choose



OPEN LANGUAGE 開講

What professional language(s) should be opened up in order to facilitate civil participation? 有咩專業語言開放咗之後可以令到更多公民參與?

How can we open up these professional language(s)? 點樣先至可以將呢啲專業語言開放出嚟?

What new social roles and responsibilities can this open up? 咁樣可以帶嚟啲咩新嘅社會角色同責任?

Have your say! 你有理講!

- ARCHITECTURAL / SPATIAL LANGUAGE
- Opening up language is important because only then will roles change.
- NOT just language, but the content → MEANING is important, story-telling.

Issue 2

FINE DYING STUDY

YANKI LEE

The second session is Open Mind, and how we can actually shake up some taboos by design.

Let's start with our Death project.

It started last summer and we had this question: how can design action enable people to have a more positive response to their own death?

First of all, we used the cultural mapping method and we asked simple and direct questions, 'Hong Kong citizens, do you know what will happen when you die? What will happen to your body? What will happen to your ashes?'

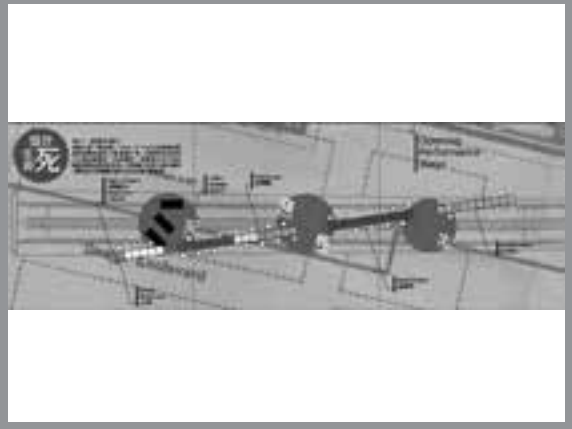
The next step: we invited one hundred elders to come to HKDI and shared with us their ideas of dying and death rituals.

Then they became our active partners for a seven-week project in which we had seven disciplines working together...

...from landscape architecture to interior design, product design, jewellery design, fashion design, graphics and communications, using cross-disciplinary method to explore the possibility of design in dying matters.

Finally we had what we call the 'Fine-dying' pop-up showcase for four days... It suddenly appears and after three days it disappears totally.

This is like the showcase that was opened in a Halloween party on 31 October last year.



We had music and dancing like the opening party last night. The idea was in a setting of fifty tables lying up together with each table representing an idea of dying. It can be a funeral design, a cemetery design, or a pop-up design to remember our loved ones.

This is actually from living to dying. It is not just about dying matters, but also about how life stories can be transferred into the dying matters...

...the relationship between living and dying – throughout these fifty tables.

Since the beginning of the study, we have been really obsessed about one question: What if our ashes can become more useful and can be recycled to become something you want to keep with you? That's what drives us to the second step of the project – a real project called Open Diamond, which we won the Asia Social Innovation Award 2014.

Open Diamond Project
https://www.youtube.com/watch?v=GbtAd0cf_Cg&feature=youtu.be

Hopefully it will become a real service... an open design project that designs your own dying matters.

Watch a video about Open Diamond project: http://youtu.be/GbtAd0cf_Cg

Open Mind

SHAKE UP TABOO BY DESIGN!

LORRAINE GAMMAN,
PELLE EHN,
SEVRA DAVIS AND
VINCENT WONG

LORRAINE GAMMAN

I am really taken by the Fine Dying Project, given that in the UK too there really is a problem getting people to plan their funerals and come to terms with dying. So how can we challenge those taboos via the co-design process? This has been a subject that quite a lot of our students at Central Saint Martins have also been looking at, although I don't think the work we have developed on end-of-life management is quite as developed as HKDI's Fine Dying Project.

It seems to me that looking at taboos[1] – like death – opens up questions not just about the sacred, but also about the choices that we make. Some of the programmes that we run at Saint Martins focus on assisted suicide, looking at the possibility of end-of-life management in particular. I will talk about that later. First, it is going to be a bit more of a general focus.

Involving People in the Design Process

What is it that we can't speak about, and why can't it be spoken about? Today I am going to try to look at some projects on rape and suicide. (Just to cheer you up this afternoon, I would like to call myself 'Her Darkness'). In my real life, I run a centre called the 'Design Against Crime Research Centre' (DACRC). My team involves people – the voices and the perspectives of others – in the design process in order to address crime problems. Not just victims of crime, but all the actors involved – including criminals, the police, local authorities and everyone.

1. A social or religious custom prohibiting or forbidding discussion of a particular practice or forbidding association with a particular person, place, or thing.

Often it is quite fun to take in the perspective of a criminal who breaks rules. Usually the crimes of concern are very low-level crimes, like pickpocketing, bag theft, bike theft, rather than crimes of violence. We engage victims, criminals and everybody else involved in or affected by crime. It seems to me that the most interesting part of the project is thinking about what to do with those voices and perspectives afterwards, how to involve them in co-creating futures. In the past, we have used those perspectives to deliver products, such as bike stands, that aim to deter crime. This is a user-centred approach. We also develop co-design services. For example, we have developed bikeoff.org, a website that aims to serve those who need to design bike parking for public spaces. The website enables them to incorporate crime preventive measures and create better designs.

Design and Rape: Forming Public Opinion through Design

Given that I had previously avoided tackling violent crime (just because I like to sleep at night), the reason we started to work on rape was because the number of rape cases has actually gone up, not just in Britain but also across the world. Crime rate has fallen in the UK as well in other global contexts, but rape hasn't reduced. The national statistics of UK for 2014 show a 21% rise in sexual offences, including a 29% increase in rape. According to Home Office figures, the 22,116 rape attacks in the UK recorded in 2014 was the highest for at least ten years. The detailed figures show that rapes carried out at knifepoint rose by 48% in the past year, from 199 to 294, while sexual assaults by knifepoint were up by 22% from 91 to 111.

World context indicates that rape is continually on the rise, when other crimes are going down. Why? What to do? Certainly, we need to acknowledge that it is happening and that this needs to change. In India there has recently been much attention paid to their awful rape statistics. For example, in their police statistics of 2014, 2,069 rape cases had been reported in New Delhi in the twelve months leading up to December, against 1,571 reported in the previous year. This was a 31.6% increase. Poor sanitation provisions in India mean often women have to go in the fields to go to the toilet. For privacy reasons, many of them do this when no one is around. Given that less than 50% of women in India have access to their own private toilet, they mainly go and urinate in public spaces, often at night due to privacy reasons. This can be very dangerous, as this creates conditions that make rape possible. Obviously, one way of dealing with this is to listen to people's experience and involve everyone in reviewing the physical circumstances for crime to occur, and the gender issues involved. But this is still not enough, in order to stop crime like rape, we also need to address broader education and social issues.

The contexts I am describing might seem very different to that of Hong Kong. Actually, rape is not such a big problem in Hong Kong compared to India. According to Hong Kong police figures of 2011, there were 551 rape cases and 7,000 sexual assaults from 2007 to 2011 in the whole of Hong Kong. In the UK, the figures are higher. Although if broken down in terms of the proportion of the overall population, the statistics are more comparable

Death is too far away for young people. Empathy Design moves outside their experience.
–Yankilee

to Hong Kong than to India, they are still very troubling. When we compare Hong Kong to the UK, for example, rape is not as high, but in Hong Kong domestic violence is certainly a big problem. About one in four women in Hong Kong said they had been victims of domestic violence, but fewer than one in ten cases were reported to the police because the problem is such a taboo that it is not easily spoken about.

Since 1973, many UK 'rape crisis' organisations offer a range of support, such as advocacy, counselling, safe houses, and information and support about how to deal with reporting rape in the criminal justice system. Women-only safe spaces have also emerged. NHS and Police Groups now also offer some support to women, but in UK, mainly it is third sector organisations that have sprung up. This is because the UK criminal justice system is flawed. It has failed to adequately prosecute offenders or protect the victims of rape. No wonder, only 6% of all rape cases taken to court in the UK actually get a conviction. In America, it's 3%. I did a brief period of work for rape crisis in the 1980's, answering the telephone. It was a very eye-opening experience. Certainly, since the 1970's, feminist groups have attempted to 'break the silence', and to get women to report rape and then go through the criminal justice system. For the individual, it is often a traumatic experience to remember, one that is not easy to speak about. Whilst things have gradually changed in the UK – for example, in 2014, an increase in reported rape cases in the UK was attributed to the fact that more women were reporting rape – the overall statistics are very

troubling because they show that even now the system is not effective. In the UK, we still need to better educate young men and women about rape. In this context, sex education is very limited, and it does not happen as well as it might.

So no wonder we see misguided product design responses, as my slides indicate. I suppose the most intelligent and most thoughtful of these responses have come from groups like the Suzy Lamplugh Trust. These groups have created information to help businesses and local councils – employment organisations – address issues of safety and self-defence. In addition, they also sell objects ranging from traditional artefacts to anti-attack shriek alarms designed to deter attacks. The Lamplugh Trust produces lots of useful advice about safety. These advices are utilised by our UK foreign office to tell people about how they should protect themselves, and what they should do when travelling. Of course, because rape is a 'wicked' problem in terms of its complexity, there isn't going to be one solution that could answer the problem. But that hasn't stopped product designers from attempting to have a go.

I am about to show you some anti-rape designs that have emerged from South Africa. An anti-rape female condom called Rape-aXe was invented by Sonnet Ehlers, a South African. She was motivated to create it while working as a blood technician with the South African Blood Transfusion Service, during which time she met many rape victims and became well aware of forensics.

The Rape-aXe is a latex sheath embedded with shafts of sharp, inward-facing barbs that would be worn by a woman in her vagina like a female condom. If an attacker were to attempt vaginal rape, his penis would enter the latex sheath and be snagged by the barbs, causing the

attacker excruciating pain during withdrawal and giving the victim time to escape, with DNA evidence. Basically the design works like this. If you're going out and you think you aren't safe, you should put on this item. If you were raped, it will actually hurt the one who rapes you and take his DNA. I find this design absolutely inappropriate for any woman to consider using. There are so many designs of this nature. For example, another of these tampon designs, by Jaap Haumann in 2000, was designed to resemble a tampon for ease of insertion, and consisted of a hard cylindrical plastic core containing a tensioned spring blade primed to slice when pressed against by the tip of a penis. Following activation, a portion of the tip of the penis would be removed, in effect performing a minor penectomy. Another design, this time by the artist Irma Sherman, offers a form of genital armour. Some of his designs actually tattoo the man and takes his blood. I don't want to go into too much further detail, but in my view chastity belts have no place in the 21st century. I do not want to live in a world that presents this as a solution to rape issues. It's not how I want to live. I think the limited product design responses, which fail to address broader education or social issues, are actually very disturbing and controversial.

Perhaps in this context, the 'anti-pervert

hairy stockings' are designed more from a 'deterrent' perspective. I find this design funnier than some of the others, but yet again, equally inappropriate as a response to the reality of sexual assault. In my other life, I wrote a book on fetishism, and I want to tell the designer of the anti-pervert hairy stockings that they wouldn't put all men off! To some people, they may have an unwitting allure! There are other clothing items designed by students from the National Institute of Fashion Technology India, which try to respond to the rape issue with a design solution. The rape problem in India is so complex. It has to do with sanitation. It has to do with the relationship between men and women. It has to do with the caste system, religion, and education. I could go on, there is so much to say. The anti-molestation jacket basically gives any unwanted person who gets too close to you an electric shock. It is based on technology similar to the stun gun, and is activated by the wearer or by the assailant getting too close. Again I don't want to live in a world where clothing like this is a reality. I think that product design responses are often part of the failure to understand, consult, and actually engage with affected communities to make change happen. I think what we have heard here during this conference – the way the DESIS approach works – is actually the right way. Consultation and co-design can lead to the opening up of taboos and catalysing change. In my view, rape is such a big issue that it seems inappropriate to ask young designers to come up with solutions like those I have shown. For me, it

seems that where design can make a difference is not in offering unrealistic and defensive solutions to a complex issue, but instead, to try and find new ways to articulate public responses; as well as to serve the many different publics out there, and to help them articulate and face the problem. In this context, what sort of design we are talking about is important. And I would like to quote Adam Thorpe about the difference between 'public forming' and 'public serving' design approaches. For our Centre, all the communities we work with have a role in figuring out how to generate appropriate responses to agitate issues and also to engage with them. For bag theft and bike theft, it's really easy because we have found it easy to work with cycling groups, students, and all sorts of people, as well as the police, the Council, to get together to co-design agitations, to make change happen as well as making design responses. If you want to look at some of our design work, it's on the 'Design Against Crime' website (www.designagainstcimre.com) – I won't bore you by summarising these case studies.

To conclude, I should confirm that I am not completely against the idea that product designs can have a role in addressing rape, but I think the notion that a designed 'thing' is not just an object, but also a slippery form of social innovation that has a role to play in forming public opinion, is nearer to what I think is useful and apt in terms of design's role. The process that design facilitates is for me the catalyst towards change. Therefore these terrifying anti-rape designs, in my opinion, only have value in generating controversy and provoking discussions about what is wrong with such solutions, more than their actual use value and functionality. Their existence may aim to solve a problem but in reality creates a world we don't want to live in, so such poor designs may

unwittingly provide a useful place to start discussions and open up a taboo.

I think I should stop the discussion about rape here and return to Yanki's introduction about engaging elders in discussing 'fine dying' as a useful way of using objects to create a debate, to break down taboos. I think although the issues are different, in terms of the methods, we are engaging with 'processes' that are similar, and so I will personally respond to Yanki's 'fine dying' brief! When I die, I want this.[2]

I am called 'Lorraine' and I so I wish to be purple rain.

This design basically takes ashes, fires them at the cloud, and it makes rain happen. I do want everybody to cry at my funeral. And hopefully be covered in purple dye, which could be incorporated into this design. Actually I have been very interested in is Design Boom's website on 'design for death'. There have been several competitions. And some of the work is amazing. The other design I will consider for when I die is to have my ashes turned into a brick. What happens is you can have your ashes made into a brick and then give it to the Council for public use. They could build it into something useful, like a library. So it seems to me design can help make these issues that are very difficult to discuss open up, by offering new ways of discussing and confronting them via objects that indicate new potential services.

Design and Suicide: Design for Empathy

Certainly when working on another taboo issue

2. *I wish to be rain* by Studio PSK, Matter & Fact UK (2013) (http://www.designboom.com/competition/design-for-death/)

linked to a future assisted suicide campaign, we have found some of these ideas persuasive. In order to brief our students, I brought in not one but two baronesses and lots of third sector organisations such as The Samaritans, The British Humanist Society, and Survivors of Bereavement by Suicide who provide services to help the public deal with the reality of suicide, and thus help brief our project. Baroness Finlay spoke against assisted suicide, and Baroness Mary Warnock spoke for assisted suicide. Yanki also came to speak to our students. It was a very difficult project to actually run. I was very nervous because we have very mixed student groups. In some countries, Korea, for example, suicide is a massive problem for young people as well as seniors, and how to prevent suicide is a significant issue. So I gave the students the choice. Before they worked on the project, they could choose to work prioritising design against suicide or design for assisted suicide but all needed to show both sides of the argument. They made their own decisions and found their own communities to work with. If you want to look at that work, you can read the design brief here.[3] This site contains design work from the 'assisted suicide' and 'design against suicide' MA Communication Design projects run by the Design Against Crime team at Central Saint Martins. In particular, I would like to quote this line from the design brief, 'Designing for empathy – producing design communication for both sides of the debate or conflict in any way you see fit, aimed at delivering insight about both "for" and "against" positions.'

What the project really was about was not design

3. http://macdextendingempathy.wordpress.com/brief-elements/

for assisted suicide but design for empathy. The brief we set above asked our students as communication designers to see the issue of assisted suicide from both the 'for' and 'against' perspectives, after having engaged with community groups. In order to address taboos, and for democracy in design to happen, participatory ethnographic processes need to be utilised sensitively and creatively with many publics. Also because we need to change mindsets and change values, by introducing multiple immersive perspectives, we advocate to design for empathy, rather than simply with empathy. My view is that design could have a valuable role to play in helping to deliver change and social innovation in the future via co-creating 'empathy tools' with communities. This is something the DACRC is keen to engage with further, as it has a role to play, not just in creating design for democracy, but perhaps also in conflict management.

I will stop now and hand over to Pelle.

While we are waiting, how many of you have seen those images of the anti-rape products before? What did you think of them? Were you shocked to find them? Because I always think these things are made up but they are real products. Evidently in South Africa where the condoms originated, the designer (Ethers) gave away/ distributed those condoms in the various South African cities where the World Cup soccer games took place. I found that to be just terrifying if it's true. It's a picture of a world that I don't want to live in.

PELLE EHN

First, thank you for inviting me to come here and take part in the Open Design Forum. It's a great honour. Coming here, we were asked to do two things. We were asked to come up with a picture and a statement about what and

how we are thinking about an open society. This is my picture and my statement, and I will come back to that later on.

Angelus Novus: The Taboo of Progress

My response here is supposed to be about design openness and taboo matters. As we saw and heard yesterday and also in the presentation today, one of the projects or one of the challenges is how design can deal with death. Katie's presentation on 'Open Diamonds' was really enlightening. I also saw Fumi's presentation of his 'Open House' and I found that really inspiring too. I will come back to that as well. What I will try to bring to the table is what we can maybe call 'Open Things'.

The statement of an open society I tried to put together goes something like this: An open society has a capability to accommodate and experiment, with the plethora of public things that intertwine and expand participation and representation, beyond the practices of both formal parliaments and concealed laboratory. I will add more details about that later.

Maybe I am too afraid to talk about death, so I will talk about another taboo. I will talk about this painting by Paul Klee that goes under the name of Angelus Novus. It was made famous by Walter Benjamin, the cultural critic. This angel stands up, and in horror he looks back to all the horror coming against him, piling up debris. This storm is so strong that he cannot get his wings down. Benjamin called this storm progress. Maybe progress is one of the taboos that we share across West and East and South. The idea of progress, at least in many situations when spelt 'growth' or 'money' or 'capitalism' or 'commodity fetishism', leads to an understanding of design that is no longer a

relation between people, but between a fetishised object and money. The question is: Can design do anything about progress? Are there other ways to look at what's happening other than progress?

Design Things

First a short note on design language. There is one little concept that I would like to introduce, as many of us have come across it lately. It has to do with the question – what is it that we are doing when we are designing? Normally, we think of design as that which produces objects. Now we have also learnt that it's not only objects. It's also services, it's also contexts, etc. But in cases where the objects of design are not clear, is there another way to think about what design is doing? If design is about making things rather than objects! Philosophers have explored the etymology of 'things'. It comes from old Germanic or Nordic language, which actually was an 'assembly', the political assembly that dealt with matters of concern. So what our colleagues has been suggesting and we are following is that the 'thing' is a kind of flickering between being a meeting in an assembly of humans and non-humans, and being a material object. For instance, if we take Katie's 'Open Diamond', it's on the one hand a question of assembling around how can we deal with the taboo of old people dying. There is also not enough room to take care of their remains, so they are turned into diamonds, as objects. And then those objects, rendered as pictures, come back here and open up a new assembly – a discussion about death and design, and so on. Or with Fumi's 'Open House', remember they were assembling them in the forest. No one was a designer according to Fumi. They put these things together, from

assembly to object. But that rendered object has travelled here, opening up an assembly of what design is. This flickering between being in assembly and being an object is the first aspect of the 'thing' I want to highlight.

The other aspect about this 'thing' (that goes between being in assembly and being an object) is that this 'thing' can also be seen as a political assembly, as well as a laboratory, a design lab. The question is: can we think about these things as partly laboratory and partly parliament? The reason to suggest this is that if we look at the laboratory, we are dealing with questions of representation and participation. What parts are going to be part of it? Which people are going to be part of the experiment? And how do we transform representation from one form to another? We have lots of interesting strategies in the laboratory. With the parliament, we also have different ideas and concepts for representation and participation. There is of course the very traditional idea of aggregating. Everyone has a vote, and the votes are aggregated into numbers. If one number is bigger than another number, we decide to go with the way of the majority, but also taking the views of the minorities into consideration. But there are so many other ways that maybe we can go about democratic design experiments between laboratory and parliament. I want to share with you a few such 'things' without in any way suggesting that this is relevant to what is just happening in Hong Kong, but here are some stories about trying to initiate some democratic design experiments. The 'things' are documented by some design colleagues and myself in Malmö, a town much smaller than Hong Kong. We are about 300,000 people, but we come from 170 countries. Our group is quite diverse, even if small.

As I said, these are stories from the city of Malmö.

Maybe not so much about Turning Torso, the only high-rise building we have. Our stories are rather situated in the less privileged districts of the city.

Keeping the 'The Powerful Strangers'

The first story is about designing an incubator for social innovation. It's a gathering of people who had really interesting stories from the city. These stories tell about, for example, doing cultural services and cooking for refugee children, repairing bicycles, or running a 'rabbit hotel' for children and their parents, so they can go to school and to work, and so on.

With us in the gathering were civil servants from the city, also entrepreneurs, vendors, venture capitalists, politicians, and a number of NGO representatives. What came out from this gathering of fifty to sixty people, over three to four workshops, was the idea of an 'incubator out there'. That's what people agreed upon. It indicates that the social incubator is not in one big house somewhere, but is an ongoing activity in the areas where people live and is run by the people who live there. This looks all good, but it breaks down. Because with the borrowed concept, the 'powerful strangers', those in power, would say, 'Okay, this is probably a very nice idea, but it will not create more jobs and companies the way we think about it, with venture capital, which is a job incubator the traditional way.' This was actually what happened. At the same time, our colleagues, who were from 27 different regions, kept using the concept 'friendly hacking'. With some kind of friendly hacking with the city, gradually things changed and recently there has been another meeting, not exactly for a social incubator but for a new design lab, and maybe it will work better this time. This

is an example of a really good and interesting idea, but when it threatens growth and progress, it's a big risk that the powerful strangers 'opt out'. So how we do to keep them in the 'thing' is a real challenge.

Beyond Business as Usual

The second example comes from opening production, from a 'maker-space'. Here, there are a number of challenges. Maker-space can, on one hand, be seen as the opening of production, new forms of collaborative not yet incorporated into the activities among people, things that could challenge the traditional way we think about production and growth. It can also very well just turn into an opportunity to set up yet another company by some smart white guys and that's it. So here's the challenge: how to keep a heterogeneous group together, and how to start to work with other social economic ideas other than the market? For instance, with the 'Commons', and see if this kind of common making could be a way to start to understand little things that can change and open up production. Again, with this example, you will see that when activities challenge 'business as usual' – they do not create nor focus on creating more companies, they do not focus on creating so many traditional jobs, but they create new kinds of jobs and innovations – then they get closed down or threatened by 'business as usual'.

Emerging Publics

My final example has more to do with new ways of being public, or making publics. In this example, the opening of the politics is about a travelling sewing circle,

where people bring their mobile phones, they look up a text message they have, and then they embroider it by hand, or have it printed on a machine. You may ask, what kind of public is this? It has no issue. What is the issue when people come together and embroider text messages? The whole point seems to be that it just arises. For instance, one embroidered text message says something like this, in English, 'I was quite okay. Very little information. Want to know more. Okay, call you. She lives sixty kilometres west of Tokyo.' This is a mother who received a message from her daughter who is living in Japan, and they were wondering how close to Fukushima she was living, and what was happening. In this sewing circle, it became a very important discussion about security, and the kind of issues that Fumi was talking yesterday. Again, is this too insignificant a form of public engagement to add to a repertoire of democratic design experiments? Some think so. It becomes unseen and looked upon as irrelevant, but is it really? Isn't this exactly the kind of new publics we need? Isabelle Stengers has described it as idiotic, and that it can be formed very positively – the idiot that slows things down. Maybe we are too eager for progress and these forms of slower publics are what we need.

With these examples, I want to thank you and say that maybe there are ways in these small design experiments that can make the angel, Angelus Novus, turn around and look forward instead of backward to the progress that makes it impossible for him to get forward. Thank you.

VINCENT WONG

Alright! How should we start? You know, in Hong Kong, it's quite interesting that Q&A is like a word of taboo.

Whenever the Q&A starts, the whole lecture theatre will become quiet. Actually there were some buzz when you were talking, but now when I say 'Q&A', it's so quiet, you see. Who wants to break this taboo? Who wants to ask some questions? Over there!

PASCAL ANSON

Hello. A question about your words with students at Saint Martins: How did you get around things like introducing a subject like rape or death and all the students go, 'That's so depressing. I just don't want to work on it.' I am sure you have heard this quite a lot. How do you turn that around when you are introducing it, to make them excited and make them think of it as something exciting and not something depressing?

LORRAINE GAMMAN

When I started Design Against Crime in 1999, most of the students really wanted to go and work for Nike and they didn't particularly want to work on social issues. In fifteen years, that has significantly changed. Most of the student projects that are generated in the college (and have nothing to do with what I do) are on social issues and sustainability. It's not so hard because there's a lot of interest, but it is true that I'm Her Darkness – and often have a particular type of students who have an experience

http:/ /vimeo.comlm/13361673
http://youtu..be/1Evwgu369Jw
RSA shorts- the power of empathy
Subjectivity in flux!
Study the areas that seem far away from you may make you connect with the world more.
– Yankilee

maybe that makes them interested in dark subjects.

Assisted suicide was a particular challenge. I thought most of the students in that group would choose to work on design against suicide. I was actually surprised because they all chose to work on assisted suicide. They felt that the campaigns that were out there weren't really doing end-of-life management justice. Some of them felt that it's sort of like a gap in the market, so it's a profit logic (that Pelle talked about) that maybe enabled them to see the value of these subjects. They see a gap in the market and a use for their services. I think these subjects are difficult in terms of the ethical issues because asking students to work on quite difficult subjects with groups when they have no real experience is challenging. But it's something we manage very carefully, in the way we set up the projects and the partners we include. Taking down testimony, finding out what people think is the heart of working with groups. As is figuring out how to go forward with them. Actually some groups don't want to work on those subjects and don't want to co-design. So setting these projects up takes a lot of time and ethical rationale.

PASCAL ANSON

The second question is about user groups. Of course if you are twenty and you are doing a project about dying when you are eighty, that's something really far in the future. It's very difficult to connect with. I just wonder if you could share with us whether there has been any kind of experience prototyping that you've done with students, rather than just user groups. User groups are fine, but it's kind of like somebody else telling you the story of what that was like or what that feels like.

LORRAINE GAMMAN

This is not true, but some of your comments are apt. What was different about this one was Michael Wolff, who co-founded the Wolff Olins Agency. He actually briefed the project with me and helped the students to work with groups. Michael is eighty. He is very sprightly, very engaged, and has strong views on this subject. It made the context-setting easier. He set up some relationships for our students to work with different participants, so they met a funeral director and a life celebrant as well as representatives from groups like Dignitas. They found existing groups to work with, and that was quite easy to then engage with those groups and narratives and help develop them. Michael's presence helped guide their gaze.

PASCAL ANSON

Yes, but I suppose they are still narratives. I suppose what I am getting at is this bridge between meeting and talking about somebody and them telling you a story, and how you get people to understand what it is like to die, or to be close to death, or to be raped, or to have their bags stolen.

LORRAINE GAMMAN

That's why I mentioned empathy. We've been doing empathy experiments. I really recommend Roman Krznaric's book 'Empathy – A Handbook for Revolution' to all of you who haven't read it. He talks about various methods of getting individuals to move outside of their experience via perspective taking. His focus is individualistic but I think could be adapted for collective work. He talks about the difference between introspection and outrospection, which I think has value. There's an organisation called the RSA, if you are interested in his

work – there is an animation. I think that some of those techniques about the habit of highly empathetic people are described in his video.

PASCAL ANSON

Is this the cartoon with the deer that climbs down the animation?

LORRAINE GAMMAN

Not sure – in this video, he basically talks about six habits of highly empathetic people, and he describes different empathetic techniques that could be used. We tried out some of those techniques. None of the approaches was straightforward or defined the entire process. But they informed our usual tools – where we take down interviews and journey map and co-design experiences, all the stuff that everybody does, ideating. But because this was such a difficult and new subject territory, perspective taking seemed to us a useful approach. I really encouraged the students to try and take the project any way they could to create immersive perspective experiences. I wasn't after a campaign, but an experience for the viewer to see it from somebody else's point-of-view. The problem is that within the institution we tend to try to turn 'things' into products, so design for empathy rather than with empathy (to sell it) was actually quite a liberating approach, and I think could add value to existing restorative justice approaches.

VINCENT WONG

Lorraine, since you mentioned RSA – maybe we can flow our interview ideas as well.

SEVRA DAVIS

Sure. For anyone who's wondering about what both

Pascal and Lorraine was mentioning, I would just say a few words specifically about the RSA. The RSA is a think tank. We address a range of big issues facing society, and we also have a huge public programme of events. We often animate those lectures to convey the big ideas to the audiences. So what Lorraine talked about is a particular animation on empathy that you can find, which is probably between seven to eight minutes long in response to the habits of empathetic people. Pascal also mentioned a much shorter cartoon that's called 'The Power of Empathy' by Berné Brown. Both of these are perhaps a little bit about the sort of intention and the role when someone engages somebody else's big issues, if they need to have the best of intentions as part of working on it. I am thinking of this particularly because Pelle talked about the text message and the embroidery, and the slowing down of progress. Maybe we could talk a bit about the intentions of those people in the sewing circle. Was their intention to provoke this discussion? Does that even matter? And do we need to question our practice in this way?

PELLE EHN

I think what they were exploring were forms of public engagement that go beyond the rapid, quick dialogue, or contested debate. That was one thing. Another thing that they were really interested in had to do with how you can craft an issue. How does it, by its very making (not making the issue but by the very making of it), start to open up for an initiative that wasn't there before? It's quite different than, say, when a public engages an issue. So here, which is really interesting as well, but this is just to see: can issues arise from a meeting where you craft something, and can that be part of an extended repertoire

of our democratic encounters and public engagements? At the same time, they also had a feminist again trying to explore ways of expressing oneself that may be not so visible in our society today.

LORRAINE GAMMAN

So I will talk about another project now. I work as a volunteer for the National Alliance for Arts in Criminal Justice, who represents small groups who work in prison. When theatre, painting, music, and poetry are introduced into prison, the ambition is not always to teach high art or even to reduce recidivism, but to actually humanise and take care of people who are having quite brutal lives, and offer alternatives. What happens is, in the process of somebody engaging, they start to find who they are. What happens is that you may be engaging with sewing or drawing, and you start to redefine who you are. You are a person. You can do this. You can draw. The argument about these activities that is made by the evaluation of these forms is that actually they really do lead to change. They are transformative. So what it is that happens is that the inmates start to change through these activities in unexpected ways. They seem to be sewing or engaging with this, but what happens is that their subjectivities are changing, but often people don't know that this can happen. By engaging with arts, they are able to change. This may not be the dominant function of the art activity but it is certainly an effect of it. It's the most wonderful thing to see. Somebody who has never imagined they could be an artist, imagining themselves in new ways. Then they might win one of the prison Koestler Awards – prizes of about fifty pounds, and this further changes how they see themselves. They go on to redefine themselves and carry on their lives a little differently, and this is

wonderful and important. But you couldn't sell this easily to the prison authority because in truth, the process is personal and different to different people, and the results are not guaranteed. The creative process makes it happen, but it's hard to define or explain in terms of profit logic (it may not lead to new skills or jobs). I really understand what Pelle is getting at, and often people have to overstate in order to simply get funding to make these projects happen.

SEVRA DAVIS

You can come out from both sides. You can gather around the issue, or you can do something and come together, and find the issue as a result. In a way we are talking about meeting in the middle. Part of what we are saying is that we are not going to solve it all by just doing one of those things but we need all of those things.

ADAM THORPE

Is the taboo precisely that we have to optimise the outcomes of our public engagement, especially if it is funded with public funds? So people are looking for the yes-but-why? What will be the impact? Will it lead to economic growth? Will it lead to expansion? That there isn't yet an articulation, or an appreciation of the value that might be emergent and less clearly and easily measured, articulated, and defined?

PELLE EHN

Absolutely. It's interesting to see that when there starts to be a resistance to some of these design interventions or public engagement. It's typical, if it doesn't align in the traditional way with the values of more jobs created (jobs understood in the traditional categories), new companies

created, or a company that can show green results on the bottom line (these are the two basic ones). We find that quite depressing. We had for instance one project with good EU money, including some of the examples of producing jobs, producing companies, but that was not the main value. The main value had to do with opening up the capabilities that different people have, creating new kinds of alliances that maybe do not look like a traditional corporation, etc. But that was not counted. As a little positive side of the story, there was a second evaluation of that project for a new programme, which actually said the opposite. Now we have to have programmes that can measure those values, but the problem is that these kinds of engagement don't really fit the project matrices. They are ongoing in different ways, and they are also difficult engagements for designers, researchers, and participants. I have colleagues in this room, who all the time take the risk of getting burnt out.

ADAM THORPE

Thank you for that response. I thought it's interesting as well when you were talking about the fact that (if I understand correctly) democracy is a quantitative act. It's an act of quantitative measurement rather than qualitative or cultural form of values. From that perspective, everything is quantitative. I just wonder, what is going to enable people to break such taboo?

PELLE EHN

In relation to what was said yesterday about resilience, I think you are very right that a democratic culture has a wide plethora of democratic engagements. That looks very different, and the aggregation of votes into a number is only one of them.

LORRAINE GAMMAN

Can I just provide another example? Clean Break Theatre Company and Good Vibrations & Music Company have worked in prison for twenty years. For many it's their life's goal – social innovations through art. But they have to say to the prison authority, something stronger, 'Yea, we are going to improve communication skills through theatre or music, so people can get jobs.' Some know in their heart it's rubbish, because having a criminal record might not make it easy to get a job, and it's not clear who will benefit or not from the art classes. However, those teaching often have to overstate in order to tick boxes and keep their funding.

VINCENT WONG

We are slightly overrunning, but I think we should take two more questions, answer in one go and then break down for group discussions.

WILLIAM DAVIS

This is a question for Lorraine, but also the group. I'm interested to know why social problems like rape are design problems. I found the objects, which you showed, extremely provocative as most people do, but they are perfect examples of design 'solution-ism'. Perhaps I am not familiar with the framework of design empathy. It's a new term for me, but I'm interested in the ways you have worked at the other end. It's a huge social problem and it's not just for women.

JANA DAMBEKALNE

My question is about death and the diamond project. Don't you think that it goes in a very commercial direction? And is it ethical to commercialise death? For me, I am

thinking that after my death, I want to be intangible rather than becoming an object. That's my question.

LORRAINE GAMMAN

About the products I showed, I chose them because there is something wrong about them, and they are not a solution. The reason design can engage is that, working with the police and criminal justice system in the rape consultation process, for example, it is clear that many services need to be redesigned. It's a terrible process. I could go through so many stages – if you journey-map the stages of being raped, then going to court – there're certain stages that absolutely need to be redesigned because they are inappropriately victimising more and more people. So I think there is a real role for design to go into the government. I personally think that working with the police, which seems an unlikely approach, is very fruitful because part of the job is to change the agenda. The only way you can change the agenda is perhaps sometimes to listen to things you don't want to hear, and try to deal with what you hear. In the last fifteen years, to my surprise, working with crime prevention cases has produced change. It sounds very small, but when Adam and I were working on bike theft (it was Adam's project), we got bike theft made a comparative crime in Britain by talking to the police. That really changed stuff because it got cycling taken very seriously too. We wanted to promote cycling but bike theft compromised it – so taking cycle theft seriously meant cycling was taken more seriously too. It changed things. So I am saying that yes, design, even if it is on a taboo subject like rape, if handled in a consultative and democratic way, with sensitivity, can have a real role in designing systems and processes of democracy.

PELLE EHN

I want to talk about death diamond and rape together. Instead of death, if we talk about growth or progress or market, I think we cannot undo with the fact that, as Fumi was saying yesterday, design does not exist without capitalism, without the market, without the idea of progress. So what we are looking at is a way of undoing design as we know it. That might be hard and it definitely forces us to re-think what the designed object is. We cannot say that a taboo like growth or market or capitalism or progress is unlinked to design, because design grows out of it. Even the Bauhaus grew out of that, so as to say. We are in it from the beginning.

With the taboo or Open Diamond, I have been thinking quite a lot about it, and have had your kind of reaction. Then again, if this process of becoming diamondised is not so much a market relation but a relation between different generations, I don't know what the business model would look like. I am thinking that maybe there would be something that looks quite different from what you see in the market in search of the most beautiful stone. As someone has said, maybe that's an example of socialising the commercial instead of commercialising the social.

VINCENT WONG

I think we have a lot of food for thoughts on commercialisation, design, the process, the outcome, and the products. With that in mind we shall have a group discussion. starting with three questions:

Q1: What are the taboos in Hong Kong? 喺香港依家有啲咩禁忌?

Q2: How can design address these taboos? 設計可以點樣處理呢啲禁忌?

Q3: For who should we start with? 我哋應該由啲咩人開始?

Fifteen minutes discussion time

VINCENT WONG

Let's do a 7-minute Q&A at where we left off all the taboos, democracy, and public engagement.

As a local representative, this is of extreme importance for me, especially because I am a political commentator. I have been talking about it for the last 63 days. There's a taboo right now in Hong Kong. It's not about democracy, but about accepting defeat. Accepting death somehow is easier than accepting defeat when people are spending so much time, efforts, and ideas night after night. They went to the Occupy Movement. They want to change the society. They said we have put our passion into this but nothing changes. How are they going to accept defeat? They won't accept defeat. Defeat becomes the taboo right now. This generation has been a very successful generation. By the time they were born to this world, the world is basically going up and up and up. That's why the progress has become a taboo. And now defeat has also become a taboo. How can we accept defeat? Even the older generations cannot accept defeat because they have built this prosperous and glorious world right now. If defeat is taboo, how should we handle it?

I possibly ask this question with a smile because Freud said that to deal with taboo usually people just laugh it off. So when I talk about being defeated, I actually find it very embarrassing. Gentleman over here, and gentleman over there, you first. How should we handle defeat? Let me bring the microphone to you.

ADAM THORPE

I will meet you halfway and that is how I think you handle defeat – you meet halfway and then nobody entirely loses. So nobody has to bring it all the way to the destination. Actually you meet half way and that's collaboration – how that halfway is just and how that thing can move from one direction to another is something that will change again. Responding to what you just said about it being embarrassing if we don't answer the question in a fun way, our group thought it meant that actually being boring is a taboo. We always have to be fun. We always have to be entertaining. So to deal with complex, deep, and confusing issues that will take us a long time to articulate, like what I mean now, it is taboo to be boring, which can sometimes shut us up. Because we think if I can't say this in a fun smiley happy way quickly, and entertaining, I better not say it at all, so we stay where we are.

LORRAINE GAMMAN

Before Adam spoke, I was just thinking of the Family Forum Project that runs in Palestine and Israel, where if your son or daughter is killed, and you are a Muslim and Palestinian, you speak to somebody on the phone who is Israel and Jewish, but has had the same experience of bereavement of a child. This shared experience helps people meet each other half way and I think it is an approach that has something to contribute, regarding how to deal with difficult conflicts and, yes, even defeat.

We can talk about reframing and everything. I hate that sort of talk, but I think there are profound feelings that affect people's life. So figuring out how to share them and create new responses to facilitate that sharing, maybe there's something beautiful that can come from design for

empathy to help make this happen.

EZIO MANZINI

I want to speak specifically on the idea that it was a defeat for the movement. I think the movement has never been defeated because the value of the movement is not so much about what they get at the end. The main motivation of the movement is what they do. In this case, the vision of so many Chinese marching and saying what they said is the strength. In my view, in this case it's not talking about taboo because every movement finishes. Maybe what can be done is to help the movement to be more recognised for the value that it is bringing in any case. This is my reaction to what you said.

Secondly, I totally appreciate what Adam has said just now. When we talk about design, not that we are so accustomed to talk about something entertaining, but if design is to work with meanings, meanings can also be very deep and very serious, nothing entertaining. In my view, all the issues about death, at least talking as an Italian, to die in Italy at this moment is terrible not because you die. It's very normal to die. It's the way which it happens. It's terrible because there is no more any real rituality that is really valuable, and people don't know what to do. So in some way, we have to be, not only capable of philosophically re-think death (this is not only a design issue), but there are lots of practicalities that I can assure you. If you are not a believer, you don't know how to die because there is not a foreseen way. I think designers really have a lot to do. If we are capable of saying that there is a ritual aesthetics (aesthetics is not all these things superficially shown to make you happy), aesthetics can also be something very deep. The kind of aesthetics that is related to a moment when people goes

away. In Europe probably but in Italy for sure, it has to be totally redesigned.

VINCENT WONG

I think campaign ends, movement ends, life ends, but how to design and carry on the spirit is very important, too. So Pelle, do you want to throw in a few words?

PELLE EHN

I will be very careful to give advice or have ideas. One of the problems we have as a design community is that we are very inexperienced in engaging with something – let's take occupy more generally. How can we engage in another way as an activist amongst many? Or if we, again to be neutral, take Occupy Sandy in New York, there're historic examples of designers engaging in hacking I.T. systems to support people locally, e.g. people doing graphic design of signs that could help. I don't know what design you should do in relation to something as the Umbrella Revolution. Just to be an activist, going with your design skills or whatever I don't know, but these are inspiring examples of what has happened in other places.

For how to deal with defeat, I am thinking that (again I cannot of course say anything about the situation here because I know much too little) this is very Nordic and very Scandinavian and maybe even Swedish that there is a kind of melancholic attitude. Being melancholic doesn't mean that it is without hope. It's with a lot of hope but understanding that, OK, there's a little bit of progress and you are temporarily defeated, and you come back later on. And the interesting thing with the coming back is that maybe when talking about democratic design experiment, you'd come back to some of the other venues opening up some of the other things. Maybe designers can be

part of that as well. I am appreciating what I think about is the Nordic attitude of melancholy, which is with hope but knowing that again and again you will get kind of defeated but go on and things happen again.

VINCENT WONG

Interesting! Anyone wants to share his or her Q&A? Gentleman here.

PER-ANDERS HILLGREN

I am thinking about how to talk about taboo. In Swedish culture, I guess in many cultures, there is a history of finding new terminologies to talk about the devil or funny nicknames on stuff. I think design can produce kind of a protocol or practice or spaces for me to think about how to deal with defeat. One small thing about Professor Masuda's house I would say is that it's a good example. I would go there I guess because that environment would help me, and give me some kind of space of reframing to deal with this, which would probably be hard on an ordinary desk.

JOON SANG BAEK

What are the taboos in Hong Kong? Foreign politics, especially the relationship with the Mainland. I found it really interesting. Young people are the taboos in Hong Kong because from the political context, they have a very strong voice, and the voice can be different from what the society pursues. Economic development related to social injustice and divide could be another taboo. Money in Hong Kong. You don't ask people how much is your income. If you are professor, doctor, or people with certain social status, you don't want to talk too much about money because that would make you sound

obsessed with money. Arguing with the elderly. We said that this could be related to Confucianism that you always have to be respectful and be subordinate to the elderly. And also in Hong Kong you value peace. You don't want to make trouble. You don't want to make arguments, which are considered to be a taboo.

So how can we creatively address these issues? One said that we could engage someone who has very different experiences and shares those experiences. Another person said we could make dramas, some stories about these taboos.

SARA HYLTÉN-CAVALLIUS

We were talking in our group here about the Open Diamond Project. The students here thought it was a really good project because it was connecting generations to talk about things that are taboo. These guys here live with parents who don't talk about things for real, but just to talk around it, instead of directly as what I could understand. Talking death in this Open Diamond Project has connected generations. I expressed to these fellow members here about taboos of Sweden. I would say that taboos in Sweden – the scariest thing is that we think we don't have any taboos. So we can't talk about them.

Group discussion report: What are the taboos in Hong Kong? Communist Party, Government. It's a very big topic (too big to handle). People also fear changes. Another taboo is to talk about relationship. It's a huge pressure from parents. Also on Facebook, showing status single/ married is complicated. We can address these taboos if we can conquer fear or scale down and do small interventions (or find other protocols that differ from our everyday communication).

Racism is one of them and it was pointed out in this last election that we do have racists. That is actually an issue. Since Sweden would really like to pretend that taboo doesn't exist and hopefully it would disappear. Like some kind of grey weather, the sun will come back. And then we also talked about being homosexual or heterosexual or transsexual. That's also some kind of issue, which is not spoken often and not seen around.

FUMIKAZU MASUDA

It's a very interesting discussion when people talk about defeat. Most of them are Westerners who made comments. I want to ask what Asians think about defeat. I think death is a subject quite different, at least for Japanese. I don't know exactly why, but we don't feel so defeated towards death. But we feel like giving up before that. It would make you much easier and feel comfortable to just give up. I don't know how you would react to this.

SEVRA DAVIS

I would like to comment on what Professor Masuda just said, which is that when we are talking about defeat, we don't tend to accept it very well. Therefore we rebrand it and we call it prototyping or something like that. This comes again from the sort of western sensibility, particularly an American sensibility, which is to say that it is all part of the journey. That mistake was part of the process and if it doesn't work, you can make it as part of a larger story. So I think the bigger issue there is when you just feel you can't go on, something around what Professor Masuda just touched on, when you actually give up beforehand because of any number of reasons (we could talk a lot about that). It touches on some other things that Pelle touched on, what happens when you lose

hope. Sorry that's very depressing.

LORRAINE GAMMAN

'Pessimism of the intellect, optimism of the will' – always.

VINCENT WONG

Can I close it by saying how you handle defeat or taboo really depends on your views and directions. Giving up is one way of saying it. In Chinese, we also say 'putting down'. So either you keep it up or keep it down. You can say 'letting it go' or 'putting it all behind'. So is it going ahead or being left behind? Are you putting it down or giving it up? It's up to you. It's your choice, your design of which direction you go when you handle defeat.

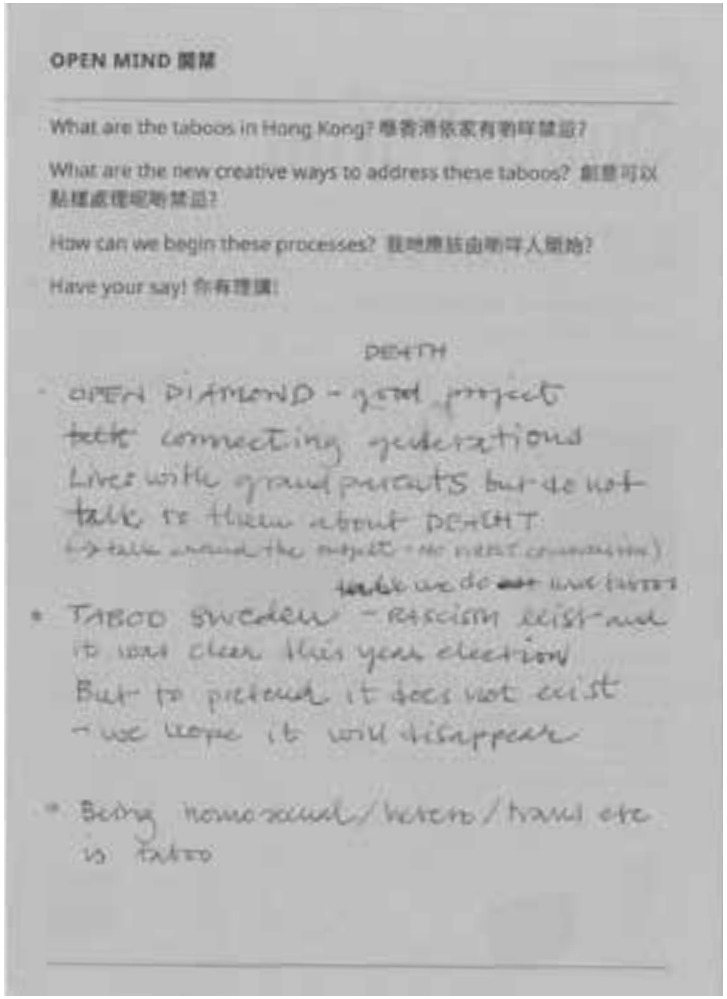
Biographies

Lorraine Gamman is Professor of Design; founder and Director of the Design Against Crime Centre (DACRC) at University of the Arts London (UAL); also Co-Director of the Socially Responsive Research Hub, Central Saint Martins (CSM), UK. Prof. Gamman has written many articles, most recently as co-editor of 'Socially Responsive Design', a special edition of the CoDesign journal (2011), and 'Sustainability via Security', a special edition of the Built Environment journal (2009).

Pelle Ehn is the founder of MEDEA and Professor at the School of Arts and Communication, Malmö University (Sweden). Prof. Ehn has for four decades (!) been involved in the research field of participatory design, and in bridging design and information technology. Research projects include DEMOS from the 1970's on information technology and work place democracy, UTOPIA from the 80's on user participation and skill based design, ATELIER from the last decade on architecture and technology for creative environments, and during the last few years Malmö Living Labs, on open design environments for social innovation.

Sevra Davis is the Manager of the RSA Student Design Awards and Associate Director of Design at the RSA. A dedicated champion of design for social good, Sevra worked as an architect and urban designer before joining the RSA. She has been a consultant on design education and social innovation for international government clients, and advised on the expansion of the RSA Student Awards in the United States and in Malaysia. She has also written extensively about design for social good.

Vincent Wong is the founder of Solution-On-Wheels, a social enterprise dedicated to promoting solution journalism in Asia through the online platform hksow.hk. Practitioners of solution journalism present social issues through a 'solution frame' rather than a 'problem frame', focusing on the practical and human elements of social innovation, i.e. who's solving what and how. Solution-On-Wheels is a new type of media that aims at exploring new ways of public engagement. Using 4G LTE mobile technology, this mobile studio will enable Vincent and his team to conduct community focus groups around town – bringing 'town hall meetings' to the people. Vincent is also the Secretary-General of the Social Enterprise Summit in Hong Kong.



OPEN MIND 開禁

What are the taboos in Hong Kong? 尋香港依家有啲咩禁忌?

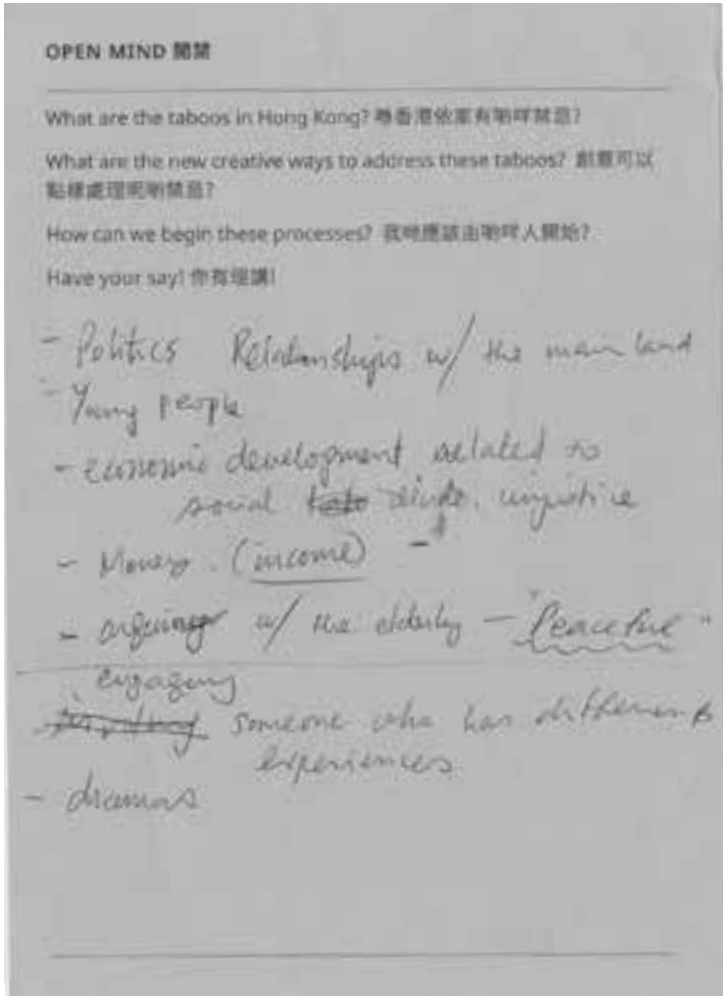
What are the new creative ways to address these taboos? 創意可以點樣處理呢啲禁忌?

How can we begin these processes? 我哋應該由啲咩人開始?

Have your say! 你有理講!

DEATH

- OPEN DIAMOND - good project ~~talk~~ connecting generations
  Lives with grand parents but do not talk to them about DEATH
  (→ talk around the subject - no direct conversation)
  ~~talk~~ we do ~~not~~ use taboos
- TABOO SWEDEN - RASCISM exist and it was clear this year election
  But to pretend it does not exist
  - we hope it will disappear
- Being homosexual / hetero / trans etc is taboo



OPEN MIND 開禁

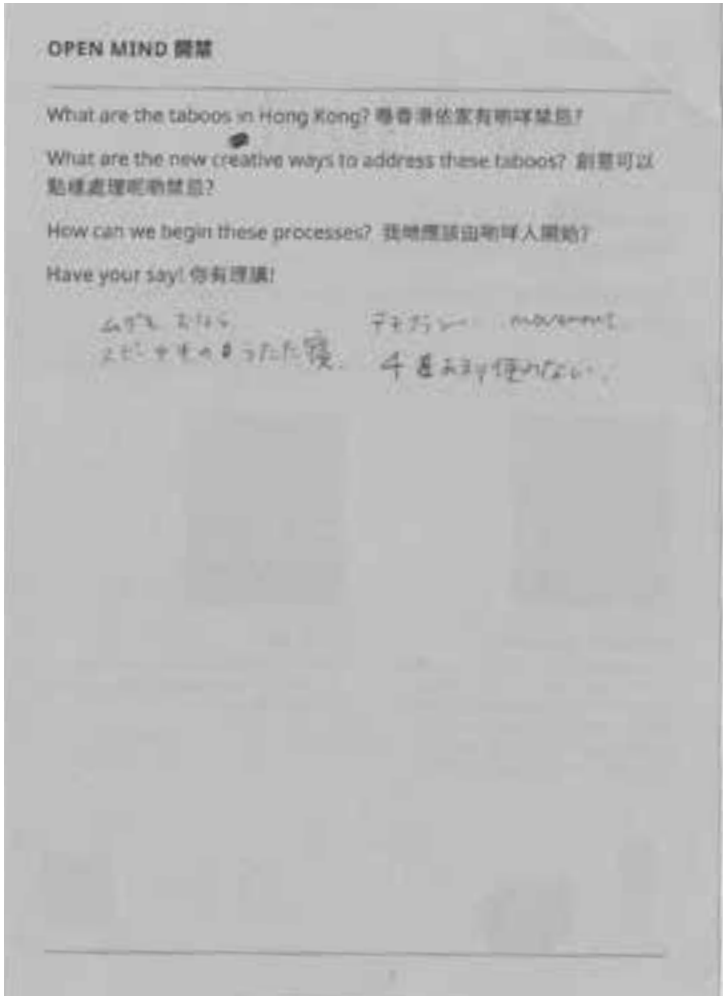
What are the taboos in Hong Kong? 尋香港依家有啲咩禁忌?

What are the new creative ways to address these taboos? 創意可以點樣處理呢啲禁忌?

How can we begin these processes? 我哋應該由啲咩人開始?

Have your say! 你有理講!

- Politics Relationships w/ the main land
- Young people
- economic development related to social ~~tabo~~ divide, injustice
- Money (income)
- arguing w/ the elderly - "Peaceful"
  engaging
  ~~[illegible]~~ someone who has different experiences
- dramas



Teaser 3

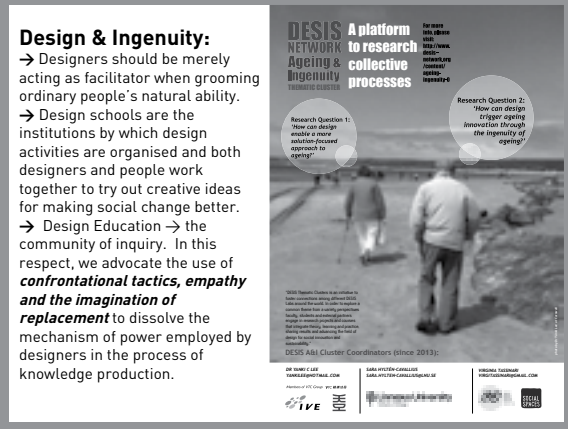
DESIGNAGE HK CLUB

YANKI LEE

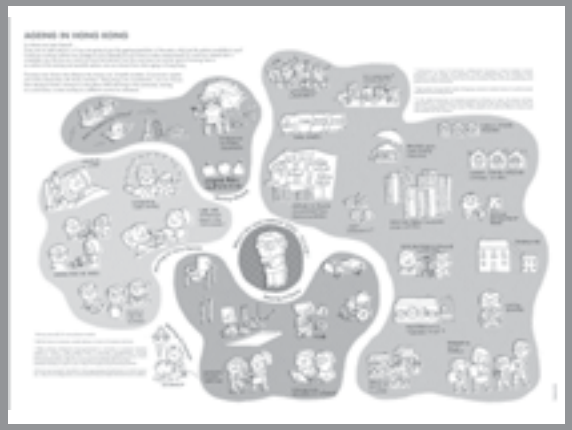
The final one we want to share with you is about our Ageing project, which in this Open Heart session we call 'Bang! Bang! Design Gangs!', and we want to talk about community.

One of HKDI DESIS Lab's current projects is about building a brand new community that concerns ageing. Our question was, how could design action enable people to perceive the ageing process creatively?

This is the photo of my 80-something years old self. Using smartphone app 'AgeingBooth', you can make yourself look old. Our intention is to get people think about ageing process positively.



We are part of the DESIS network cluster called 'Ageing and Ingenuity' which aims to reinterpret what ageing means, and also look at confrontational tactics, empathy and the imagination of replacement.

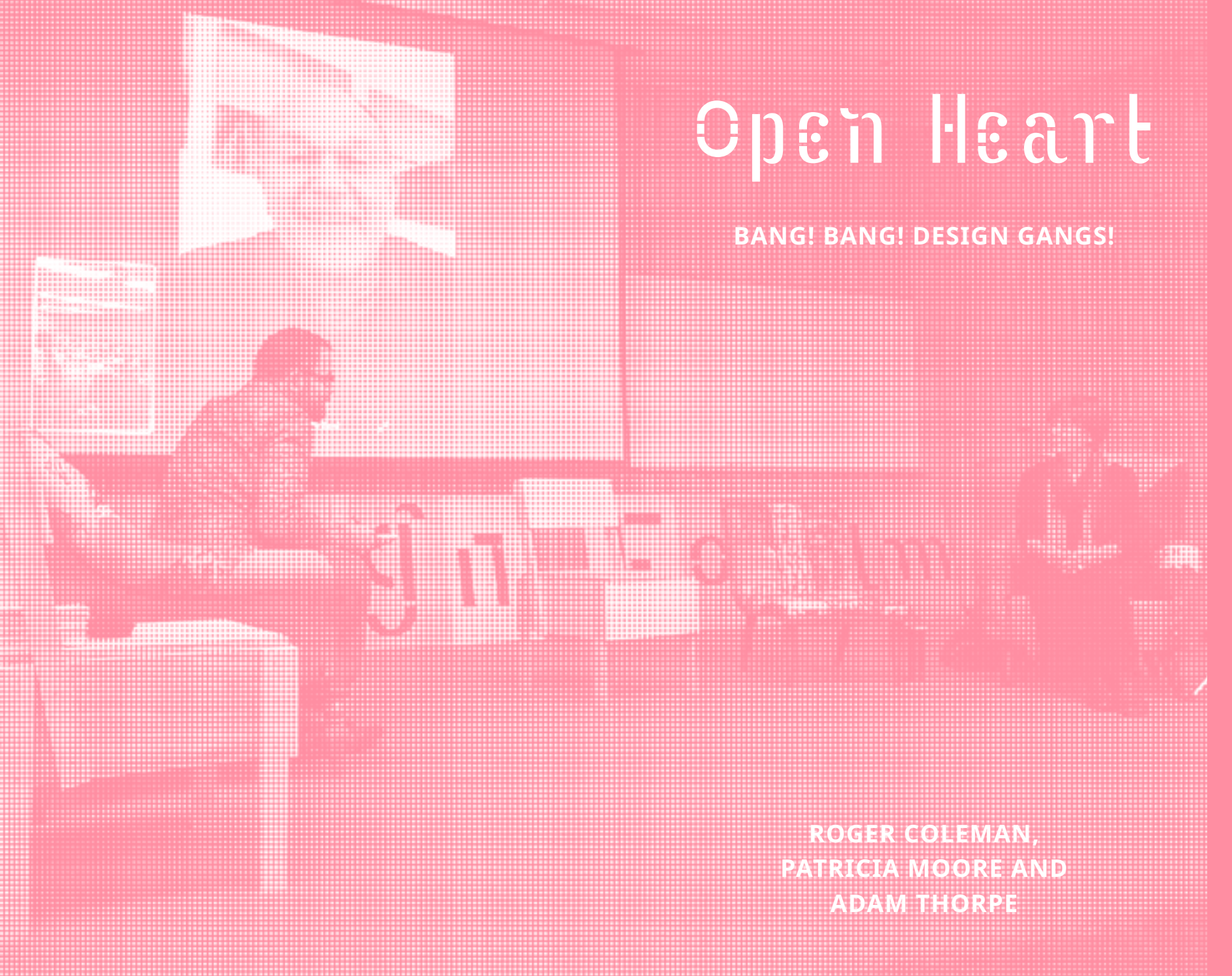


We did this mapping by asking Hong Kong citizens what they think would happen when we get old, and how many choices we can get. But there is one thing that our lab is really interested in, linked to our Dying project, which is about moving to heaven. In becoming old, would there be a choice that we can actually finish our life in a dignified way? This is a project we called it the DOVE Project (Design Our Village with Elders) with 500 students in four design disciplines, working on designing the future of our care home system.

DesignAge HK club
https://www.youtube.com/watch?v=4jI34Z7lGZE&feature=youtu.be

Yet this session is about how we actually build a community. Based on this Ageing project, we do feel that we need a group of elders to become our advisors. This is why we set up the DesignAge HK Club. The club does not belong to the school. It's an independent club that elders can come to interact with our students.

Video of DesignAge HK club
http://youtu.be/4jI34Z7lGZE



Open Heart

BANG! BANG! DESIGN GANGS!

ROGER COLEMAN,
PATRICIA MOORE AND
ADAM THORPE

PATRICIA MOORE

It's so wonderful to be able to see Roger via Skype, and of course, we are all sorry that he was unable to travel to Hong Kong to be with us today. That said, I would like to speak specifically to you Roger and share that the Forum has been a wonderful opportunity to communicate and learn as an eclectic group of people, passionate about the quality of life.

The Meaning of 'Open' in Design

In contemplating the naming of this event, an 'Open Design Forum', it occurred to me that the opposite positioning would be a 'closed forum'. Closed forums, of course, are where design began. Design began as a very elitist and selective endeavour by people who thought they were the ones who knew best about what other people needed and wanted. Designers designed 'for' people and not 'with' people. The personal empowerment that now exists with a revisionist philosophy of 'inclusion for all' has made design the essential element it is in the lives of all people. The only way we can achieve true global equality will be 'by design'. This is the message of potential that I have heard throughout this Forum.

Earlier today, there was a discussion about defeat. I don't think defeat is a word that the general population should have in their vocabulary. I think defeat is a military term, and yes, I think it's a very ugly word, a very negative concept. I don't think any of us should ever feel defeated. I think we should accept that we cannot always succeed, and that we cannot always be at the 'head of the class', but in accomplishing daily activities, as consumers, we shouldn't be evaluated on the basis of failure, or 'defeat'.

Each of us is doing what we can naturally. And then,

if a design solution is inclusive, it acts as compensation, and, we are made more able by design. So an 'Open Design' philosophy for me is one that embraces all people as equal, not only in meeting their needs and their wishes, but supporting their rights to define their lives by the quality they wish to achieve and maintain for every day of their lives.

Design for Oldies / Elders / Older People? Or Quality of Life?

Language is very important to me, and my work, and maybe more so in the West, for the purposes of business. We don't have 'Oldies' Clubs'. I can assure you that my friends and me, at the age of 62, are not made happy by being defined as an 'Oldie'.

I don't see this as a vain reaction, but rather as a sensible response to the fact that the traditional associations to being of a certain age are no longer valid. We have to be very accurate and careful of how we speak of age and the variable of ageing.

Some of us are older. Some of us are younger. Some of us are taller. Some of us are shorter. I always speak of ageing in a very proactive, positive sense. I never talked about the 'elderly', because quite frankly, that's a misuse of a noun. It's actually a medical term. Doctors talk about taking care of the elderly. Designers should talk about supporting the wishes and the dreams of their elders.

So I think if we celebrated growing older, we can eliminate the negative stigma of ageing.

We saw the elder gentleman in the video, just a moment ago, who very much identified his generation's attitude about being an elder. He spoke of wanting to learn new skills so he could help other elders. That's very

significant to the cohort.

One that we haven't discussed as yet, but a subject that is very key to me and my work, is that in addition to not designing for a person's 'age', I also never create for a person's 'disability' or for the 'disabled'.

I don't know how you could possibly design for a disability. A disability does not define a person. It's their level of ability that defines their lives. So I always design for whatever level of capacity a consumer has, and I embrace a person's ability level by design, but I never diminish them by saying that I design for the disability.

I think it's pejorative, patronising, and pandering to focus on what a person cannot do or accomplish. And I think it's also a very important universal need to focus on what a person can do and wishes to do. I passionately believe that this is how we should design for the quality of life.

ROGER COLEMAN

Thank you, Patricia. Very interesting everything that Patricia has to say. I think we are pretty much on the same wavelength. Where I would like to start from is just to give you a little bit of background to both Patricia and myself.

DesignAge: Design for Our Future Selves

I started the DesignAge project at Royal College of Art back in 1991. A long time ago now. What I had to confront was a huge challenge, which was to work in a very elitist organisation which was all about creating the sort of the design elites that Patricia was talking about, and working with very ambitious young designers. Somehow it's hard to get them to understand that the world contains a lot of older people, that they too are

going to grow older and somehow have to take this into account when they were engaged in their professional lives. An important thing about the Royal College of Art is that about 90% of our students go on to become professional designer of one sort or another. In other words, the output from that school is going to have a serious influence on the world of the future.

All that was a big big challenge for me. At the beginning of it, I had to think – how do we deal with this, how can I get my head around this, and how can we position what we are doing to have the sort of influence, the sort of impact needed. And one of the first things we did was to bring in a very good colleague of mine, John Bound, who had worked in the design industry for some time. What we did was to talk to a lot of designers, in particular senior designers, older designers who understood something about what happens as you grow older, and also experts in the field of ageing, including some very interesting people like Peter Laslett from the University of Cambridge. He was a social scientist and was looking at the way the family evolved in the UK. Because of the data we have in the UK, which go right back to 1066, in the form of parish records, which are a very reliable source of information on births, deaths, marriages etc. Peter was the first person who really put his finger on the fact that populations around the world are ageing rapidly. He produced a wonderful graph, which demonstrates quite clearly that in the UK and in other countries since the industrial revolution, life expectancy has greatly increased, along with the percentage, the proportion of people aged over 60 in the community. This trend was continuous and was going to change the whole shape and fabric of society of the future.

A great thing that we had in Royal College was a

wonderful Senior Common Room. Few people would turn down an invitation to lunch in the Senior Common Room at Royal College, so we were able to bring in a lot of influential people and talk to them and find out what they thought about the whole subject area, and start to think about what could influence people. What we discovered was that actually quite a lot of designers were very aware that things were changing in relation to the shape of consumer markets, and that was something they needed to understand better. A few designers were also starting to think about how this might happen. In particular, one of those who became a great friend but unfortunately died recently, was Bill Moggridge, one of the founders of IDEO. In the very early days of DesignAge at the Royal College, we invited Bill over to talk about how he viewed ageing and design to include people of all ages and abilities. One of the people that Bill talked about quite passionately was Patricia and her whole experiment when she became an older woman and travelled around the United States, which Patricia would have told you a lot about already. I thought we must get Patricia over and talk to her, so she was one of the very early people that I engaged with and got involved in our programme at the Royal College of Art. So you see, Patricia and I go back a long way, I think that was back in 1992, was it, Patricia? (PATRICIA MOORE: Yes sir.) Yes, it's a very long time ago now. And we've seen a lot of changes since then.

But just to go back to the Royal College and the origins, the beginnings of DesignAge. What I realised was that we had to have a new approach to the whole subject. My background had been working with older people and disabled people for the Greater London Council, which was then headed up by Ken Livingstone who later became the Mayor of London. Under the Greater London Council,

there was an experiment set up to try and develop socially useful products and services that might create employment in London. And I was very much involved in that one project, one of the key projects. So I really had a background and understanding in working with local people and I thought we must take this approach to the college. Also, I felt passionately that one of the problems was with design, which tended to be overly elitist and not address the issues and problems of real people, nor understand the diversity of people in society. In order to get students to understand this, we had to come up with some sort of an idea or a hook. And after talking to Peter Laslett, after having lunch with Peter, I realised that we could adapt one of his central ideas, which was that in the context of population ageing we need to live in the presence of our future selves. That was a key argument of Peter's. We really need to understand that we are going to live, that modern people are going to live to a very old age, and we need to prepare for that and understand what is likely going to happen to us. So it doesn't come as a shock or a surprise later on. And then we need to change the world and shape the world so that it will fit us in our future lives. And out of that came the idea of 'design for our future selves'. I felt this was something that I could talk to students about and that they would understand because it was quite easy to say to people: if you're designing a transport system which is going to last for 50 years or more, then sooner or later you, as your older self, are going to use it. And if you can't get on or off the train, if you aren't comfortable, if it doesn't work for you, then you will have no one to blame but yourself. Because you didn't design for your future self. This was an idea which was sticky, and it worked for the students and they could understand it.

But the next problem was that young students have very little awareness or understanding of the lives of older people. And so in order to overcome that I set up another collaboration with Peter Laslett, who along with a few other people had set up the Open University in the UK, which is a superb, democratic educational organisation. Peter was also the driving force behind the creation of the University of the Third Age, which is a wonderful movement in the UK, not a university for older people, but a university operating outside the conventional educational structure which is run by and for older people. So it's older people doing it for themselves. And this gave us a wonderful group of older people that we could work with. So through Peter and his contacts, I started inviting members of University of the Third Age into the Royal College and we set up a series of what we called Design Forums. These were based on something that we had run when I was working with the Greater London Council, which was a sort of walk-in design clinic, where we had designers and people from marketing etc., and anybody could walk in off the street with an idea for a product or service or a need to be addressed, and talk it over with some helpful people. It wasn't open all the time, but we ran them a couple of evenings a week, and we saw that as a way of getting a different view on where you might start designing from. So we did the same sort of thing in the Royal College.

And the great thing for me was that at the very first of these events that we held, there was a bunch of students who gathered together on one side of the room because they were a bit nervous and unsure. They didn't know what to do. And there was a group of our U3A members on the other side of the room, who again were a bit unsure. They'd never been in this situation

before. So no one quite knew what to do next. But within half an hour, the room was absolutely buzzing. What did happen was the students discovered that they had a lot in common with these people. And our older U3A members discovered that they had a lot in common with these young people as well. They all found this very exciting because they realised they could work together and could start to think about things together. So from the beginning, what we had was a collaborative activity. It wasn't designed from the top down or from the bottom up. It was people working on design ideas together and exchanging ideas and experience. And it became a very stimulating and creative experience that we arrived at very quickly.

And I could sense from the film that something very similar is going on in Hong Kong, which I thought was brilliant. Because for me, as Patricia talked about, the antidote to a lot of past attitudes towards design was rather that designers were people who knew the one best way to do things and organise things, and they would sort things out for everybody else. We need to counterbalance that, which is much more about involving people in the design process. And I passionately believe that the only way that we are going to create a world for the future that really works for people is if we involve them in the design process. I think we have a lot of things going for this in terms of technology – the fact that we can be holding this conference among several continents, and at the same time, sharing experience from various parts of the world. All those things I think are very exciting, and they offer a lot of potentials for the future.

Just before I hand back to Patricia, I will just say one last thing, looking all the way back to the days when I first got to know Patricia. What I discovered very early

on, working in the field, was that in many countries, there were a few very passionate people who could see something of the way the future was shaping up and want to do something about it. But their experience generally was that they were working on their own, that there weren't very many other people like them. The first event that we had at the Royal College that Patricia came and spoke at, was an international conference where we brought together people from many different countries around the world, I think 23 countries in all, to talk about these issues. Suddenly what we discovered then was that we had a sort of critical mass of people who felt in the past they were struggling away on their own, and were beating their heads against brick walls and so on, to get people to understand what was going on. And suddenly we had a critical mass and we could see that together we could share ideas and be strong and make a change. And I got the sense that this is starting to happen in Hong Kong, which I feel is very positive indeed. With that, I will hand you back to Patricia.

ADAM THORPE

Thank you both for sharing your stories and insights with us. I'm amazed to be in the same conversation with you two guys with the amount of experience you've got. So I think that I would like to learn more from that experience, and I am sure the audience would, and have got questions for Patti and Roger. So, please make the most of this opportunity to ask these guys questions and learn from their experience. So if anyone has something, then let's start with that.

Whilst you are thinking, I will start. I am interested in the shift from designing products for people to designing products with people. It seems where Yanki and you guys

are, at the moment, is shifting the focus from designing inclusive products to designing inclusive processes of designing. So, less so design for the social, but design as the social, design that emphasises social means rather than, or as well as, social ends?

PATRICIA MOORE

I would like to answer by sharing the remarkable story of Raymond Loewy partnering with the United States to assist the then USSR to create consumer products and thereby focus on the quality of life of its citizens.

It was an incredible opportunity to redirect a government, by design. Imagine! My first job, after completing my studies in Industrial Design, at the Rochester Institute of Technology, was working with Raymond Loewy, the Father of American product design. We created a variety of new products and re-designed three hydrofoils and an automobile. Sadly, nothing went into production, but you can still see the drawings and models in Moscow.

Imagine if the USSR had followed China's path and joined the global economy as a producer of consumer goods? The world would be a very different one, and a much safer place today. Design has the power to deliver for every personal need, but also for world peace!

Design for Disabilities or Abilities?

NIELS HENDRIKS

Maybe a bit of a naive question, so I want to apologise for that beforehand. You were talking about designing for people with impairments or disabilities. I was just wondering if you were saying that we should not be designing for impairments. But aren't you then also

neglecting part of the identity of these persons? For example, I remember a project of working with people with hearing impairments. They have their own culture, which is really identifying with being hearing impaired. I am just having a bit of a problem of not naming elements of their identity and of course, it's only one element of their identity, but it's an important element of their identity.

PATRICIA MOORE

I think we might be saying the same thing, just differently. In other words, our focus is never on their deafness. Our focus is on their level of hearing, and so we don't diminish them by saying that their hearing is 'impaired'. We simply celebrate their level of hearing. I think it's very patronising and pejorative to say, 'You are less than perfect because you don't have the hearing I have.' I am sensitive to that because you also see socially, emotionally, people are being defined by what they can't do and what they can't achieve. A focus on what a person can do, and not on what they cannot, provides a more positive outcome.

Now of course the hardest thing I am doing is working with wounded soldiers all over the world, working on prosthetics that replace limbs, ways to help a face that has been changed by severe burns, helping people who had head injuries and are reduced from full cognitive capacity to the mentality of a small pre-school child, yet they're in an adult body. Of course, there are all the terror-filled memories a soldier retains, after returning from the horror of war, which forever affect personality. I argue that all these things are first and foremost a design agenda.

We are helping with the redesign of the homes of these valiant individuals. We help redesign their injured

bodies, and thereby, we help redesign their lives. By encouraging them to know where they sense they have a loss, we will work to fill the gap with a positive solution. We remove the sense of personal 'defeat'.

I think in life we are all given lemons, which can be very bitter, but if you make them into a sweet drink of lemonade, they are made palatable. In other words, always take a 'negative' and make it into a 'positive', if you can.

NIELS HENDRIKS

But then loss also has to be acknowledged.

PATRICIA MOORE

Of course it's acknowledged because I wouldn't be designing for the characteristics of a person who doesn't have vision if the person didn't have hearing. So of course we are acknowledging what we focus on, but again we are still focused on giving them a life quality – independence and autonomy that is not defined by the fact that they can't hear. Do you see the difference?

NIELS HENDRIKS

I think so.

'I Want the Neighbours to be Jealous.'

ROGER COLEMAN

Can I chip in? Thank you Patricia. I would like to chip in with a little personal story, which takes us right back to when I first got interested in the whole of this area. I've written about it. It's in the chapter that I did for the book that you're launching, but I'll repeat it here because I think it's germane to the question. A long time ago, a very good

friend of mine developed multiple sclerosis (MS) in her very early thirties. Rachel was a wonderful vibrant woman. She was a great jazz fan. She lived for the evenings and loved London nightlife. She was a very spirited and lively woman. But when she got multiple sclerosis, it slowly and gradually advanced. At first we noticed there was something wrong, something not quite right with Rachel. Then she started staggering, found it difficult to walk, and quite quickly found herself in a wheelchair. She lived in a Council flat in Camden Town, which became progressively less suited to her condition.

This is rolling the clock back a long time to before there was any real thought given to how to accommodate people in wheelchairs and so on. And after a while, the Camden Town Social Services Department came to the conclusion that because she was struggling in her flat, perhaps she should be moved to an institution, which to me seemed like a complete death sentence and it was a horror for Rachel. So with some friends, we took up cudgels on Rachel's behalf.

The problem was not Rachel's problem, but the design of her flat. The medics were dealing with Rachel's multiple sclerosis and we knew we could do something about the flat. Eventually we got the message through, but at that time, the people we needed to speak to were the Architects Department, first of all, and they had no experience in dealing with these issues. So in the end, we designed a new kitchen for Rachel, one that would work for her.

The next problem we had to confront was talking to the Building Works Department of Camden Council. They were not geared up to deal with these sorts of things either. Nobody really wanted to know about it. The Council didn't accept this as something really that they should be

addressing. Things have changed dramatically since then, I am very glad to say, but this was sort of the beginning of poking a wedge into all of these systems that make it very difficult for people with disabilities to live independently as they wanted to. But in the end, not only did we design the kitchen, we built the kitchen, then we installed the kitchen, and finally we invoiced the Council for it and they eventually paid up. So that side of it was successful.

But the most interesting point was that when all this was going on, when you are working with people, especially when they are good friends, you want to get their feedback on your ideas. So one evening, we were sitting, having a drink with Rachel, and I said, 'Rachel, what is the most important thing about this kitchen for you?' I fully expected Rachel to be thinking about her disability and to come up with something ergonomic, e.g. 'I need to be able to do this, to reach this, to stretch there.' I fully expected her to focus on her condition, but what Rachel said next was a light bulb moment for me. She said: 'I want the neighbours to be jealous.' And at the moment I realised that it wasn't about designing for Rachel's disabilities, it was about creating something which took them into account but more importantly, would make her neighbours jealous. It meant that we had to shift the whole focus of the design from function to surfaces, materials, finishes, appearance – everything had to work perfectly well but look brilliant. That was the challenge and at the end of it, Rachel's neighbours came around and were indeed jealous, so I was relieved and pleased, but that really changed my thinking about the whole subject area forever. It was really about working with people to understand what they want in their lives and how they can achieve it. And for Rachel it was a true consumer response: 'I want my neighbours to be jealous.'

I think that's very much the key to this question really. If we just focus on people's disabilities (and this is what Patricia was saying, I think, really), we separate them out from the rest of the world, which was what happened in the past. Camden Council wanted to focus on Rachel's disabilities and put her in an institution. They didn't want to embrace the challenge of making their Council accommodation work for all of their possible tenants.

PATRICIA MOORE

Ability is always situational. So, I might be fully sighted, but if I get off of an aircraft in a country where I don't understand the language, and the signage hasn't been made redundant with the business language of English, along with the language of their country, I may as well be fully blind because I can't understand anything that I see. If I'm blaring my music or if I'm cooking with an electric mixer, and the phone is ringing or the doorbell's going off, I am functionally deaf at that moment. But in my friend's house, my friend who has no hearing ability, there is the redundancy of a light flashing when the phone rings, or a flickering light whenever the doorbell is ringing, so he can stop whatever he's doing and go to the door, or go to the phone, and have his conversation electronically. What we are all saying is that when we create with redundant features, by design, the entire population benefits.

And even though something might have been designed for a specific need of a specific person, when it reaches out and meets the need of all people equally, then we have a universal solution. We have inclusivity. End of story.

ADAM THORPE

Linked to what you are saying, Roger, about Camden, we are working with Camden now in the face of public service cuts. And one of the things they are desperate to do is to work out how it is that they can enable people to live their lives in their own homes. So thanks to the work of you pioneers, and thanks, or no thanks, to the terrible financial austerity that the local government is experiencing, this approach is even more important now. More people then can go in there and work with people that want to stay in their homes, and find ways to do it, are need. So more of us need to be able to work with people in those ways.

PATRICIA MOORE

Government might commit to it because it's financially sound to do so. Designers commit to it because it's more humane and it gives people the quality of life they deserve.

ADAM THORPE

Absolutely. With that alignment, it means we need more people to understand how to go about doing that. Are there more questions? If not, then perhaps we should draw attention to the 'Open Heart' questions that Yanki and the team have created for us to consider. And then from the feedback we get from you, we can take more responses from Patti and Roger.

So the questions that we are talking about are, 'As a citizen, what kinds of resources can we find in the community?' I think this is building on the asset-oriented approach – how do we work with people, not as a group of people with a bunch of needs, but more importantly as people that have something to contribute, as active

participants in, rather than passive consumers of, the development and delivery of products and services.

Secondly, 'How can we build a community that can be strong in the face of crisis?' which, I think, speaks to what Ezio was talking about yesterday about resilience, and resilience being about diversity and redundancy. In order to have diversity and redundancy, we need to have inclusivity. How can we be inclusive of other groups of people, so that we have more different ways and means to be able to respond in a crisis situation? And what can we learn from your experience of being inclusive with this group of people that might be applied to being inclusive with other groups of people?

And then finally, 'What new ground can we build on to form new allegiances and inclusiveness?' I am not sure if I entirely understand this one, so I will leave that to you guys to interpret. For me, it's about understanding inclusivity in relation to processes. So the talk has been about inclusivity in products to a certain extent, how we can create inclusive products to enable someone with difference to use them, and how these developments can be of use to others. I want to know more about the processes. Inclusive processes, from working with older people to those with different abilities, to now working with people that have been through war and suffered from injuries in that situation. How to enable those people to make their contribution beyond letting you know what their preferences are, that's really important, I think, to involving more people in shaping society in the ways they want it to be shaped.

Design as Matter of Life and Death

PATRICIA MOORE

It came to me, whilst listening to the discussion, that, while we had a great success, in the United States, with the passage of the ADA law (The Americans With Disabilities Act of 1990) that made it a requirement for all public buildings to allow people of all levels of capacity to enter that space and be able to use that space, our work, by design, was incomplete. This fact was made painfully clear with the terrorist attack on the World Trade Centre Towers, in New York City.

I am still very emotional and raw about this because, on that horrible day, so many countries, more than 90 nations lost citizens. But, for me, the most painful loss of life came among those people who used wheelchairs to enter the buildings. They couldn't exit the buildings, using the same lifts that brought them in. Emergency service personnel and fellow workers carried as many people as possible, down the remaining staircases. That's why so few paralysed people survived.

There are stories that have come from survivors, describing ambulatory people, people who still had the capacity to put one foot in front of the other, choosing and electing to stay with friends or co-workers who were using an electric chair and had no chance of escape, knowing they were going to die together. It's an incredible commendation of the human spirit that in that moment, they chose that ending and for their friend not to be alone. Remarkable.

When we were talking earlier about choosing how you die and what is done with your body after death, I was thinking that the most important aspect of having lived is how you will be remembered, how your life will

be remembered. A life well lived should be a life that everyone remembers and it won't take a diamond or monument to accomplish that reality because the best memories are always going to be held in a heart.

So I think the message for designers is that we created a building you can get into, but never thought about how you would get out, if in fact, you couldn't use the lifts. It's a story of complete design failure and we have yet to solve it. Quite frankly, ladies and gentlemen, if you stay in a hotel above the 10th floor, we cannot rescue you in the event of a fire. The fire fighters, the rescuers cannot reach you with a fire engine ladder. You are going to have to make your way out of that building on your own. This gives design and engineering a very important challenge and opportunity for future solutions.

ADAM THORPE

Do you think if they'd spoken to more people when they were designing that building, and got more diverse perspectives to be considered, that they would have designed differently?

PATRICIA MOORE

No, I don't think we would have designed for any higher level of safety than was accomplished in the design of the Towers, because we simply couldn't imagine the atrocity of using a commercial aircraft, full of innocent passengers, to strike a building full of equally innocent people. Maybe that was part of the American belief that we would never be attacked on our own shores, or maybe it was just that the architects believed they had considered every possibility. What could possibly happen? In fact, those buildings were designed to an engineering standard that would allow a small plane to strike them because there

was history. The Empire State Building in New York City was struck by a small plane and sustained some damage but the building didn't fall. It was never envisioned that terrorists would take a fully loaded airplane, essentially a bomb, to deliberately destroy those buildings. But the greater lesson for designers is, we can't just think of the best scenarios, we always have to think of the worst case scenarios. Now you see all over the world, areas of refuge in building design, areas where you go in the event of an emergency, and where you wait for emergency service.

I was in Sweden this past summer to deliver a keynote address for the Universal Design Conference at Lund University. As part of the welcoming comments, our host explained the safety procedures, in case of an emergency, such as a fire. That kind of preparation has become quite essential for individual safety. We always should have done that. This is not being morbid, but rather being prepared. It's part of today's life. It is something we should always be aware of and it is a major variable for today's design.

ADAM THORPE

So in terms of the 'learning from feedback' idea that was spoken of by Professor Manzini yesterday, as contributing to resilience, that learning is taking place, I guess another challenge is, to take those responses to risk and at the same time see what can be optimised in terms of opportunity. Otherwise we risk creating a kind of disability model for ourselves going forward, which is responding to the risk, not responding to the opportunity.

The Challenge of Designing with People through a Consumer Model

ROGER COLEMAN

I'm going to take a slightly different take on this because there are a lot of very interesting and tricky issues to talk about. I want to roll back to my earlier days when I was working with the Greater London Council because I think there is something to learn from that.

As I said, I worked with what was a very big, very radical experiment in local government, at a time when the red flag was flying on County Hall, just across the Thames from where a very right-wing Margaret Thatcher was in power and running the country, while across the river a very left-wing group was in power and running London. The experiment was to try and create new employment in London by developing products and services that responded to social needs. It was a very bold experiment in socially-oriented design. And because of my experience and background working with Rachel and later on some other projects for Camden Council, I got invited to come and lead some of these activities.

I was working with Mike Cooley, a trade union leader with a fervent belief that a social benefit would emerge from this approach with great rhetorical powers. The theory was very attractive, Mike was very persuasive, his ideas were very utopian, but hard to understand without practical examples to ground them in reality. My job was to turn all that ideology into something real. In other words, to come up with some socially responsible and responsive products to show that the theory could work in practise. And that was a very big challenge.

I tried to do that by working with all sorts of different groups of people – people from schools,

getting people in from the street and so on. Actually we had a lot of success in the area of developing products. We developed a seating system for children in special schools because at that time there was a strong tendency to separate disabled children from the rest of the population. Our seating system was bright, attractive and highly adaptable, and could allow children with quite a wide range of disabilities to participate in conventional classrooms. We also developed a mini-gym that wheelchair users and older people could use in their own homes, and so on. We had quite a lot of products and ideas on the go, and which everybody thought was wonderful. But the big challenge was to actually get those into production in a way that created employment in London. That was the big vision and very hard to achieve.

Actually I felt the business of working with people the most complex. The person we worked with on developing the mini-gym had himself been a circus performer and did that wonderful stunt, where you leap off a high platform with your clothes in flames and land in a bathtub of water. The flames go out, you hop out of the tub and everyone claps. Except one day, he got it wrong and damaged his spine, after which he was in a wheelchair. But he was a great character, and I found the whole process working with people like John McGraw great fun. We made huge progress and developed some very good ideas. But the next stage, which was getting them into production, was extremely difficult, because when you go to companies and you talk to them about a new design idea, there's always a resistance because they didn't develop it themselves. And also, you have to deal with their marketing people who are going to say, 'That's going to be difficult to sell,' and so on. There are a whole lot of problems that stack up against you, which are to

do with not just understanding the market place, which is hard enough, but also understanding the ways in which things are produced and distributed, what companies are capable of, what they know how to do and the limits of their experience and expertise.

In those days again, products that were targeted at disabled people were sold through a system whereby they were paid for by social services through an elaborate mechanism. So it wasn't a straightforward and open marketplace. And it was dealing with all of those problems that really pushed me in the direction of talking about mainstream design having to become inclusive. Because we weren't going to address the needs of particular social groups by designing something just for them. We have to make the approach much more inclusive so that their needs can be addressed in different ways.

So I think, the idea – the aspiration of creating products and services with people turns out to be a much trickier and much bigger problem than it might seem on the surface. We can come up with wonderful ideas, but we have to think in terms of how they fit-in with the sort of society we live in at the moment, and that means how they fit-in with a consumer society.

A Different Model for Addressing Ageing Society

So I think that there is a strong argument here for starting to think about how we do things differently, in other words, how we adapt models that aren't the conventional consumer society model. The area that I think is most important is in relation to population ageing, and in particular caring for older and disabled people, because it's very apparent to me that few countries around the world have really thought about how they are

going to care for ageing populations in the future, how that care is going to be provided, how it's going to be financed and paid for.

I have done some work for the UK National Health Service, on development programmes for new products and services. There were a couple of programmes, Patti knows about these, looking at care and ageing in particular. The whole approach coming from the government side was to solve these with technology and through a consumer model. The big challenge I can see is that those approaches have failed to deliver anything that can really address the problem. And the only way through, I think, is to engage older people in the process. Patti was talking about this as well, to engage older people in the process of caring for each other, and actually thinking about how we maintain a healthy and active life for as long as possible as we get older. That's not something that we could prescribe in a medical way for people. I feel it's something that people need to address for themselves. So I think solving these problems is perhaps one of the biggest challenges we are facing as a society in the future. We have achieved great success in extending our life span. In the UK, for example, the life span has increased dramatically over the last hundred years, by something like two-and-a-half years a decade. It's an incredible amount. Back in say 1950, the expectation was that if you retired at sixty-five, you might have as much as five to ten years of life left. That was the general expectation. And all the social services that were constructed back in the 1940's and 50's, like the National Health Service, were based on the assumption that people wouldn't live for a long time after they stopped being active in employment. None of those assumptions holds true today, and I think the only way in which we are going

to deal with these problems is by developing a different model for addressing them, not from bottom up but a collaborative model.

ADAM THORPE

And that's a fantastic point on which to hand over to the rest of us here in this Open Forum to try and work with. If you've got this Open Heart piece of paper – that's got the questions, as we have been doing previously with each of these other topics, with the moderators amongst us working in groups. So we try and address these questions, these ideas of moving from being people with needs to people as assets in meeting our own needs, from being service users to becoming service participants. Working together to meet each other's needs, know how might we go about doing that?

PATRICIA MOORE

May I mention if I came up to you right now and said, 'Come with me, I am changing where you're living. I am putting you in a new place. It's a type of community home. It's a residence for older people we have created because you are all alike.' What would you think of that? I won't give you an answer. You can answer for yourself.

ADAM THORPE

So the context of ageing or other contexts as well. What can we learn from these examples around ageing that could be applied to other social contexts as well? Let's start with three questions:

Q1: What kind of resources could be find in the community? 我哋可以喺社區嗰度搵到啲咩資源?

Q2: How could we building a community that could be strong in the time of crisis? 我哋點樣可以建立一個有面對危機能力嘅社區?

Q3: What would be the new ground for forming new allegiance, for new inclusiveness? 我哋應該可以基於啲乜嘢去建立新嘅群體同埋同共融性?

Group discussion

ADAM THORPE

How's everybody doing? Have we got some ideas we want to share?

So we have been considering the questions around what kind of resources we can find in the community, how to build a community that is strong in the face of crisis, and how to form new alliances and inclusiveness. Who wants to share some of their thoughts with us on that?

SARA HYLTÉN-CAVALLIUS

Hello. What was said here is that in a community there are many resources – the skills of different professions, the skills of different ages, the skills from different cultures, and so on. We also think that, or what said here, is that if you let citizens know that they can face different kinds of crises, like running out of electricity for longer periods, flooding and so on, the citizens themselves would solve the problems. As it is now, the citizens feel very safe. Nothing (bad) can happen, so it would be good to get more information.

ADAM THORPE

Thank you. That's interesting that the urgency might foster more engagement.

JOON SANG BAEK

So I continue. We've been talking also about what we

could find in a community. What struck me is that so many people get together in the morning and do exercise together. It feels so nice to have a nice start in the morning, and the kind of work-out places that we saw are also great.

We also talked about that lots of elderly people, stay with their families their whole life, and staying in an elderly home is actually seen as something very negative. And these two participants here worked for a private home for elderly. They were really struggling to get something positive out of that.

PER-ANDERS HILLGREN

We also talked about the situation that a lot of elderly people prefer to be in their homes, and continue to be there. This might be a good idea, but a lot of technical resources are required to help them continue living in their homes. Of course the social relationships might be more important.

And then we talked about some projects that actually can produce some kind of incentives for young people and older people to build relations. There is not too much of such incentives now even with more and more co-housing projects. Normally you don't get that mix because young people go with young people, and older people with older people. And then you don't have as much resilience if you have this mixture. Probably you need to facilitate the mixing, because it does not easily happen by itself. We also talked about the stigma of being alone, something you need to work with because some people want to be alone. Some people say that they want to be alone but they might not actually want to. Also, the whole notion of learning what you did in the 90s and looking at abilities instead is applicable on so many other things. Like when

we work with immigrants, it's the same kind of glasses we need to put on to see them as resource rather than problems. I think that mindset is so important to bring out everywhere.

PATRICIA MOORE

For clarification, I conducted the Elder Empathic Experience from 1979 through 1982, and not in the 1990's.

LORRAINE GAMMAN

One of the things that we started to think about is risk. So we were trying to figure out, what would liberate you because you are older? So we wondered about reconceptualising drugs. Like, in your 70's you should be allowed to take what you want. Maybe we can promote in a different form of safer sex. We were trying to look at it in a positive way, but we had quite a laugh with them. It's good fun.

PATRICIA MOORE

We know. In the States, we have 'social rooms' in many of our elder living facilities. They are basically a hotel room, for use by the consulting residents, for private time together. Some adult children are supportive of their elder parent enjoying the company of another person and others are horrified to think that their mother or father are having 'S-E-X'! I am reminded of my time in character, as elder women, when days and weeks at a time would pass without anyone even touching my hand. The loss of the simplest of human contact, in late life, is a dreadful conclusion.

Focus on Solutions but Not Problems

ADAM THORPE

Roger, I want to try to bring you in here because I was fascinated by what you were saying during the break about working in different ways with different people – with your friend in Camden and then with some elder people to address developing products for social needs. Around the design clinic, which it seemed that everybody could walk into, I was asking the question, 'Did anybody walk-in with their problem? How was it that you had it set up so that people got involved?' And you said something quite interesting about how you did that, which seemed to tie-in with what the gentleman in the video that Yanki played us at the beginning of this session was saying along the lines of, 'Actually I am doing this so that I can learn stuff that I can show to other people.' And I wonder if you would repeat what you were saying to me about how the design clinic worked.

ROGER COLEMAN

I was thinking about that, too. The interesting thing I think was that the way we set that up was not to focus on problems. We weren't asking people to come in with their problems that we would then try and solve, but quite the opposite. We were asking people to come in with solutions so that we might be able to work with them to make the solutions better. I think this relates as well to part of the programme that evolved out of DesignAge. It's still carrying on today, which is our inclusive design challenge series where we put together individual people with disabilities with groups of designers who we challenge to come up with a new product to our service inspired by their disabled collaborator. And the focus in those is always not on the problems that people face or the challenges that people face in their lives, but their aspirations and their needs and desires – what they want to do with their lives.

What all the designers say after they worked with disabled people for a period – and this is a very intense process as people work over a 24-hour period, say with a disabled user – and what all the designers say is that they are amazed and impressed by the ability of people who have disabilities to overcome them. In other words, they're impressed by the ingenuity of the people that they work with. Understanding how people cope with everyday challenges gives designers a new perspective on how to think about creating new ideas and designs. This whole idea of working together on solutions I think is a really important one, especially in relation to big challenges like population ageing, which is an enormous challenge. We need to understand that we live in a designed world. Almost everything around us has been created, either by accident or design, by humans, very little by nature. Where it's created by conscious design, somebody has been in charge of the design process. In a sense, design is a power relationship. We need to look for ways in which we can design a world which addresses our needs. In other words, we need to work together to find out the solutions that will give us the culture, lives, and lifestyles that we really want. I think that's very important as a way forward.

Alternate Model of Involving Everybody and Sharing Responsibility

As I said earlier, I don't think we can address the big social issues like ageing through a consumer model, and

I don't think we can address them properly through a model which is about the state providing services. I think we need a different approach to developing services, which involves the people who need and require those services, and find ways in which the community as a whole can deliver those services. It may seem very complicated to get your head round, but I have a little example, which sort of explains it a bit, and you'd see the way I am thinking about this.

When I stopped working at the Royal College of Art, about 6 years ago I think, I used to say to people 'I'm getting on with the rest of my life.' A big part of that was photography. My wife had always been involved in a local artists organisation called Cambridge Open Studios, and I thought I'd join that organisation and we would both open our studios to the public in the summer. But at the very first meeting that I went to, it was clear that the organisation had financial problems and there was a discussion about what we might do about them. I rather innocently held up my hand and said 'I think I might have a few ideas', which rather lumbered me with the problem of trying to sort out all the financial difficulties the organisation was facing.

When I looked at the account books, it was pretty clear that the whole organisation was going to be bankrupt within a few weeks, and I had to try to find ways to do something about it. This involved, I think at that stage, about 250 local artists and crafts people who were opening their studios on a regular basis each year for the public to come and visit them and see how they worked. The model that had been adopted was a service model where everybody paid a fee, there was an administration, and the administration organised the events and ran the association. In other words, the organisation provided

service to people. But I could see that the finances just didn't add up so we had to come up with another model for it. What we developed was built around creating a website which would do the administration and creating not a committee that ran it, but having a group of people who were elected and changed on a yearly basis, who actually had specific jobs within it to organise the marketing, the finances, to organise all the membership, etc. All the various jobs that needed to be done were divided up amongst the people involved in the organisation. So it shifted from being top down (you pay your money and you get the service delivered to you) to bottom up, where everybody was largely involved in making the thing a success. On that basis, we managed to turn the whole thing around within about six months. And it went from facing bankruptcy to now, three to four years on, it has rather a large amount of money in the bank and some 450 members in the organisation.

That was very simply arrived at because we looked to find a solution that would work for us together. I led that change but it was perfectly possible for me to step back from it and hand over to other people because we set it up in that sort of way. It's a very clear decision by everybody involved in the organisation that we should take responsibility for this ourselves. It was very important to us. It was therefore our responsibility to make sure that it worked for us all. And I think that change of thinking was a very important step.

ADAM THORPE

Distributing that responsibility and complexity through the larger group was the thing that enabled it to work. A co-designed platform that let you co-contribute to success. Thank you. Does anyone have any questions

before we thank our speakers?

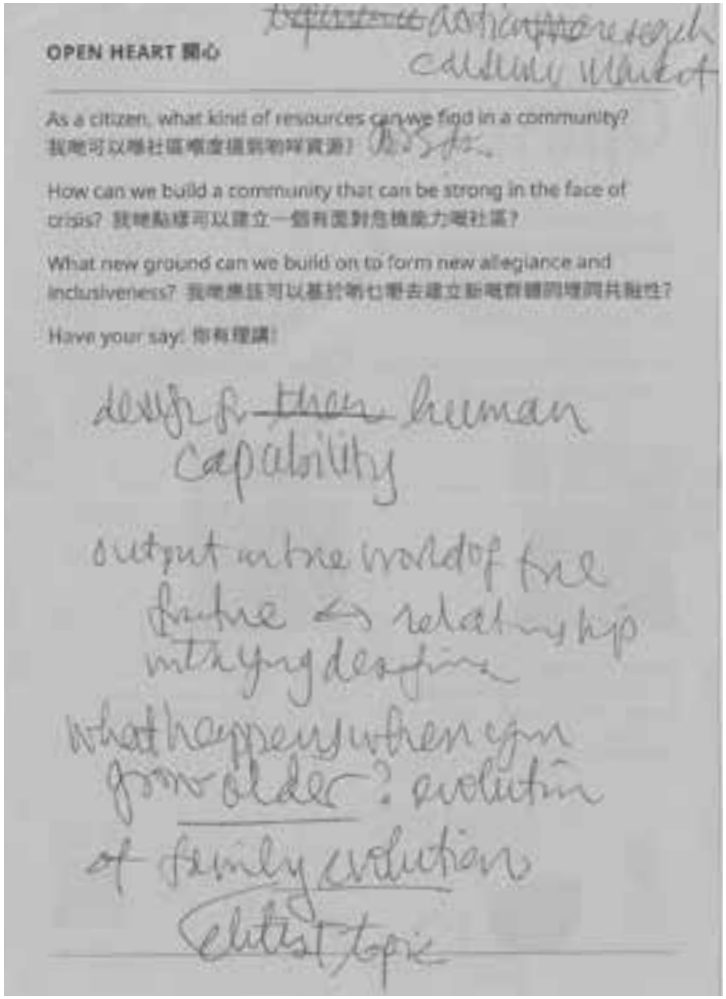
If not, then from the focus on inclusivity, we can go on. We started off with Professor Matsuda and Professor Manzini yesterday talking about resilience as another way of talking about sustainability and being able to survive and thrive as people on this planet. Within that resilience, there was an account of diversity contributing to redundancy in terms of that diversity granting alternative ways and means of meeting our needs and desires. And it seems from this conversation, that there's no diversity within a process without inclusivity. So the inclusivity gives us the diversity, which gives us the redundancy that contributes to resilience. The final point that was made as contributing to resilience was about learning from feedback. It seems that learning from your practice, of over 40 years, that you were just describing, in terms of inclusivity and how that can be applied in different contexts, is part of what we need to think about and integrate in our practices as we go forward.

Biographies

Roger Coleman is Professor Emeritus of Inclusive Design, the founder of the DesignAge programme and Helen Hamlyn Centre for Design, Royal College of Art (UK). In 1968, a year when revolution was in the air and he was shortly out of art school and university, he set up a community-based arts / performance /action group with a handful of fellow artists determined to challenge the elitism of the arts and what they saw as the divorce of creativity from everyday life under consumerism.

Patricia Moore is President of MooreDesign Associates (USA), and an internationally renowned gerontologist, designer; leading authority on consumer lifespan requirements. Named one of The 40 Most Socially Conscious Designers in the world and one of The 100 Most Important Women in America, ABC World News featured Moore as one of 50 Americans Defining the New Millennium.

Adam Thorpe is Reader in Socially Responsive Design, Co-Director of the Design Against Crime Research Centre (DACRC) and founder of UAL's DESIS (Design for Social Innovation and Sustainability) Lab. Dr Thorpe's work with the DACRC includes the generation of social innovation research and student projects, academic papers, design resources for industry and education, also award winning design benchmarks that are linked to an account of design against crime as socially responsive design.



OPEN HEART 開心

As a citizen, what kind of resources can we find in a community?
我哋可以喺社區喺度搵到啲咩資源?

How can we build a community that can be strong in the face of crisis? 我哋點樣可以建立一個有面對危機能力嘅社區?

What new ground can we build on to form new allegiance and inclusiveness? 我哋應該可以基於啲乜嘢去建立新嘅群體同埋同共融性?

Have your say! 你有理講!

design for ~~them~~ human capability

output in the world of the future ↔ relationship with young designs

what happens when you grow older? evolution of family evolution

elitist topic

OPEN HEART 開心

As a citizen, what kind of resources can we find in a community?
我哋可以喺社區喺度搵到啲咩資源?

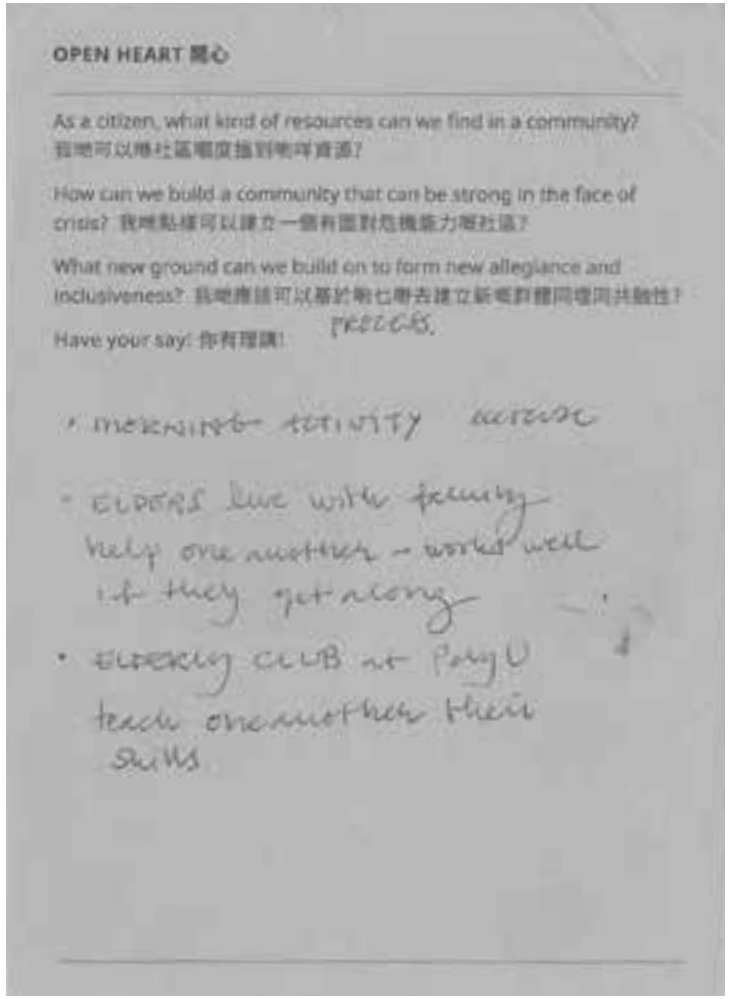
How can we build a community that can be strong in the face of crisis? 我哋點樣可以建立一個有面對危機能力嘅社區?

What new ground can we build on to form new allegiance and inclusiveness? 我哋應該可以基於啲乜嘢去建立新嘅群體同埋同共融性?

Have your say! 你有理講!

- Living with Nature
- Ask elderly people to live independent.
- Look for affluent lifestyle.

Ryuzo Furukawa



OPEN HEART 開心

As a citizen, what kind of resources can we find in a community?
我哋可以喺社區嘅度搵到啲咩資源?

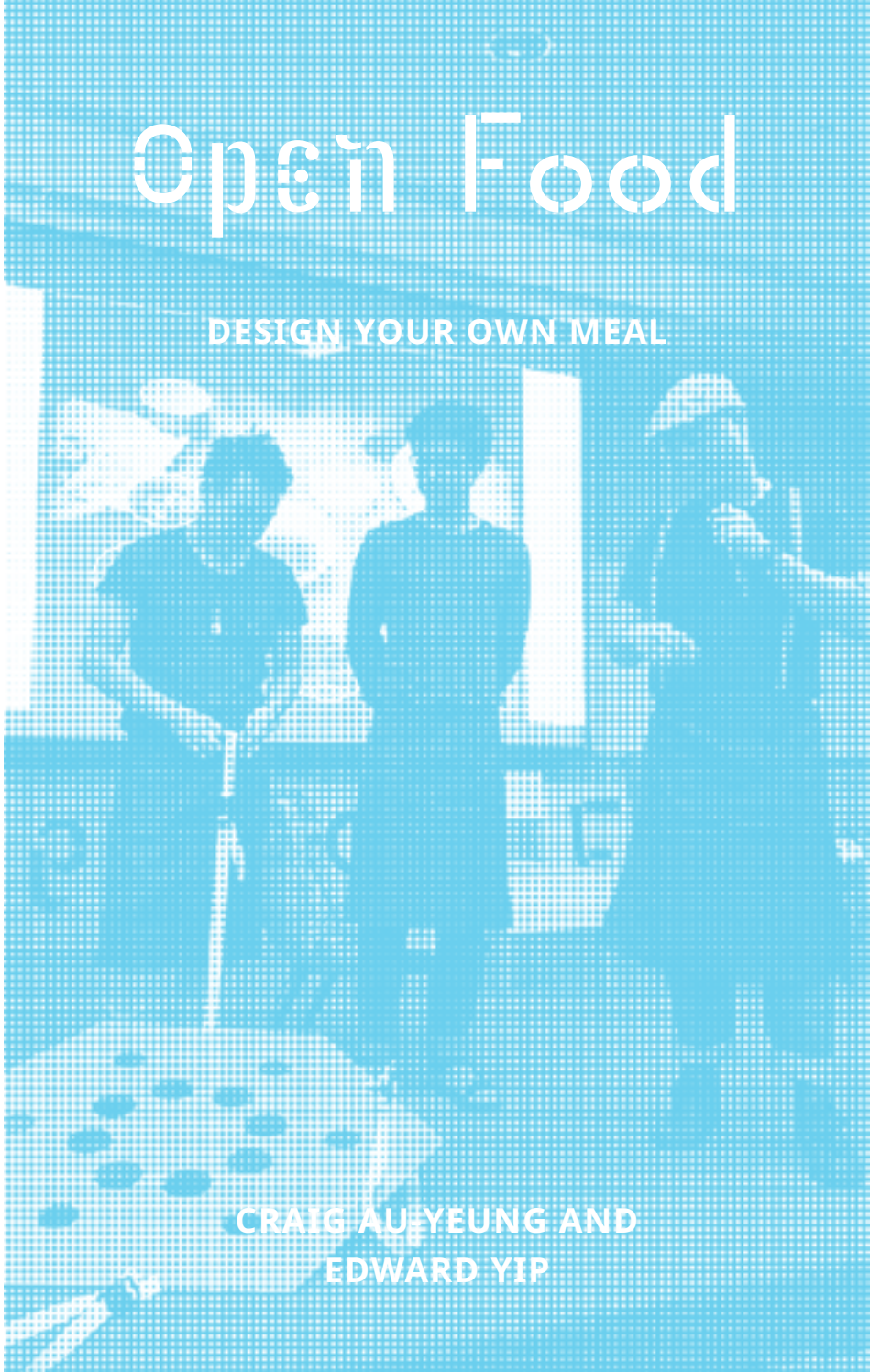
How can we build a community that can be strong in the face of crisis? 我哋點樣可以建立一個有面對危機能力嘅社區?

What new ground can we build on to form new allegiance and inclusiveness? 我哋應該可以基於啲乜嘢去建立新嘅群體同埋同共融性?

Have your say: 你有理講!

PROCESS.

- morning activity exercise
- ELDERS live with family help one another - works well if they get along
- ELDERLY CLUB at PolyU teach one another their skills


Open Food
DESIGN YOUR OWN MEAL
CRAIG AU YEUNG AND EDWARD YIP

開餐飯後檢

飯前：

從一開始，這出現在開放設計論壇 (Open Design Forum) 的「一餐飯」以及「一餐下午茶」，因為資源及場地，及人手限制，確定不是亦沒必要是一餐米芝蓮三星級別的旨在震撼嚇人的高檔大餐。反之，這應該是讓來賓充份感受到在校園及鄰近社區範圍裡，學生以至社區居民日常飲食的真實情況。一切從最貼近生活原型開始，所有食物都是用最平實合理的價格，當場現成購買，不必加工烹調，考驗的是如何選擇和組合，調味的過程也就是整餐的設計組織及調度過程。

在七個來自不同學系和年級的同學以及兩位社會設計工作室成員 (Meng Lau and Greta Kwok) 的協助下，籌備過程中對校園周邊的生鮮市場，熟食檔，餐廳，酒樓等作了一輪

調查，了解各家菜式，食味，價格，訂餐規矩等等，決定從其中十家挑選出十六款菜式，包括前菜、主菜、主食，更配以茶及開水作飲料，亦以分享作為概念，設計出一張可「攜帶」在身上的流動的紙製「餐桌」，要求用餐者五人一組的共同「揹」起這張餐桌，在用餐範圍裡自由走動，與同桌的「陌生人」開放交流關於飲食與飲食以外的設計生活話題。一餐飯不只是關於吃到的食材和食物，更關係到與誰共食，在什麼環境進食，以及進食期間談論什麼？這是籌備「開餐」團隊從導師到學生到用餐者都該有的共識。

為了學生在籌備期間不太被導師個人的觀點和意念所影響，一定程度的放任，自主，不強加，不先入為主，也是「開放」設計的原意。同學在首節會面討論時，聆聽導師一節關於當今食物策展和食物設計的概況，導師強調的也是必須結合本地／社區文化的特徵和條件限制，「開放」才有實際意義。之後幾節討論和製作籌備，充分發揮同學的主動性和工作能力，

導師只為整體方向和原則把關，為求整餐飯目的意義明確，乾淨俐落。

開飯現場：

在活動一天前，團隊在餐飲現場作了流程預演，對食材份量，服務區設置上菜程序，餐具分配，餐桌功能，以至廚餘剩食的安排，都作出預估和調節。

活動當天，餐前購物，輕量加工，分菜裝盤等工序從人手調配到時間安排都大致順暢，跟原定進餐時間程序沒有偏差，賓客進場和啟動用餐也大致順利。賓客對食物的選擇，組合形式和流動餐桌作為交流平台這個概念和實踐都抱有很大興趣，現場備有的當日餐單和菜式故事，令大家對本土食物的源流大概有更多了解認識，這相對「不穩定」「不舒服」的用餐經驗相信比一般所謂「高檔」的飲食經驗來得更深刻難忘。

參與的同學從之前的組織籌劃者的身份轉成現場實幹的

服務員，這也打破了長久以來組織者及行動者的隔離分割，角色的重疊和互補有助大家對多元身份和行動的理解。一如導師所料，參與的同學並非因此對食物烹調增長了什麼知識，而是再一次對日常飯菜作了理解和詮釋，更自覺日常生活現狀限制和缺失，能夠為改變這悶局困局多作一些認知和準備。

就這次的活動，我們真是非常榮幸可以得到香港知專設計學院、DESIS Lab、Yanki、Jessica、Joanna、Joann、Chiu Wing、Sharon、Wing Chung、Kevin、Dicky、Greta和Meng的信任和為這個開餐活動所負出的時間、勞力和心思。同樣，我們也非常感謝來自世界各地每一位參加開餐的朋友，希望我們在不遠的未來在食物這美味的冒險上再會！

Craig Au-Yeung and Edward Yip — Reflection on Open Food

Before the meal...

Due to the limitations on resources, venue, and staff numbers, we fixed our minds that, from the outset, we are not going to put on a three-star luncheon or a fascinating afternoon tea in Open Design Forum 2014. On the contrary, the two events should be a complete reflection of the daily lives of the students in HKDI and the residents in this neighbourhood. With the easy purchase of the ready-to-eat food in the neighbourhood at agreeable prices, the biggest challenge is how we select

the food and how we create the combination for the menu.

Having seven students from different disciplines, with input from Meng Lau and Greta Kwok from HKDI DESIS Lab, we conducted a series of research trips around the neighbourhood. Walking through from fresh market to food court to restaurants, we had a good idea of the real catering situation nearby, and eventually we selected sixteen dishes from ten outlets including appetisers, main courses, and side dishes. On the other hand, we decided to serve simple soft drinks and tea and coffee during the events.

Based on the concept of sharing, the team designed with cardboard a movable dining table. In order to use this table, a group of a minimum of four members had to carry the table on their shoulders with the strap provided. The participants were required to communicate with their stranger group-mates in order to move the table around and obtain the food. At the

same time, they were also encouraged to have an open discussion about food and design, and anything they could think of. A meal is not just about the ingredients and dishes, but more importantly about the people one shares the meal with, the environment that a person is eating in, and the conversations he or she has in the meal. We were pleased that this concept was shared within the team since the beginning of the project.

Hoping that our students could carry on the project with their own creativity and minds without being too much influenced by us, we had been reminding ourselves not to jump to conclusions or give out too many of our own ideas. On the other hand, except to give them the main direction of this project and the concept of featuring local neighbourhood, we tried hard to employ the 'laissez faire' approach, and encourage them to be as open as possible. Each and everyone's ideas are important and valuable before we come to a decision.

In short, we are like two supervisors overlooking the students' project.

During the meal...

Edward worked closely with the students and Meng and Greta for almost the entire week before the Open Forum to make sure everything was in order. From scheduling, the setting, menu portions, the ordering of the food, to the quality of the moving table, to the allocation of manpower and the arrangement of leftovers, the team carried out numerous estimations, calculations, and adjustments in order to provide an unforgettable dining experience for our guests.

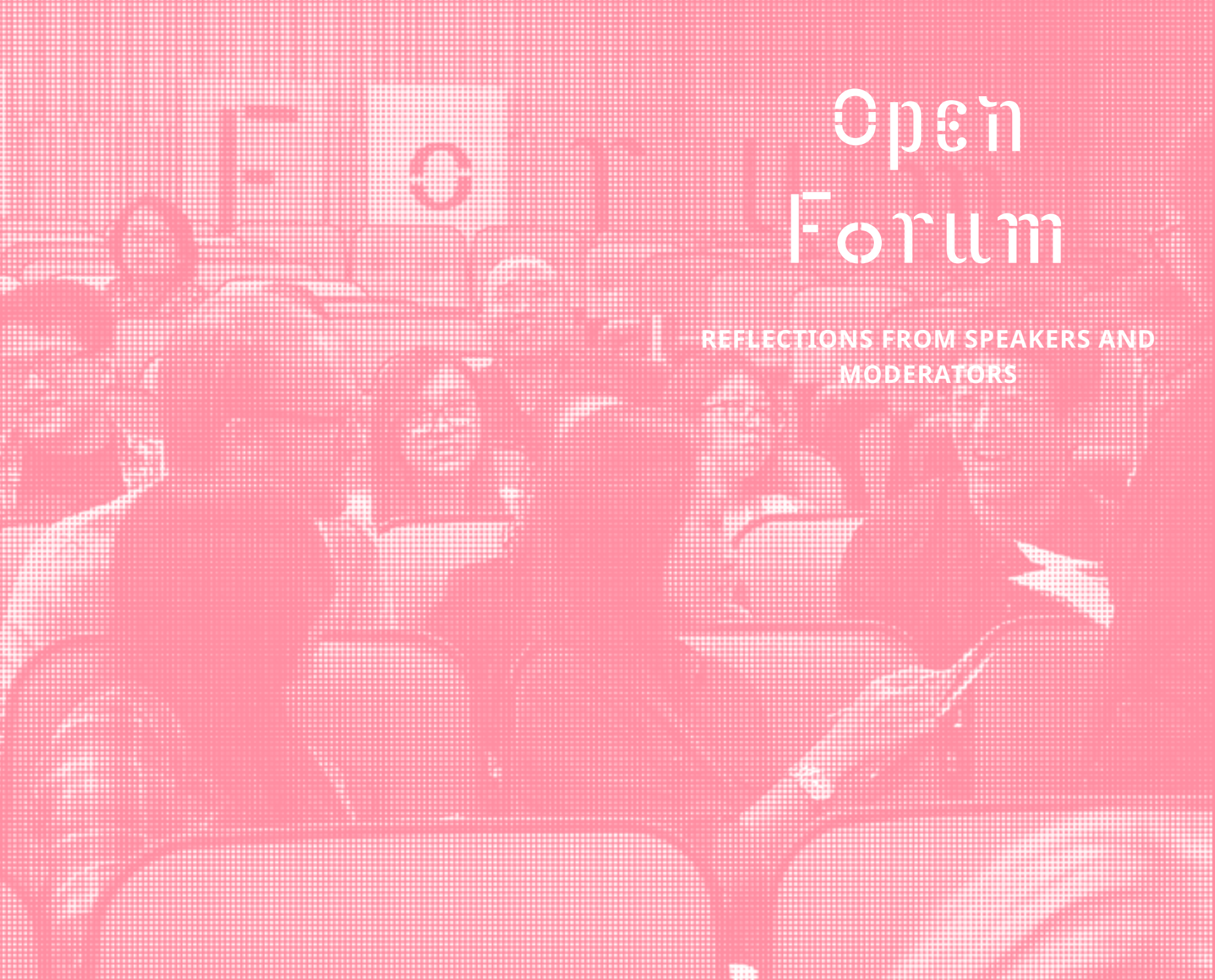
On the day of the Open Lunch and Open Coffee, the efforts of the students and the instructors paid off by having a smooth and quite enjoyable interactive flow. At the same time, the excited reactions from our guests

about the concept of this moving dining table, the food choices, and the combination of their own lunch were the icing on the cake. Before we served the lunch, our guests were given a note to explain the menu and the local food that we had prepared for the event, so that they would understand and know more about the local food culture by reading the introduction before actually tasting it. This Open Lunch was a comparatively uncomfortable and unstable dining experience, but we believe that these two characteristics only served to make this event an unforgettable experience for our guests.

As a small team of fourteen people, we had to break the clear boundaries of roles in order to cover each position and assist each member when there was a need. Therefore, we would say it was an experience for them to be the organiser for the event and the waiters at the event at the same time. Nevertheless, organising this Open Food project did not widen the students' horizons

about food or cooking, but rather, it improved their knowledge about our local daily cuisine by interpreting and introducing to foreigners in a creative way. We hope that they can remember the message and the experience of participating in this project, and apply it to the daily limitations we encounter in our lives.

On a more personal note, we are honoured and thrilled to be part of the Open Food project. And we would like to take this opportunity to thank HKDI, DESIS Lab, Yanki, Jessica, Joanna, Joann, Chiu-wing, Sharon, Wing-chung, Kevin, Dicky, Greta, and Meng for their trust in us, as well as for all the hard work that they have devoted to the Open Food project. We would like to thank our guests around the world for taking part in this unconventional lunch and afternoon tea. It has been a great pleasure to meet you all. We look forward to meeting each and every one of you again in our coming delicious food adventure!



Open Forum

REFLECTIONS FROM SPEAKERS AND MODERATORS

Ezio Manzini — Reflections after the Open Language Discussion

I found the Open Language discussion, as well as the whole conference, highly interesting. Language(s) are at the core of every conversation and, in particular, of every social conversation: from co-design processes, which have been the main topic of our discussion here, to the functioning of democratic societies.

Now, as a post conference reflection, I would like to underline the fact that democracy is not an encounter in which everybody has the same idea and uses the same language. Democracy means people with different ideas interact and, sometimes even clash. Democracy is a conversation among interlocutors who respect each other, but may have different ideas (and use different languages). This dialogic attitude is, in my view, the core of idea of democracy: democracy as an agonistic (not antagonistic) space.

Similarly, an open, democratic co-design process is not a space in which everybody agrees and speaks the same language. It is a process in which different people with different ideas and languages interact and, sometimes, converge towards common results. Results that, exactly because they emerge from this kind of confrontation, can be particularly interesting, resilient, and rich in terms of cultural quality.

Having recognised that design, when intended as a co-design process, is, or should be, an agonistic space, it must be added that this healthy agonism has to be fed by ideas. And design, intended now as the culture of the design experts, has the role and responsibility to bring these original ideas into the co-design process. Therefore, in order to be able to do that, to cultivate its specific design culture(s).

Lorraine Gamman — Open Mind: Shake Up Design by Taboo

I enjoyed the first HKDI Open Design Forum. I was honoured to have been included in a collaborative discussion about how all our design projects (including our own projects associated with 'Design Against Crime' and 'Socially Responsive Design'), through working with communities and citizens in creative ways, might provide stepping-stones through small actions that could lead to bigger social change. As Pelle Ehn explained, such design projects help to find common ground, via the 'flickering' of 'things' that appear to move from being an object to facilitating an assembly, thus offering opportunities to diverse actors, communities, and groups to get involved in small unexpected ways that make change happen. Such projects sometimes, though not always, also involve participants too in the public decision-making process, as the universal inclusive design movement has demonstrated for many years. Therefore, I felt Yanki Lee's account of the HKDI 'Fine Dying' project that engages elders in co-creating how they would choose to commemorate their own deaths, using 'things' (objects, services etc.) to open up this debate beyond usual taboo confines, provides clear exemplification of how such co-design processes work. Also how design-led strategies linked to co-creating 'things' can offer a creative diversion that can help participants 'make strange' or shake-up cultural taboos in a positive way, and lead to new directions and new futures.

Speaking with communities about crime provides similar opportunities. Often the crime problem masks more significant issues and so the focus on co-creating anti-crime 'things' helps introduce different perspectives and liberates discussion. Our Centre's previous projects have mainly concentrated on high-volume (but low-level) crimes like bike and bag theft rather than in our more recent work we are beginning to address, for example, crimes of violence like rape and issues raised by assisted suicide. Here, it is clear that co-design processes that are led by creative engagement with communities make changes in thinking possible. That's why we are inspired and want to do this work. In particular, we want to find creative ways to shake up taboos and also extend empathy tools. Such tools help build 'ability' and 'capacity' which Patti Moore has pointed out, which 'involves focussing on what a person can feel, and do not what a person can't feel and do.' When we look at crime, our Centre too always asks, 'What do we want more of?' As well as, 'What do we want less of?' But in order to get the funding to make this research happen, we suggest that our research function is far more specific than democratic consultation, even if our crime focus sometimes operates almost as a Trojan horse! This is why the designed nature of the public 'things', the creative strategies (the design for empathy tools I have tried to describe) and the originality of the design research experiments we undertake are extremely important and need to be perceived as authentic. This is also why the academic disciplines we have emerged from cannot be under-estimated or under-valued. As Ezio Manzini has passionately suggested, 'If the goal is to create a new culture, then that culture needs some specific languages…' In our drive towards embracing

social issues and the linked ambition to create more open democracy, we certainly should not create design elites but nor should we lose respect for our design location and discourse specificity, and the holistic focus design is able to contribute.

This holistic approach is a positive way forward but economic issues makes true 'openness' difficult. Pelle Ehn's account of progress/profit being the ultimate taboos, which cannot easily be shaken, from my point of view is appropriate. The dark heart of commodity fetishism is full of 'progress' and profit logic that impacts on everything, even design research. It sometimes makes it impossible to have a truly open design mind. Personally, I often feel like Angelus Novus – Pelle Ehn's talk reminded us what Walter Benjamin described – caught in a storm blowing from paradise, whose wings are paralysed 'open' by the winds of progress thus propelling the angel away from contemplation of the past (and perhaps how to change it), straight into the future...(of business as usual). Of course, design research experimentation provides more opportunities than market-led design to challenge the wind, but profit logic or impact logic can have a deterministic focus too, and that prevents true openness. My heart is open but my wings cannot refuse to be aware of a heavy burden. Namely that if our Centre is not successful with our independent funding bids or the impact delivery of our design research, then it will not survive the continual storms that blow at our institution.

Consequently, any discussion we have about 'open design' or 'open minds' cannot avoid the reality that designers and academic design researchers know in their hearts we need to get paid to live. Many of us in design may seek to get away from the market-led economic

paradigms that had previously influenced design so significantly, but even when delivering social innovation, we ignore economic issues or impact evidence at our peril. Without a generous philanthropist, government, or funding council that can support our work, Design Against Crime probably would not continue, as our team has no private means to fund this work. Fumikaze Masuda talks about design as a 'fake' discourse and has found a way to survive by not presenting as a designer but by finding work that can allow others to release their own design capacity. This is politically admirable and perhaps what all those involved in co-design surely want to achieve – making the design process more equal and democratic for all people – but it is not easy for all of us, who can see what needs to be done, yet cannot be as independent as Fumi...

The UK's Young Foundation and NESTA have shown for many years that creative process can deliver its own purpose, often without designers. Yet I am respectful of design's contribution (and the objectives of the calls that fund the work we deliver), which keeps us believing that those who regularly 'make things' can make some difference too. This respect in delivering what we commit to deliver, in design terms, is how our Centre has survived for fifteen years. It is why the design 'language' we create, as Ezio Manzini suggests, as well as the 'things' we generate continue to remain significant to our survival and our ability to contribute to democratic engagement.

Pelle Ehn — Design for an Open Society

Thinking back on our Open Design Forum it is difficult not to include the broader context for this 'open thing', as it were. My statement that I brought to the forum suggested, 'An open society has the capacity to accommodate and experiment with a plethora of public things that intertwine and expand participation and representation beyond the practices of both formal parliaments and concealed laboratories.' The forum clearly demonstrated the strong relations between what happens in society and what happens at the university (as design and as design research). Design and design research are by its very nature both constructive (as a craft) and critical (as academic discipline). Design is about collaborative future making, but which futures, and who and what is included and thereby also excluded? How to go about collaborative design, critical or not, is fairly easy in a stable situation with clear boundaries and roles. But how does collaborative design constructively and critically engage beyond the stable state? Particularly when there are crises or critical societal situations?

How do designers, for example, engage in Occupy activities, be them Occupy Wall Street, Occupy Sandy or Occupy Central? Joining the crowd in the streets as activists? Doing specific design interventions? In Occupy Sandy (the citizen initiative in the City of New York during the breakdown initiated by the storm Sandy), graphic designers created (illegal?) public signs to direct citizens to shelter and supply; interaction designers

(without permission?) tweaked commercial software to act as a public distribution and inventory system for food and other supplies. These seem proper design moves (in fact also later endorsed by the authorities). As for Occupy Central: What is defeat? What are proper design interventions? Again I find hope in the attitude of Nordic melancholic design, and the fate that beyond temporary defeat there will be a new opening. But beyond hope, where is the proper constructive and critical design activism?

Since Open Design Forum there have certainly been further crises or critical societal situations. An image of a crying old man holding a signpost saying, 'Je Suis Charlie' under a headline declaring that 'all is forgotten' is a constructive and critical, truly moving, known all over the world design answer to the societal crisis and human disaster that happened to Paris on January 7, 2015. How open can our societies be? What is the role of design in this?

Every situation is unique, so are the constructive and critical design answers. Ten years ago another young French (industrial) designer, furious with the authorities and the media, tweaked a Hollywood animation game and used his design skills to produce 'The French Revolution', an animated film critiquing racial discrimination in Parisian suburbs, police brutality, and the electrocution of two young men on October 27, 2005. In a few weeks, mainstream media internationally acknowledged the film and its more nuanced view compared to the official one that was opened up.

Different situations. Different design answers to open up our societies. Design activism that has 'the capacity to accommodate and experiment with a plethora of public things that intertwine and expand participation

and representation beyond the practices of both formal parliaments and concealed laboratories.'

Melancholic design or disaster – is that the open design question?

Patricia Moore — Open Design Forum Reflections

The activities, conversations, and presentations that comprised the first HKDI Open Design Forum fuelled the mind and filled the heart. For me, the broad variety of design and discussion was particularly inspiring and revitalizing.

I always have this same response when I visit a gallery or museum and view an exhibit that makes me eager to pick up a pencil or brush, to sketch and paint, as the fine artist I thought I would become at the beginning of my education. But the Open Design Forum was even more inspirational for its power to reinforce the messages that have been the core of my career as a designer and gerontologist, and what I hope will be the impact of my efforts and work.

My dear adopted 'brother of heart', Roger Coleman reminded us of the importance of embracing the emotional element that is design for everyday life, with his poignant recollection of creating an accessible kitchen for his friend who utilized a wheelchair for mobility. In addressing the personality of the individual, Roger's design achieved much more than accessibility and utility for a user. He demonstrated an exemplar that thrilled the woman of the house, delighted that her neighbours were made envious of her inclusively-designed kitchen.

It is this element of delight that strikes me as the most essential offering of 'design for the lifespan' and what I hope I leave as a legacy to all of the designers who

follow me. Delight, after all, is the driver of design. We conceive and create delight whenever we focus on the spirit of the individual, their desires and dreams for the life of their choice.

Supporting autonomy and independence is the crucial component of what designers and design must achieve without prejudice. It is the bias of others, over the wishes of each and every individual, that results in separatist solutions. When we design inclusively, we reach the reality of capacity and diminish the presence of inability.

To this end, I have always been adamant that no one of us can ever be described as disabled or handicapped. We each possess unique capacity. When confronted with built environments and products that fail to meet our level of ability, we face the roadblock of exclusive design. Such limiting 'design', I would argue, is actually art, because at its inception, real solutions, true design, must be egalitarian.

The work shared at the Open Design Forum not only demonstrated this charter, it celebrated it, reinforcing the power of design equity in our lives.

As I write these reflections of the wondrous experience we shared at the HKDI, I am sitting in what was my childhood bedroom, in the home that my parents built more than fifty years ago. I remember the excitement my sisters and I felt as we selected the paint colour of our rooms and assisted our parents in choosing appliances, fixtures, and flooring. I recall asking an incredulous salesman about how we would be able clean the ceiling lights that he was recommending. I was dismissed from the decision and now, decades later, I am reminded of why I was inspired to question his choice, as I struggle to manage its lack of features with universal appeal.

The home of my birth, the home where my mother and her siblings were born, had the same issues of inaccessibility and usability. It was the home where we lived with my grandparents and where I first saw and recognized the failure of design to support the needs of people managing their daily lives. It was in that home that I witnessed my grandmother crying out when the pain of her arthritic joints made the mere opening of the refrigerator door an impossibility and it was in that home that I found my grandfather sitting alone in the dark because he could no longer turn the lamp switch to light his room.

After I left for university, my father converted my bedroom into the den he always desired. It was the room where he managed the family accounts, watched football on weekends, and read his cherished books. It was his precious 'man cave' where he took refuge from his daughters and wife, when the level of oestrogen was more than any mere man could bear, and it was where he enjoyed his final meal with a devoted neighbour who looked after him while his bride of more than sixty years was hospitalized.

I was surprised by my mother's request that, upon my father's death, I clear this room and convert it into a proper lady's 'sitting room', a place where she could sew, complete crossword puzzles and wrap presents for her family and friends. Rather than face the daily reminder of my Father's absence with his empty room as a shrine, she needed to make it her own.

Now, I celebrate the practicality of her decision and her understanding of 'self-care', for it is only the level of ability to manage our own needs that allows us to extend our capabilities on behalf of others. Therein is the challenge for inclusive design.

As I watch my mother going through the activities of each new day, I am again witnessing to the failure of the inadequate design that plagued the independence of my grandparents. Things are difficult, places are out of her range of reach, and tasks, once simple successes are now beyond her strength to achieve. The home that my parents lovingly built for a lifetime is no longer a place where my mother can live. It is a heart-breaking reality for us both.

So, now, we are gathering her most precious possessions, making lists of what she will retain, and what will be offered to charities. Together, we are planning for what she accepts will be her next house of residence, my youngest sister's home, but not the home of her choice. We are surrendering to design failure.

For our next Open Design Forum, I hope we are able to continue the inspiration of the premiere event and embrace the range of reality we all face in life: accept inadequate design defining our lives, or achieve the quality existence we desire and deserve with exemplary, inclusive design.

Joon Sang Baek

Open Design Forum was an open and designerly event not only from the perspective of the content but also the format. It was evident from the moment of arrival to the reception that the organisers have invested much efforts and creativity to make its theme and format coherent. The participant's package with a semi-designed name tag. The Open Light exhibition, Open Lunch, Open Coffee, and finally the Open Forum where the students and public were invited were a series of consistent design works that reflect the theme of the event.

The program began with the showcase of the DESIS Lab in Hong Kong, followed by the dialogue between the presenters and the guests. I was particularly interested in the cases presented by HKDI: the Open House, Open Kitchen, and Open Diamond. They were conducted under the assumption that there are many problems that design cannot solve. In fact, the role of design is not just about solving problems but also about understanding, making, and contextualising them (Manzini, Masuda). Design can give visibility to problems that are intangible, ignored, or even taboo.

The Open House project is an example of design as problem understanding and making. I was surprised by (but also strongly agreed with) the acknowledgement that design cannot solve the problem of homelessness in Hong Kong. The project instead aimed at understanding the problem and exploring opportunities for solutions which they do not yet know. They faced the problem with humility, which I believe is an essential quality that designers should possess, especially ones that deal with 'wicked' problems. At the same time, I wonder how they

convince their clients and colleagues that designers are problem-solvers since understanding or formulating problems is not exactly the outcome people expect from designers. Is the role of design as problem understanding and making acceptable in the culture where design is considered as a problem solving activity?

The Open Diamond project is an interesting idea that objectifies the death and opens a dialog on a subject considered as taboo. This, too, reflects the view of design as problem making or rather issue making. One becomes truly mature when he or she faces death with candour and not with fear or ignorance. In this regard, the project has a value in offering people an opportunity to think about what death means to them, what changes it will cause, how they need to face it, and most importantly, what kind of life they should live.

During the lectures on the 'culture of resilience', Ezio claims that resilience is an essential characteristic of a sustainable society in the period of numerous social and natural problems. Resilience comes from diversity, redundancy, and learning capacity. Ezio's lecture proposes an interesting topic for design research: design for resilience. Although design for social innovation and sustainability already are, to a certain extent, related to design for resilience (Manzini), I believe that there is a need for further studies encompassing development of theories, methodologies, and case studies.

What are the roles of design and of designers? In regard to Fumi's provocative claim that there is no need for professional designers and everyone can be a designer, Ezio disagreed: Although it is true that everyone has the capability to design, it does not necessarily mean that we do not need professional designers. Much have been discussed about this issue

during the dialogue, and I'm not as much interested in the issue per se as the background of Fumi's claim, i.e. why does he believe that we do not need professional designers in society? It may be because they are not making any contributions or even doing harm to our society, particularly in the context of sustainability. If ordinary people were empowered to design for themselves, they would produce what they need and not extra. Fumi's Open House and his statements convey an element of the Oriental philosophy of 'nothingness', and is perceived as an antithesis of the unsustainable nature of 'progress'.

Thomas Binder — Embracing the Openness of the Here-and-Now

To be invited to the Open Design Forum as a moderator and contributor of reflections has in more than one way been a very timely challenge. As designers and design researchers trained to prepare and perform, I guess most of us gathered for the forum felt the chill of openness as the invitation only in very broad terms framed what we were going to be part of. To open, we were told, in Cantonese means to turn on or set in motion, and this captured well the experimental spirit of both our theme and our encounters. What brought us together was a concern for design as a human capacity to grab and grasp the here-and-now as an opening towards the unexpected. A capacity that does not reside with the professional designer, but may be nurtured by design languages and design cultures. Yet having to perform such openness also in a design forum for debate among designers and design educators invoked I think in all of us an attentiveness to the coming together of many different positions seldom catered for in cultures of design.

I come from a design school in Copenhagen where we have recently launched a master program in co-design. Here our students and we are exploring what it means to be a professional designer when what we are part of collaborative design processes where many different stakeholders come together to address challenging social issues. We frame what we are part of as democratic design experiments in the sense that we

adhere to principles of democratic participation at the same time as we acknowledge that collaborative design is experimental and open-ended.

To think of what we do in these terms gives us access to new and important venues for social change, whether they are what Lorraine Gamman calls the dark sides of crime, violence, or social injustice, or as pointed to by Pelle Ehn as the making of liveable futures through a reconsideration of such platforms as neighbourhoods, communities, and local commons.

At the same time it is not immediately obvious what kind of professionalism can the professional designer brings to these engagements. Is it the well-established design languages of visualization for example, the architectural drawing made accessible as tools also for the non-designer? Is it the methods and tools of ideation opened up for a wider audience? Or is it more broadly the facilitation of collaborative processes through an experimental attitude and a practice of prototyping? It is probably a mix of all the above but neither separately not taken together do these contribution in my view fully capture how established design cultures feed into a new agenda of open design. As a traditional school with roots in the Arts and Crafts tradition, we have a deep concern for design as a practice rooted in craftsmanship and workshop making. But we are still struggling with how the new design practices rehearsed by our students connect to and nurture this heritage.

Here the Open Design Forum by its very form brought us together, not for an outside exercise of naming a distant phenomenon, nor for a fight between different positions. In visiting the outcomes of the Open Light Workshop conducted by Pascal Anson and students at HKDI, we were in the middle of experiments

with design for everyone yet still enchanted by how the design students could turn mundane everyday materials and forms into evocative lighting experiences. Or as participants in Open Lunch we were brought together by how the students had prepared for us wearable tables that literally made us connect and communicate without reflexive distance.

But most at all the conversations in the HKDI auditorium brought a feeling of being in the middle of a landscape of many voices in which it was not about choosing one position from another, but a rare opportunity to see that open design is precisely emerging in a myriad of voices. When Ezio Manzini calls for design to be strategic as it unravels opportunities in a conversation with Fumi Masuda who argues that designers need to come to terms with what making entails by withdrawing from the whirling metropolis to the calmness of Japanese woods, they are not opponents, but each approaching the magic of design experimentation through the pursuit of new encounters of which one cannot live without the other.

Or when Patti Moore and Roger Coleman re-trace the history of inclusive design through anecdotes of how designers, in caring for people they designed with, did not first of all solve a disability problem but rather made also them have a kitchen their neighbours could envy, they speak against any patronizing attitudes of designers and embrace an openness that enchants the everyday. Such openness is not powerful but modest and curious. It does not prescribe or project, but rather evokes and unleashes potentials. Open design it seems from this Open Design Forum, is in all senses of the phrase, always in the making.

Sevra Davis — The Unfamiliar is not the Same as the Improbable

Design is a story of intention and hope. By engaging in the design process – observing, analysing, identifying opportunities, and setting out to solve a problem or issue – we are engaging in an act of optimism and the very belief that we can improve things for everyone. It is design's intention and its inherent optimism that makes it such a powerful force for social change.

Design has always been about change, often radical, sometimes reactionary – just think about the Bauhaus or the Italian Futurists – so, in many ways, the practice of so-called 'social design' is a return to its roots, but it still represents a paradigm shift. Saying that design is a cornerstone of the fight for positive social change may sound like a very worthy, ambitious, and probably even unattainable goal, but this encompasses large and small interventions and it is more about moving in the same direction than anything else. Every designer can contribute toward this positive change if they want to. It is the intention that matters.

The Open Design Forum in Hong Kong was an exploration of this intention, the powerful potential of design and the opportunities to open up dialogues around not only design, but also an open society. Through making, experiencing, and talking about design and what it can be, as well as what we do when we design, the forum was an invitation to citizens and social design pioneers to converse, comprehend, collaborate.

Ultimately, the Open Design Forum was about changing mindsets – both those of citizens who may not have engaged with design before, as well as those of designers who might not see themselves as actors and agitators. The forum focused on taking people out of their comfort zone and challenging them to think about the future we want to live in, and how we are going to get there. We heard about and debated student projects on death, ageing, and homelessness and what it means to engage in social design.

On the second day of the forum, I moderated a discussion together with Vincent Wong, a political commentator based in Hong Kong, following presentations by Professor Lorraine Gamman and Professor Pelle Ehn on how we can use design to address taboo subjects. Professor Gamman spoke about how design interventions have tackled taboo subjects such as rape and assisted suicide, but she questioned whether or not we want to live in a world where design's only role is to provoke debate and if we perhaps should seek more active and dynamic design thinking that drives debate and real social change. Professor Ehn spoke about how we might 'slow down' social innovation and acknowledge smaller, more low-key and human-centred acts as the real path to positive social change.

The conversation sparked a heated debate about taboo subjects, with participants citing a number of taboos in today's society – from being boring or mundane to criticising the government – but we quickly focussed on cultural and even regional taboos, including the protests in Hong Kong. We spoke about how admitting defeat and failure has become so taboo in our society today, but we were reinvigorated by the notion that an individual act of 'failure' can instead be seen as a

necessary part of a longer journey or a larger narrative to success – in essence, a prototype.

It is this 'prototyping' and the changing of mindsets in particular where I think real change is possible. In the UK, I run the RSA Student Design Awards programme, a global curriculum and competition that challenges emerging designers to use their skills to address a range of social issues, such as those very ones we were discussing at the Open Design Forum. The real success of the RSA Student Design Awards programme is not, in fact, the range of ideas and solutions that participants come up with, for how they could improve society, but rather the shift in the way that these emerging designers view the role of design in society and their role as designers. Addressing and engaging in the big social, environmental, and economic issues facing society today is a big task and may seem impossible at times, but the intention to use design and design thinking in this way represents a real shift. Essentially, it is not about the project, but about the people and the portfolio.

Upon returning from the Open Design Forum in Hong Kong, I was at an event hosted by the UK-based innovation charity NESTA. As I continued to reflect on the open and frank discussions we active citizens and social design pioneers had in Hong Kong, it was at this event that my thoughts coalesced. Speaking on the topic of open innovation at this NESTA event, the musician, producer, and tech entrepreneur will.i.am said, 'the unfamiliar is not the same as the improbable,' and I think it is this more than anything else that describes the impetus behind the Open Design Forum.

I look forward to continuing the discussion at the Open Design Forum 2015.

Per-Anders Hillgren — The Art of Opening – Reflective Resilience and the Artful Practices of Opening Up

Open innovation has been increasingly embraced but also proven not to be that open (Kommonen & Botero 2013; Cuartielles 2014). Still the Open Design Forum at HKDI clearly demonstrated both the necessity to continuously strive for 'opening up' (practices, languages, taboos, hearts), as well as showing some intriguing examples of how to do it well. Through these examples, the DESIS Lab at HKDI has also been pushing the practices of opening up innovation. These practices are essential in participatory design and can include opening up for collaboration and inclusion, opening up for alternatives and perspectives, and opening up hegemonies, projects, and formats.

Although design often presents itself through concrete manifestations, and a balance and dynamism between closing and opening, designers often try to maintain openness, avoid 'boxing things in', and live and act in uncertainty and ambiguity. You might in fact argue that many other disciplines are good in closing, but few are good in the art of opening.

What is then the point of sustaining ambiguity and keeping things open? While being open, things can be re-combined, adapted, and re-developed, which means

that reality becomes more malleable (to borrow words from Anthony Dunne and Fiona Raby). It also makes the world larger and the range of future opportunities wider. Maybe what is most important, is that it makes things debatable, a precondition for democracy.

One of the intriguing examples from HKDI DESIS was the 'Open Home' that focused on opening up knowledge from homeless collaborators, a group that is seldom included in innovation and design processes. Many designers avoid collaborating with this kind of groups because they are afraid of opening a 'Pandora's box', where they might support stigmatization or manifest statements that they somehow accept homeless peoples' living conditions. I would argue that you have to dare to open up and include weaker and marginalized actors and the HKDI example demonstrated that it could be done if you do it with deep sensitivity and respect for the homeless and acknowledge their competences. Still, if you do it, it's not necessarily the case that resources will flow from the stronger and powerful actors towards the weaker, often it is rather the opposite that the stronger will be able to capitalize more on the open process.

The Open Diamond project elaborated upon how we can talk about or open up taboos by suggesting an opportunity to create diamonds from beloved deceased people's ashes.

A common practice in many different cultures to deal with taboos is to use euphemisms, which means an innocuous word that replaces or hides the danger of the taboo. The Open Diamond is an example of how design can provide a repertoire that goes far beyond words of how to open up taboos. Maybe the most exciting aspect of this example relate to what Pelle Ehn highlighted during the discussions at HKDI: that it can be seen as a flickering

between a ‘diamond’ – a concrete material instantiation and a ‘thing’ – an assembly of people and objects. This means that although it takes a concrete shape as a closed object that is recognizable and ‘safe’, it also open the taboo of death into an open public that can more easily be approached and discussed.

With these examples from HKDI, you can ask then why innovation and design practices are often closed? Besides the possibility of loosing potential profit (that traditionally has prevented the commercial sector to open up), you often also loose control. For example, every time you open up something that is closed (although nothing really is), some information, practices or socio-material elements will always leak into it and make it more fuzzy, messy, and uncertain. Especially if you don’t have a gatekeeper that restricts and only let in some predefined and secured elements (which many collaborative projects try to achieve through formal agreements and detailed work plans). But if you really ‘open up’ in the meaning that you cannot be sure what could enter into the ‘system’ or ‘thing’ you have opened, then you have to be prepared for the surprises that can come. You have to be happy for the pleasant ones and have capacity to deal with the less wanted ones.

Truly open systems needs, as Ezio Manizini convincingly argued for, resilience, where you make sure that you have a variety and redundancy of solutions and practices. If one breaks down, another one might still work. To this I would like to add the importance of providing space for a reflective practice. A reflective practice was brought forward by Donald Schön as a key component in most professional practices to deal with surprises, uncertain situations, and breakdowns, and it’s also a key component in design. However, today almost

all sectors in society (public, civic, academic, private sector) have more or less been affected by managerial approaches such as New Public Management that almost can be seen as the antithesis to a reflective practice. These approaches strive for efficiency through fixed instrumental and standardized procedures where you work towards predefined goals and have detailed plans of how to work and with whom.

This means that the practitioners (in theory) can work more efficiently (meaning fast) but also that they have less capacity to handle surprises and navigate in uncertain situations. It also means that they get more and more stuck in their own closed domains where they can control and keep surprises away and (maybe) achieve pre-defined goals more efficiently.

If we really want to open up the different sectors, languages, projects, and formats in society, then all the active practitioners needs to get free from some of the managerial approaches but rather get the opportunity to build their work on a reflective practice. If they get this opportunity they can more easily navigate amongst unforeseen opportunities and handle the messiness that comes with open systems. Eventually this will strengthen their skills in ‘opening up’ into an artful practice. We also need to be better at articulating the values of increasing redundancy and variety (it’s obvious that many people don’t acknowledge these values today and only see them as a cost and an obstacle for efficiency). I would argue that one important value with redundancy and variety, besides working as a reserve capacity in case of breakdowns, is that they create conditions for learning. Through redundancy people can work together and share experiences. Through variety people can more easily be inspired and learn from the different practices.

References

Cuartielles, David. (2014) How Deep Is Your Love? On Open-Source Hardware. In Ehn, P., Nilsson, E., & Topgaard, R. (Eds.), *Making Futures: Marginal Notes on Innovation, Design, and Democracy* (153). Cambridge, MA: MIT Press.

Kommonen, K–H, and Botero, A. (2013). Are the Users Driving, and How Open is Open? Experiences from Living Lab and User Driven Innovation projects. *The Journal of Community Informatics*, 9 (3). http://ci-journal.net/index.php/ciej/article/view/746

Schön, D. A. (1983) *The reflective practitioner: How professionals think in action*. (Vol. 5126). Basic books.

Niels Hendriks — Ageing, Impairment, and Kitchen Design

During the last four years I mainly focused on working with persons with dementia and their caregivers, family members, and/or partners. The design of tools, technologies, and artifacts created for and by the persons with dementia and their environment is central to my work. The starting point is the uniqueness of every individual and the integrity of the person with dementia. In the designs my colleagues and I create, we want to augment the quality of the daily life of persons with dementia and their environment while involving them as partners in the design process.

Impairment and ageing was a central point of discussion at the Open Design Forum. One specific personal story by Roger Coleman made me reflect on our notion of ‘augmenting the quality of daily life’. Roger shared the story of him designing a new kitchen for his friend Rachel who suffered from multiple sclerosis. Being in a wheelchair, this kitchen would support Rachel in cooking in the best way possible. When asked what the most important thing was about the newly designed kitchen, Rachel answered that she was not focussing on any functional improvement, but on the fact that she wanted her neighbours to be jealous. ‘A true consumer response,’ as Roger Coleman calls it. One of the major assets of quality of life for Rachel was thus not having a kitchen made with all the love from her friends and adapted to meet the needs she is now facing, as we would expect.

In the design of tools, technology, and artifacts for people with dementia, I come across similar stories. A young man takes in his father, suffering from dementia, to live with him at home. Being self-employed, he tends to work quite late in the evening. Around midnight his live-in father with dementia often gets up and wants to go for a walk. At first his son tries to persuade his father to stay in, to go back to bed and to not wander around at midnight. It took him a while to realize that the walking around at that time of day (night) might bring his father joy, even though his son thinks this to be not normal ('an old man should be in bed at that time of night'), not good (as he needs a good night's sleep), or unrelated to quality of life ('how can a walk at midnight be beneficial?').

Disability paradox

Both stories relates to what Albrecht & Devlieger (1999) call the 'Disability Paradox'. They describe how quality of life is perceived by people who are disabled and people who are not. They notice that 'there is a decided negative bias in the attitudes and expectations of the public and health care workers toward persons with disabilities'. This is often in contrast to the vision of the person with disability whose perceptions of their health, well-being, and life satisfaction are often not in line with the view of the able-bodied on this. The paradox lies in the fact that although the persons with disabilities are confronted with what general society perceives as a 'continuing tragedy', they do see their lives as qualitative or – to quote Weinberger – 'are satisfied with who they are and are able to reach their life goals despite or even because of their disabilities' (Weinberg, 1988 in Albrecht & Devlieger, 1999). The positive quality

of life of persons with an impairment results from what Albrecht & Devlieger call a 'secondary gain', occurring when persons with a disability reinterpret their lives and find an enriched meaning in their lives secondary to the disability condition.

The discrepancy of what is seen as qualitative or not, relates to the vision on impairment we have. The modernist view of an impairment is to 'expose and to forget' (Devlieger, Rusch, & Pfeiffer, 2003). It hails the 'sameness' idea (a person with an impairment, no different than any other person) and strives to promote integration and assimilation. In the postmodernist view on disability, 'the idea of sameness is crushed and replaced by difference, something that is neither to be hidden nor to be exposed, but rather needs to be celebrated', the culture of disability as a unique experience, so to say. In addition, impairment is not seen as a 'state of being' but a construction, an imperfect environment, not adapted to the person with the impairment.

Combining both the idea of sameness and difference in one might lead to an explanation of why an able-bodied person has an incorrect perception of the quality of life of a person with impairment. Able-bodied persons are using their set of values to estimate quality of life on the person with a disability (the person with a disability as 'the same') without, however, heralding the difference (in what Devlieger calls the post postmodern view) and thus tend to assess the lives of the disabled according to the overt difference to the abled in a negative way. This is the reason why Roger Coleman was so surprised by his friend Rachel not naming any functional element as the major added value of her kitchen renovation and the initial reluctance of the son to let his father with

dementia go outside around midnight.

Consequences for design

If we then are designing for persons with impairments and disability, what can we learn from this different vision on quality of life between the able-bodied and the disabled? One thing is that creating tools, technology, and artifacts for persons with a disability will need to go beyond traditional user- centred design methods focusing on likes/dislikes, or wants and needs, but goes deeper towards these secondary gains. Devlieger calls this the 'the frequently inaccurate and distorted understandings that able-bodied individuals have of the hidden dimensions of the self and experiences of persons with disabilities,' leading to misunderstanding or misinterpretation.

To go beyond the misunderstanding and misinterpretations of the life of the disabled can be done by using exposure (Vanlaere, 2014). Central to this exposure is the reversal of the direction of the gaze: not from the able-bodied person to the disabled person but vice versa. In addition to this is the avoidance to reduce the disabled person to one's own standards. Results of this exposure are not clear design or research outcomes but a humble realization that I will not be able to fully comprehend the reality of the other. Empathic methods such as 'deep diving' in the daily life of the person with impairment can be of use in this case.

A next consequence is the central role for designers to aid persons with a disability to move deeper towards the secondary gains. Participatory design might be an ideal approach to make transparent conflicting visions or interests between the abled and the disabled, or within

the disabled point of view, and it might also help to transcend the view of the disabled person on their own life and in this way re-evaluate the new condition the person with a disability is in. To be confronted with and to experience new ideas through participatory design might support this transcendence (Bødker & Iversen, 2002).

References

Albrecht, G. L., & Devlieger, P. J. (1999). The disability paradox: high quality of life against all odds. Social Science & Medicine, 48(8), 977–988.

Bødker, S., & Iversen, O. S. (2002). Staging a professional participatory design practice: moving PD beyond the initial fascination of user involvement (pp. 11–18). Presented at the Proceedings of the second Nordic conference on Human-computer interaction, ACM.

Devlieger, P., Rusch, F., & Pfeiffer, D. (2003). Rethinking disability as same and different: Towards a cultural model of disability. Rethinking Disability: The Emergence of New Definitions, Concepts, and Communities, 9–16.

Vanlaere, L. (2014, November 27). Een zorgethisch perspectief op innovatie in ouderenzorg. Presented at the T(e)Huis – innovaties en uitdagingen in ouderen- en dementiezorg, Brussels, Belgium.

Weinberg, N., (1988). Another perspective: Attitudes of people with disabilities. In Yuker, H.E. (Ed.), Attitudes Toward Persons With Disabilities (pp. 141–153). New York, NY: Springer.

Sara Hyltén-Cavallius

‘Designers are almost fake’. A conclusive definition of what designers are does not exist. So challenging us to consider the very core and boundaries of the designer’s role, Fumikazu Masuda, Professor in Industrial Design & Sustainable Projects at Tokyo Zokei University and President of Open House Inc., Japan, made a strong introduction at the session ‘Open Language: You Can Speak Design Too!

It made me think of Victor Papanek and his book Design for the Real World, where he claims, ‘There are professions more harmful than industrial design, but only a few of them.’ In his talk, Masuda describes how he together with students has built a house in the countryside where people in need of design can visit and discuss their dilemmas. After the session they return home and ‘do’ the design themselves. Who then is the designer? People have design abilities and make inventions independently of designers every day. So what should a designer do?

I am sure we all agree that we live in a critical time. Our resources are finite. Are we using them in the most sustainable way? The possibility of living a good life is very different depending on where you were born. Global inequality is huge. Therefore, there is plenty to be done – by designers and, of course, others too.

The project ’Open Home’ by HKDI DESIS Lab, presented at the Open Design Forum concerned homeless people in Hong Kong. Instead of discussing ways of getting rid of the problem of homelessness, this project focuses on how new ways of living could be implemented. So, one important role of designers

now and in the future could be to point out new ways of looking at society. Design implies in itself change in many ways, such as behaviour, attitudes, and even worldviews. It can challenge the status quo by asking simple questions, or make comprehensive proposals.

For example, could it be possible to live in the in a park? In Sweden, for most part of the year, and most parts of the world, this would not be easily practical. However, in a country with a better climate it could be possible. You would not need to work as much as you do now to pay the rent – arguably there wouldn’t be any. Design could be one part in designing a system for park sharing, considering issues such as cooking, access to electricity, safety, This role of the designer is also to ask the significant paradigmatic question of how do we make society more change-friendly?

Design of course cannot be and isn’t the only part of changing the society. Other disciplines need to be involved, and there needs to be much more collaboration between design and other disciplines and functions in society, economics, politics…

The role of a designer has changed over time depending on the current focus and needs of our society and societies. For a long time, as modern society emerged in the West, design was predominantly used and seen as one part in the process of delivering new products for the industry. The recognition of new societal needs, as well as potentials of design, has brought collaborative design, speculative design, metadesign…Perhaps the most important shift is that to design together with people.

Several interesting research projects at the forum pointed this out.

‘Draw your home’, by HKDI DESIS Lab, was one project that showed possibilities for new designer

roles. Collaborating with inhabitants to discuss their homes seems an obvious choice and the right way to get the knowledge of what is really needed. In this project, design students participated as facilitators and researchers. People have built their homes over time without architects and designers. Why should designers be involved? This project really shows the new designer roles, which are much more about eliciting insights about relationships, and empowering people to make their own choices, than controlling the built environment.

In 'Making Futures', Pelle Ehn, Founder of MEDEA and Professor at the School of Arts and Communication, Malmö University, Sweden, describes how innovation and design can start in people's everyday activities. According to him the design approach should be participatory or collaborative, enabling users and consumers to act as producers and creators. In the Western world, more people have increasingly become richer, but are not getting happier. This is tragic. We exist all of us in a system that does not work if we don't see the quantity of belongings as the key for a good life. How do we invent a truly good life? How can a designer take part in such work?

A genuinely open society involves all people and honours, and inspires their ability to bring and share ideas of what society should be like. Yanki Lee, and her fabulous team at the HKDI DESIS Lab, gathered us because they believe we need more creative dialogues to create better futures. The Open Design Forum was an inspiring format focusing on participation where we (educators, researchers, students, collaborators) could all share our ideas. Participation in a true dialogue is demanding, as we all need to take a stance and also be willing to reconsider this stance in the meeting with

others. This will probably be the most important design skill in the future. To be a creative partner, the designer must have ideas, listen to others, and be able to visualize the ideas in the discussion of sustainable futures where everyone is invited.

Adam Thorpe — Learning Together by Doing Together – Co-design for Social Innovation as Restorative Practice

The thing about innovation is that there is always something new. A new context (people, places, assets), a new idea, a new set of challenges or goals. As Manzini argues, 'New challenges mean conventional knowledge is not enough.'Responding to new challenges is not a matter of implementing the most desirable of a range of existing known possibilities. What is required is a way of finding new possibilities that suggest potential for meeting the new challenges. What is required is design. But what kind of design? Delivered how? And by whom?

The novelty, diversity, and complexity of social challenges and the contexts in which they are situated is such that social innovations are not guaranteed to work in meeting the desired needs and goals of the actors. Those that do work in one context are not certain to work in another. Additionally, the key to implementation and sustainability of many social innovations lies in their ability to utilise available 'assets'. Diversity of context implies diversity of assets, suggesting that 'recipes' for social innovation are not always easy to follow given that the 'ingredients' may not be available. Thus, novelty, diversity, and complexity contribute to uncertainty such that social innovations that suggest opportunity are not without risk of failure. In this scenario it makes sense to distribute the complexity, the risks, and also the rewards; and, to include diverse perspectives to generate diverse proposals – as diverse as the challenges and contexts to be addressed. Multiple and diverse proposals are most readily generated via the involvement of many different people, with many different perspectives, contributing to the process of innovation. These are the tenets of 'open innovation' (Chesbrough, 2003) – that by opening up the innovation process – the process of coming up with, implementing and exploiting new ideas – we can increase the diversity of, and capacity for, innovation within a (eco)system. To 'open up' the innovation process to multiple contributors – to democratise design of social innovation – there are barriers that must be removed or overcome. Explicating these barriers and exploring what to do about them was the focus of the rich exchange of ideas and experiences of the Hong Kong Open Design Forum.

'Open Language' explored how to overcome the challenge of communication between diverse actors such as those necessarily involved in open, social, innovation. 'Open Mind' considered how to overcome resistance to 'thinking (and sharing and doing) the unthinkable' – so that we might go beyond current cultural hegemonies that restrict our ability to adapt and evolve through the ideation and implementation of new ways of doing things. 'Open Heart' explored how to overcome barriers to inclusive communion that allows for collaboration and contribution.

It was my honour and pleasure to facilitate the discussion of 'Open Heart'. However, as I see these three

themes as integral to, and integrated in, design for open social innovation, I refer to elements of each as I reflect on our discussions over the two days.

Why social innovation needs designers, makers (and everybody else)

Whilst it may be the case that 'everyone designs' (Simon, 1996), it is not the case that everyone has the same capability or capacity for design (or innovation). Aptitude, experience, education, and opportunity can all develop and build the capacity and 'expertise' of a designer. It is not the case that to be 'expert' you must be 'professional'. Von Hippel's (2005) account of 'lead users' suggests that those who are 'experts in their own experience' (Branfield & Beresford, 2006) are well placed to innovate and design to meet their own needs. Nor is it true that there is no value to be gained from the contribution of those that are 'expert' in their understanding of sense making and meaning making in design, or the methods and processes of design that constitute design thinking. The argument for the contribution of the 'designer' is well articulated in the conversation between Manzini and Masuda, as is the need for diversity and specificity in the language used to communicate this contribution. But, for me, the origin or nature of the expertise is not the most significant issue. It is the value of the contribution to the design process in a given context that is significant, and the best results will come from collaboration between all those who have a contribution to make. This contribution must be shared, communicated, and understood, accepted/rejected (argued over), adapted/integrated, to create new possibilities. It is here that Albert's comments concerning the significance of visibility and materiality to communication and collaboration, especially in collaborative design, are important. They address a concern relating to the term 'design thinking', its hegemony in discourse around the contribution of design to innovation, social and otherwise, and the need to re-emphasise 'design doing' within the narrative of what design can do in collaboratively addressing social goals and challenges. In the context of design experiments conducted by 'expert designers' in collaboration with other actors (those Manzini refers to as 'diffuse' designers) it is often visual and material engagement, such as that afforded by prototyping, that enables communication, argumentation, and contribution between actors, transcending barriers of other forms of language and communication. It is the materiality of the prototypes and tools for collaboration that constitute design processes as what Binder et al. (2011) refer to as 'things', socio-material assemblages and interactions around issues of concern, such that these concerns might be responded to. This materiality concretises a contribution of the designer-maker to collaborative open, social innovation as exemplified in the collaborative experiments in designing 'homes for elders' conducted by the HK DESIS Lab design students and researchers in collaboration with elder Hong Kong citizens. Here, the materiality of the design tools enabled proposals to be 'made' (literally and metaphorically), experienced, reflected upon, and developed in a way that all involved could access and understand.

The work of HKDI DESIS Lab graduate trainee also set the scene for the discussion on 'Open Mind'. Their taboo breaking proposals included making corpses into diamonds as an alternative to land use and marine pollution, and embracing and facilitating 'urban camping' as a legitimate alternative metropolitan

accommodation rather than regarding it as a failure of the housing system (as would often be the case in Europe). Gamman responded on the taboo of redesigning end-of-life management, including assisted suicide in contexts where the duration of life can be extended but the ability to enjoy or endure it cannot. Ehn suggested another taboo, that of 'progress' as defined by economic growth and job creation – optimisation and efficiency – based on his experiences experimenting with 'social incubators' in Sweden. The challenges Ehn identified include the (in)ability of funders to recognise and articulate value, and therefore invest in initiatives that are motivated by objectives other than economic growth and job creation. This last taboo is perhaps amongst the most pressing for design educators engaged in teaching and promoting design for social innovation. It is over four decades since Papanek (1971) argued that 'design' should be 'independent of concerns for the Gross National Product if it is to genuinely serve rather than exploit society.' Yet, despite increased awareness for social and environmental concerns and the role of consumerism in adding to them, within the design community as elsewhere, the 'market' and consumerism that drives it have accelerated during this time, permeating more aspects of society and social lives in the process. Whilst design for social innovation and sustainability continues to seek and facilitate new ways for society and humanity to thrive outside of market-led paradigms, many young designers (including our emerging graduates), who are keen to apply their energy and skills to address the pressing needs and challenges of contemporary society, are faced with the day-to-day reality of seeking to respond to their social and ecological conscience whilst trying to earn a living within

the dominant market economy. It is this personalised 'wicked' (Churchman, 1967; Rittel & Webber, 1973) design scenario, one typified by the contradictory desirable outcomes of paying the rent and saving the world, in the gap between aspiration and experience, that must be addressed if we are to avoid funding social innovation with the overdrafts of this socially mind youth. At UAL DESIS Lab, as elsewhere in the DESIS Network, we are exploring the possibility of design-led social enterprise as a means of addressing this challenge. In collaboration with the Impact Hub, Team Academy and Social Innovation Exchange, and funded and supported by UnLimited (the UK charity for Social Entrepreneurs), we are researching, prototyping, and piloting a design-led action learning programme to be offered to students as an elective module in parallel to their design studies. The aim is to explore the potential of combining the collaborative research and ideation strengths of design with the expertise in achieving economic sustainability, whilst delivering social impact, demonstrated by experts in social enterprise and cooperatives, to create a learning pathway that supports students developing skills in design for social innovation to find ways to financially sustain their activities post graduation.

Design for social innovation is a social activity (in its means as well as its ends), it involves observation, communication, argumentation, reflection, collaboration, and creation. But perhaps most importantly in the context of social innovation, it involves communion, 'the sharing or exchanging of intimate thoughts and feelings'[1]. The experiences of social design pioneers, Patricia Moore

1. http://www.oxforddictionaries.com/definition/english/communion

and Roger Coleman, 'communing' with elders, and other people, in the context of human-centred design of inclusive products and services, informed the discussion 'Open Heart' on how to bring groups of people together so that they may cooperate in, and contribute to design in the context of social innovation.

Moore's inspiring account of 'design for capability' rejected the notion of design for 'disability', argue that the idea is disabling in itself. Moore advocates what can be understood as an asset-oriented approach, or, in more human terms, an ability-oriented approach, calling for designers to focus on the abilities of individuals and what can be achieved with, and by, them rather than focusing on disabilities. Moore clearly articulates and advocates a way of living and designing that 'embraces all people as equal', in which 'we do what we can' and are 'made more able by design'. Coleman's pioneering work similarly describes an approach to design that is inclusive in its means (process) and its ends (outputs). From teaching student designers to design 'in the presence of their future selves', both metaphorically and to some extent, literally, when researching and ideating collaboratively with older people within the DesignAge project he led at RCA in collaboration with the University of the Third Age in the early 1990's, to his work with the Greater London Assembly (GLA) in the late 80's creating and implementing a 'walk-in social design clinic' that saw designers working with local people to help them realise their ideas for addressing social needs and goals.

Listening to these experiences and insights it appears that in the act of designing together we prototype new ways of being together.

Here the common appreciation of the contribution of design as a way of 'making sense' of complex

challenges – perhaps on the way to 'solving' them - is enriched to include the empathic action of making sensitive the people involved; to each other's needs and desires, capabilities and capacities, as well as the issues that surround a particular challenge or goal.

Thus co-design can be seen as a 'public forming' (or perhaps more accurately 'public assembling') and 'public serving' activity (Thorpe, 2014). Designing together gives us a way to come together as a community of interest and/or concern (public assembling) so as to collaborate as a community of practice, towards finding new ways to create the futures we want to live (public serving).

At a time when those with a duty to provide public services are seeking, and experimenting with, new ways of bringing people together to co-define, co-develop, and co-deliver new ways of doing 'things' that meet pressing social challenges in the context of public service reform and social innovation, from Public Innovation Places (PIP's) (Thorpe & Gamman, 2013) to Innovation Teams (i-teams) (Puttick, Baeck & Colligan, 2014), the question of how to engage and include people in participation and collaboration is of foremost importance. The conversation above suggests some points to consider when designing an infrastructure by which to bring diverse people together to collaboratively address complex social challenges.

Inclusivity and Accessibility. Equitable address to social issues through design demands design that is inclusive in its means and its ends. To build design capacity we must build design capability. As we have heard, capability is determined by context, and context can be influenced by design. Just as Moore articulates a way in which design can contribute to enable people in their activities of daily life, so design must be applied

to enabling people in collaborative design process. Only through inclusive design processes will the benefits of human diversity to collaborative innovation be truly realised. Leveraging human diversity requires inclusivity and accessibility. The languages used to communicate, including visual and material languages, must be accessible to all those you wish to include in the 'conversation'. Examples from the practices of the HKDI DESIS Lab include the simplicity and quality afforded by the process designed by Pascal Anson and applied in the Open Light Project. Also, they have refreshingly used the word 'club', rather than 'lab', 'incubator', 'place' or 'public' to describe the congregation of elders that come together to design as the 'HK Design Age Club'.

Generosity and Reciprocity. The 'Open Heart' session started with a short video showing some HK Design Age Club projects. The video included some vox pops from club members talking about their involvement. The comments of one man stood out. In response to the question of why he became involved in the HK DesignAge Club he replied that he wanted to 'develop his interests and help others'. This desire to give rather than, or as well as, receive help is exemplary of the need for an asset-oriented approach to collaborative design. The success of this approach is exemplified in Coleman's strategy for the 'walk-in design clinic'. Contrary to concerns over design hubris in collaborative design contexts, the 'walk-in design clinic' did not ask people to bring in their challenges so that the clinics' designers could help them find ways to address them, they asked people to bring in their ideas so the designers could help them to realise them. The requirement for this approach is further demonstrated by a recent conversation with a Community Centre Manager in North London who has

been establishing and coordinating a time bank with her local community. The challenge discussed was not that of getting people to participate – there were many who were enthusiastically contributing their time to complete tasks of benefit to the community (often collaboratively) – the challenge was to get those that service providers considered to be in need of help to ask for, or accept assistance. These insights speak of the need to ensure that human's desire towards generosity and reciprocity is met within the means and end of design for social innovation.

On my first week back to work after the Christmas break I participated in a workshop exploring empathy in the fields of design, theatre, and restorative justice[2]. The focus of this first event was restorative justice, an approach to criminal justice that seeks to empower communities and individuals that experience crime to manage the reparation and rehabilitation of those that are responsible for committing crimes against them. This approach is considered beneficial in terms of empowering communities and individuals and is particularly popular at present given the high costs and low performance (in terms of reducing reoffending) of the current criminal justice system and the potential of restorative justice approaches to reduce and improve the situation. The language of restoring (or creating) relationships and connections between people that have been lost (or missed) through conversation,

2. Cultural Value Expert Workshop on "Exploring And Evaluating the Cultural Value of Arts and Creativity within the Criminal Justice System" (http://www.designagainstcrime.com/files/publications/ExpertWorkshopReport.pdf)

active listening and reflection, so that the people, once restored, go on to live the lives they want to live seemed to echo the values of making sensitive in the context of collaborative design for social innovation – not to seek to 'solve a problem' but rather to restore or create connections and relationships such that people can work together to find their own solutions to self defined challenges.

Considering the above, open, inclusive, accessible design for social innovation is understood not only as design for social benefit but design as social benefit, a restorative process, capable of 'darning the social fabric' (Manzini, 2014).

References

Binder, T., Ehn, P., de Michelis, G., Linde, P., Jacucci, G., Wagner, I. (2011). *Design things: Design thinking, design theory.* Cambridge, MA: MIT Press.

Branfield, F., & Beresford, P. (2006). *Making user involvement work: Supporting service user networking and knowledge.* York: Joseph Rowntree Foundation.

Chesbrough, H. W. (2003). *Open innovation: The new imperative for creating and profiting from technology.* Boston, MA: Harvard Business School Press.

Churchman, C. W. (1967). *Wicked Problems.* Management Science, 14 (4), 141–142.

Hippel, E. V. (2005). *Democratizing innovation.* Cambridge, MA: MIT Press.

Manzini , E. (2014). Presentation at the Cultures of Resilience seminar, UAL, London.

Papanek, V. (1971). *Design for the real world: Human ecology and social change.* New York, NY: Pantheon Books.

Puttick, R., Baeck, P., & Colligan, P. (2014). *I-team: The teams and funds making innovation happen in governments around the world.* Nesta. http://theiteams.org/system/files_force/i-teams_June%202014.pdf

Rittel, H.W.J., & Webber, M. M. (1973). *Dilemmas in a general theory of planning.* Policy Sciences, 4, 155–169.

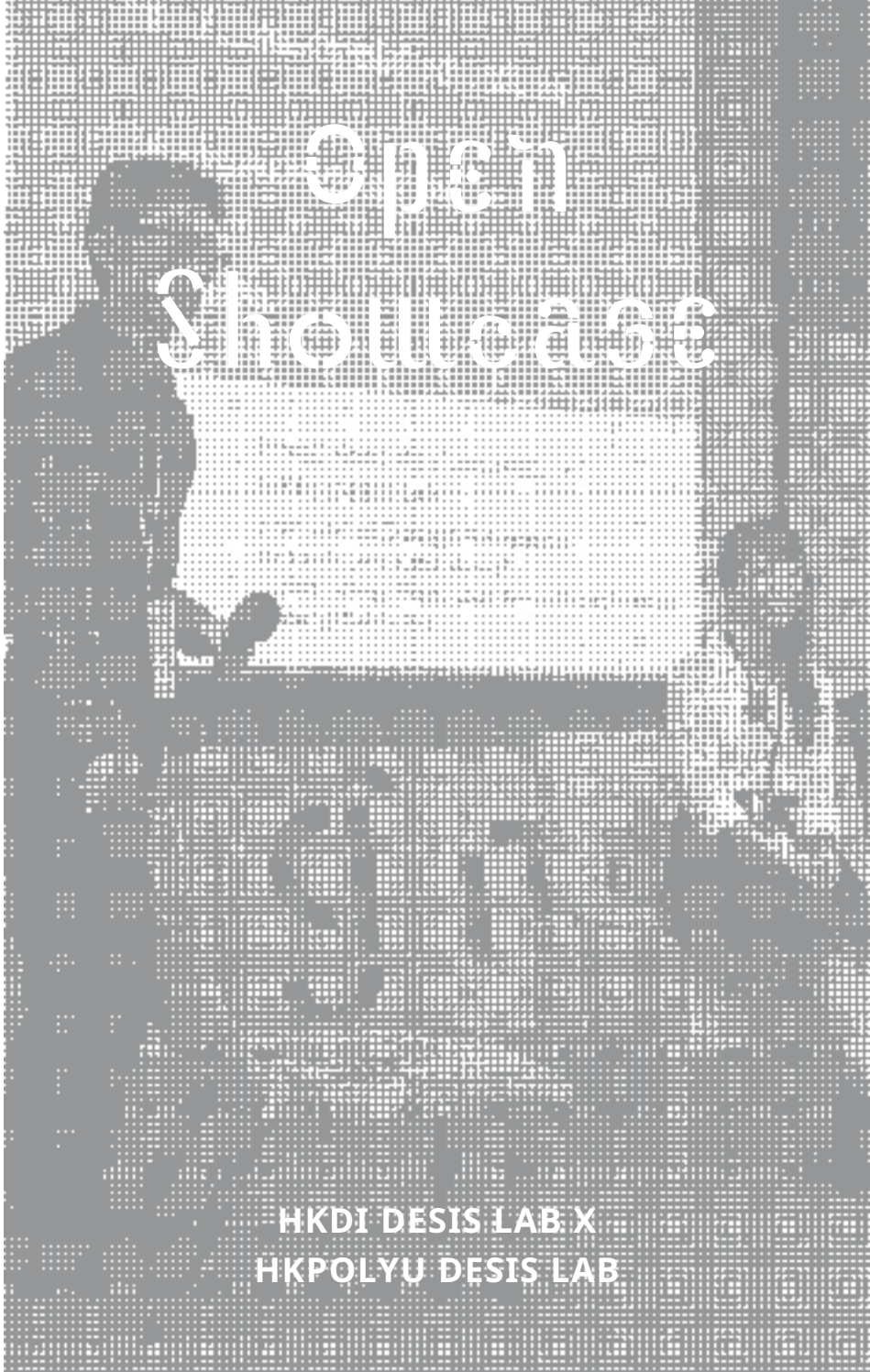
Simon, H. A. (1996). *The sciences of the artificial.* Cambridge, MA: MIT Press.

Thorpe, A., & Gamman, L. (2013). *Learning Together: Students And Community Groups Co-Designing For Carbon Reduction In The London Borough Of Camden.* In: E. Manzini and E. Staszowski (Eds.) Public And Collaborative Exploring The Intersection Of Design, Social Innovation And Public Policy. USA: First Printing. pp. 51-75.

Thorpe. A. (2014). *Fashioning publics – the socially responsive design practice of Vexed Generation.* In: Dr. Alison Gwilt (Ed.) Fashion Design for Living. London: Routledge.

Vincent Wong

There was a strong sense of humour among the speakers and the audience in the Open Design Forum. This atmosphere certainly helped all participants to keep an open mind in thinking about the issues discussed. In particular, I like the concept of ‘avoiding designs’ in order to achieve a bigger goal. For example, we should avoid designing ‘products’ for raped victims (and then try to market these specially-designed products). Rather, the society should focus more on how to smoothen the process when these victims decide to report the incident to the police. The design that helps the victims to lessen their burden when recalling the incident to the police would be more beneficial to the society as a whole. This discussion then further led to another discussion on, ‘How democracy can be designed?’ Such that stakeholders from different sectors can all be engaged and contribute to the design of a society’s future. The latter discussion is very relevant to the current situation in Hong Kong, as most people have think only of ‘Election Design’ but not ‘Democracy Design’ when they debated constitutional reform throughout the past decade.



Showcase 1

DESIS NETWORK
Design for Social Innovation and Sustainability

Open Home.
Alternative urban living in Hong Kong

Louise Wong

Hong Kong Design Institute
HKDI DESIS Lab
for Social Design Research
China
Dr Yanki Lee/Albert Tsang/Meng Lau/
Tuhlis Ip/Kenneth Siu/Jessica Cheng/
Greta Kwok/Katie Wong/ Louise Wong

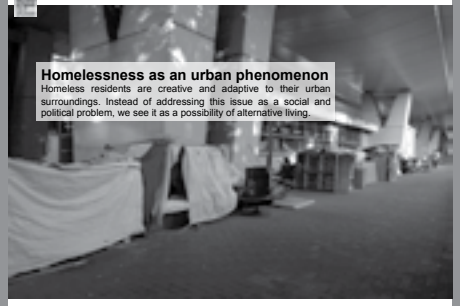
Tung Chau Street, Sham Shui Po

Estimated **70** street sleepers

Promoter:
HKDI DESIS Lab for
Social Design Research

Funder:
Vocational Training Council

Project period:
Oct 2014 – Aug 2015

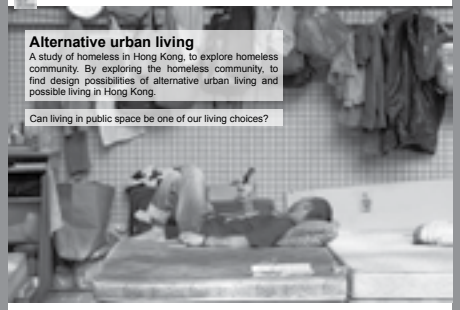


Homelessness as an urban phenomenon
Homeless residents are creative and adaptive to their urban surroundings. Instead of addressing this issue as a social and political problem, we see it as a possibility of alternative living.

2013

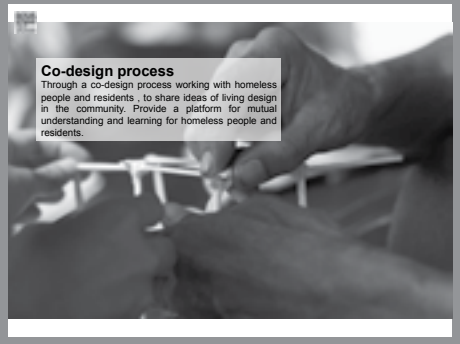
0.000195%

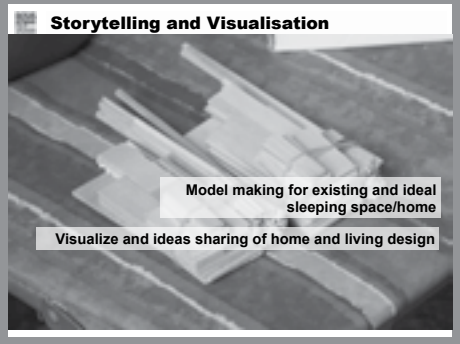
(1,414 individuals)

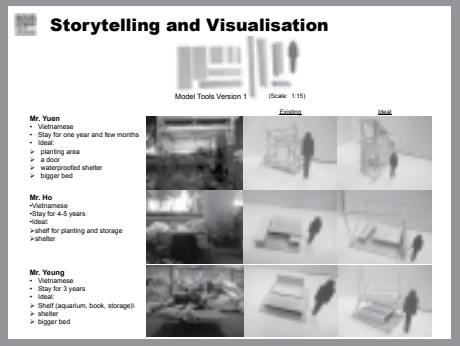


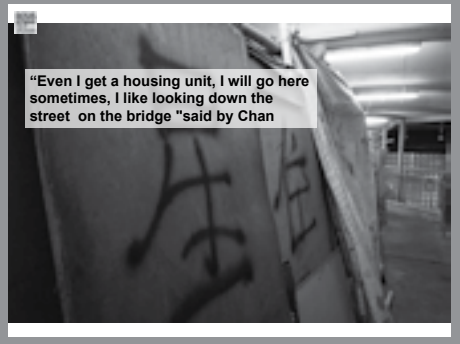
Alternative urban living
A study of homeless in Hong Kong, to explore homeless community. By exploring the homeless community, to find design possibilities of alternative urban living and possible living in Hong Kong.

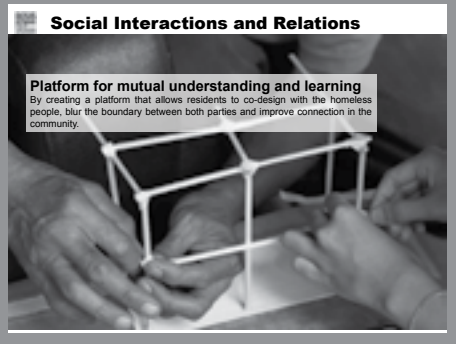
Can living in public space be one of our living choices?

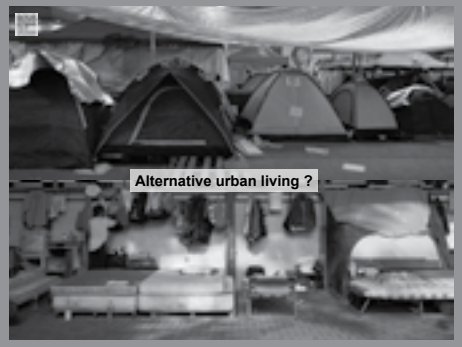

Co-design process
Through a co-design process working with homeless people and residents , to share ideas of living design in the community. Provide a platform for mutual understanding and learning for homeless people and residents.


Storytelling and Visualisation
Model making for existing and ideal sleeping space/home
Visualize and ideas sharing of home and living design


Storytelling and Visualisation
Model Tools Version 1
(Scale: 1:15)
Existing
Ideal
Mr. Yuen
• Vietnamese
• Stay for one year and few months
• Ideal:
➢ planting area
➢ a door
➢ waterproofed shelter
➢ bigger bed
Mr. Ho
•Vietnamese
•Stay for 4-5 years
•Ideal:
➢shelf for planting and storage
➢shelter
Mr. Yeung
• Vietnamese
• Stay for 3 years
• Ideal:
➢ Shelf (aquarium, book, storage)).
➢ shelter
➢ bigger bed


“Even I get a housing unit, I will go here sometimes, I like looking down the street on the bridge "said by Chan

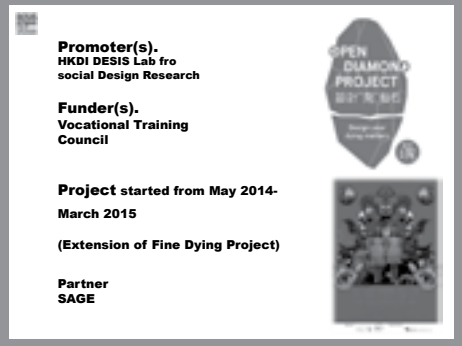

Social Interactions and Relations
Platform for mutual understanding and learning
By creating a platform that allows residents to co-design with the homeless people, blur the boundary between both parties and improve connection in the community.

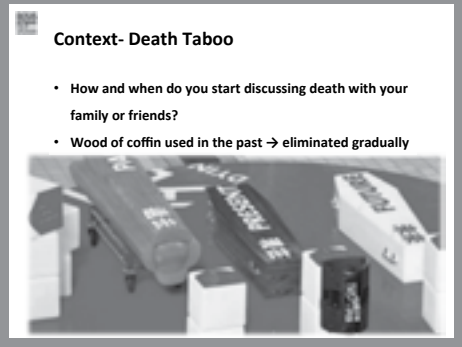

Alternative urban living ?

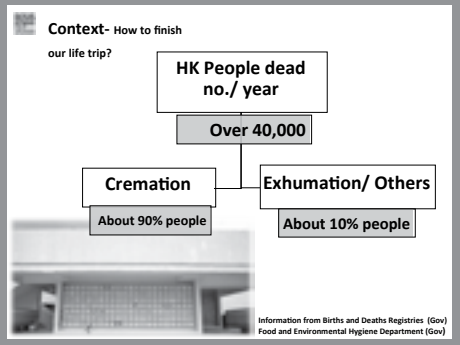
Next:
Source resources in Sham Shui Po community, invite homeless people and residents to co-design the home and living design on site.

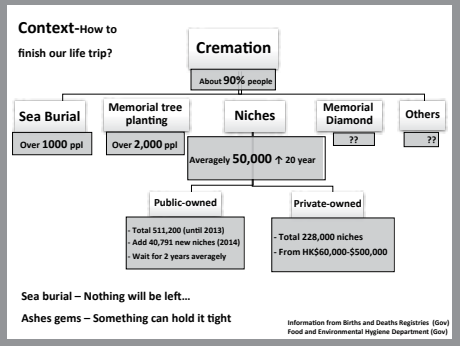
Showcase 2

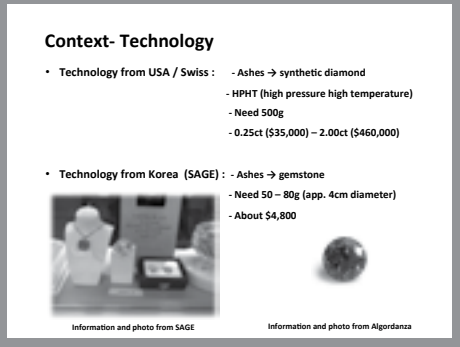
DESIS NETWORK
Design for Social Innovation and Sustainability
Open Diamond Project.
Design an unique Memorial Accessory
Wong Kay Yee Katie
Hong Kong Design Institute
HKDI DESIS Lab
For Social Design Research China
Dr Yankl Lee/ Katie Wong/ Albert Tsang/ Hong Lau/ Kenneth Siu/ Jessica Cheung/ Tahlia Yip/ Greta Kwok/ Louise Wong

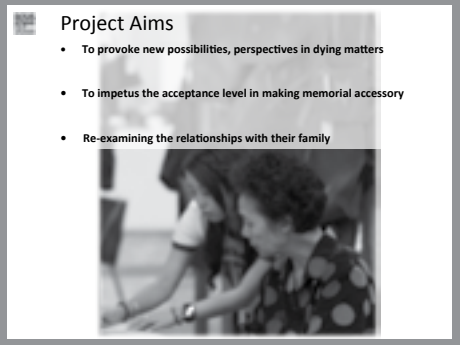

Promoter(s).
HKDI DESIS Lab fro social Design Research
Funder(s).
Vocational Training Council
Project started from May 2014-March 2015
(Extension of Fine Dying Project)
Partner
SAGE
OPEN DIAMOND PROJECT


Context- Death Taboo
• How and when do you start discussing death with your family or friends?
• Wood of coffin used in the past → eliminated gradually

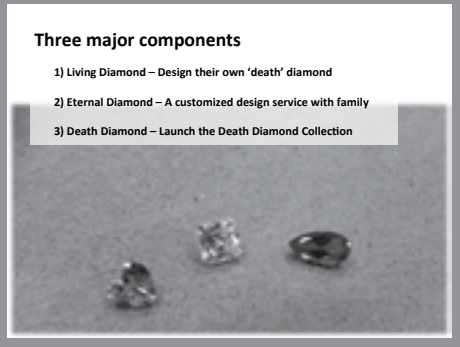

Context- How to finish our life trip?
HK People dead no./ year
Over 40,000
Cremation
About 90% people
Exhumation/ Others
About 10% people
Information from Births and Deaths Registries (Gov)
Food and Environmental Hygiene Department (Gov)

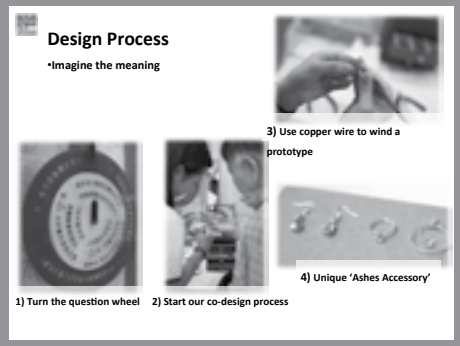

Context-How to finish our life trip?
Cremation
About 90% people
Sea Burial
Over 1000 ppl
Memorial tree planting
Over 2,000 ppl
Niches
Averagely 50,000 ↑ 20 year
Public-owned
- Total 511,200 (until 2013)
- Add 40,791 new niches (2014)
- Wait for 2 years averagely
Private-owned
- Total 228,000 niches
- From HK$60,000-$500,000
Memorial Diamond
??
Others
??
Sea burial – Nothing will be left…
Ashes gems – Something can hold it tight
Information from Births and Deaths Registries (Gov)
Food and Environmental Hygiene Department (Gov)


Context- Technology
• Technology from USA / Swiss : - Ashes → synthetic diamond
- HPHT (high pressure high temperature)
- Need 500g
- 0.25ct ($35,000) – 2.00ct ($460,000)
• Technology from Korea (SAGE) : - Ashes → gemstone
- Need 50 – 80g (app. 4cm diameter)
- About $4,800
Information and photo from SAGE
Information and photo from Algordanza


Project Aims
• To provoke new possibilities, perspectives in dying matters
• To impetus the acceptance level in making memorial accessory
• Re-examining the relationships with their family

Open Diamond Project- Role of Designer
• Invite participants to co-design with designers
• Design their own unique piece of memorial accessory


Three major components
1) Living Diamond – Design their own 'death' diamond
2) Eternal Diamond – A customized design service with family
3) Death Diamond – Launch the Death Diamond Collection


Design Process
•Imagine the meaning
3) Use copper wire to wind a prototype
4) Unique 'Ashes Accessory'
1) Turn the question wheel
2) Start our co-design process

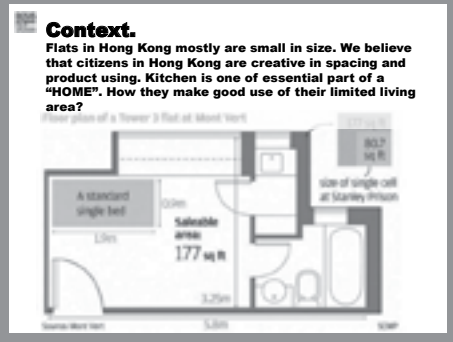
Storytelling and Visualization
• How can design break the traditional taboo of talking death?
• Retiree and Senior Expo 2014

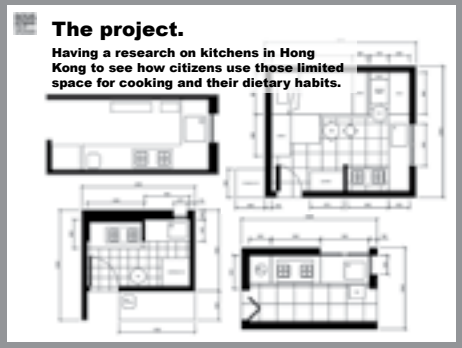
Storytelling and Visualization
Testimonial
•My children can always see it and touch it when they miss me
•It is environmentally friendly and doesn't take up any space
Frances Low
•Turning ashes into a diamond and having an unique design is a very new concept
•I would opt for a cross-shaped diamond to be displayed at home

Showcase 3

DESIS NETWORK
Design for Social Innovation and Sustainability
Open Kitchen
Future Kitchen.
Greta Kwok
Hong Kong Design Institute
HKDI DESIS Lab
for Social Design Research
China
Dr Yanki Lee/Albert Tsang/Meng Lau/Tuhlis Ip/ Kenneth Siu/Jessica Cheng/Katie Wong/Louise Wong/Greta Kwok

协同创新设计
工作坊
Skill Training and Design Education
Taking different approach, the Lab provide design research and led design students to conduct participatory process during the workshop.


Context.
Flats in Hong Kong mostly are small in size. We believe that citizens in Hong Kong are creative in spacing and product using. Kitchen is one of essential part of a "HOME". How they make good use of their limited living area?
A standard single bed
Saleable area: 177 sq ft
size of single cell at Stanley Prison

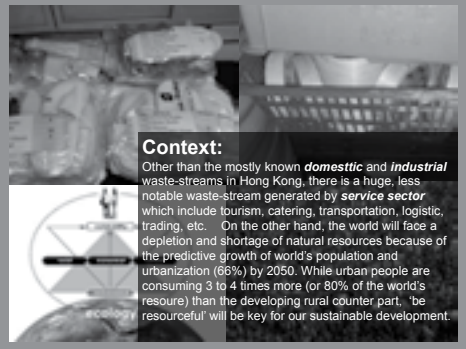

The project.
Having a research on kitchens in Hong Kong to see how citizens use those limited space for cooking and their dietary habits.

Ordinary meal in Hong Kong family
Convey gathering culture of Hong Kong people

Storage Space Saving
Attempting Muti-usage on kitchenware or product in kitchen

Showcase 4

Location: **Hong Kong**
Keywords: **urban wastes, entrepreneurship, CSR**
Waste2Create (W2C): turn wastes into social resources and entrepreneurial opportunity!
(PILOT phase)

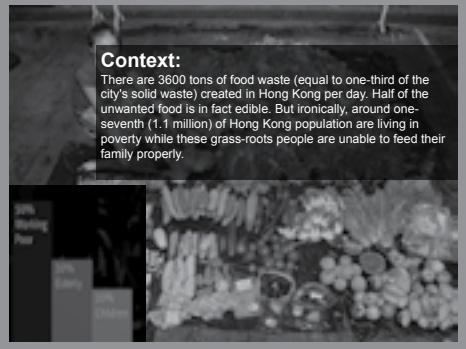

Context:
Other than the mostly known ***domesttic*** and ***industrial*** waste-streams in Hong Kong, there is a huge, less notable waste-stream generated by ***service sector*** which include tourism, catering, transportation, logistic, trading, etc. On the other hand, the world will face a depletion and shortage of natural resources because of the predictive growth of world's population and urbanization (66%) by 2050. While urban people are consuming 3 to 4 times more (or 80% of the world's resoure) than the developing rural counter part, 'be resourceful' will be key for our sustainable development.

Project:
Together with the Faculty of Business, HKPU and the Rockgroup from the Netherlands, ALDL is working on ways to nurture young people for 'do good do well' business in Hong Kong. Experts from the fields of business, technology and design will be gathered to provide training for young creative talents to assist local service industry to repurpose and address their waste-stream problems for social benefits.

Design + Business Role:
(1) to facilitate collaboration among relevant stakeholders from service and public sectors for the initiative; (2) to identify current state of urban waste-streams in Hong Kong via field and desk researches; (3) to identify design and business opportunities based on the research findings; (4) to address both the 'short-term' (operative) and 'long-term' (strategic) problems of companies and/or stakeholders.

Showcase 5

Location: **Hong Kong**
Key words: **food waste, social disparity**
Food Surplus-Support in Hong Kong
(ID&BM live project)
website: http://www.sd.polyu.edu.hk/en/education/master-programmes

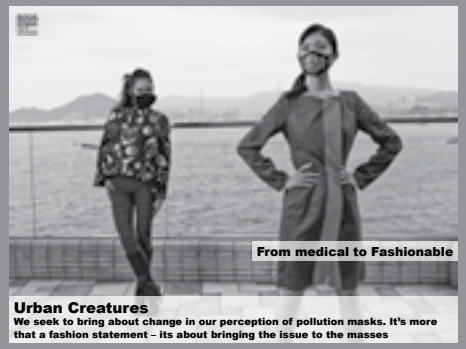

Context:
There are 3600 tons of food waste (equal to one-third of the city's solid waste) created in Hong Kong per day. Half of the unwanted food is in fact edible. But ironically, around one-seventh (1.1 million) of Hong Kong population are living in poverty while these grass-roots people are unable to feed their family properly.

Project:
'Food Surplus-Support' is a collaborative project among the SD, HKPU ID&BM programme, SIE and JCDISI (HKPU). Five multidisciplinary project teams from ID&BM were given a challenge to develop a design and business solution which will enhance the efficiency and effectiveness of the food support services (increase service's coverage to the needy) in Hong Kong. The research and ideation phases have just been completed in Oct 2014.

Multidisciplinary Team's Role:
(1) to identify actual and contextual problems of stakeholders via explorative and generative researches; (2) to reveal the dynamics among various key players along the food-support service chain; (3) to identify major gaps and issues of the existing services; (4) to explore and visualize new possibilities with rapid prototyping and storytelling technique. (5) to propose feasible design business solution for specific player(s).

Showcase 6

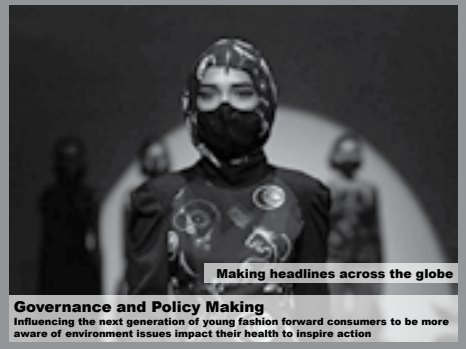
DESIS NETWORK
Design for Social Innovation and Sustainability
Urban Creatures
vogmask
nina | griffee
Raffles
Hong Kong


From medical to Fashionable
Urban Creatures
We seek to bring about change in our perception of pollution masks. It's more that a fashion statement – its about bringing the issue to the masses

About Me

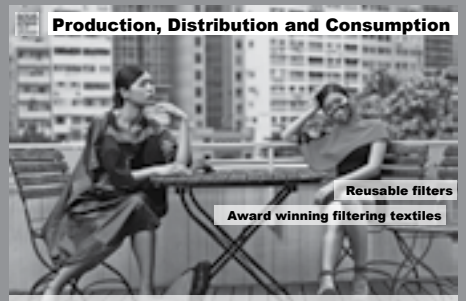
The Design Process
Inserting masks into garments, exploring how the accessory can work with an outfit, be interchangeable and removable yet still stylish

vogmask
Urban Creatures
This collection is inspired by The Pollution issue the world faces today and the social change expected over the coming years


Making headlines across the globe
Governance and Policy Making
Influencing the next generation of young fashion forward consumers to be more aware of environment issues impact their health to inspire action

Activism and Participation
Attending events like today to raise awareness and inspire young designers will shape the future and fashion gets more headlines than pollution

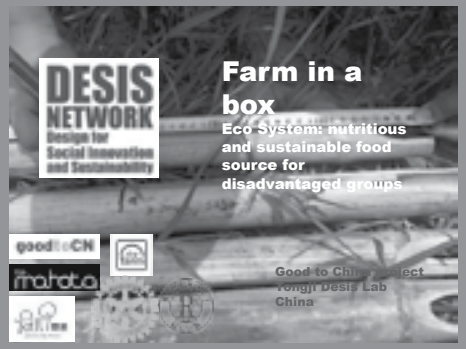
Social Interactions and Relations
I hope we can start a long-term conversation about the DESIS Network and how we can work on this very real and very worrying issue

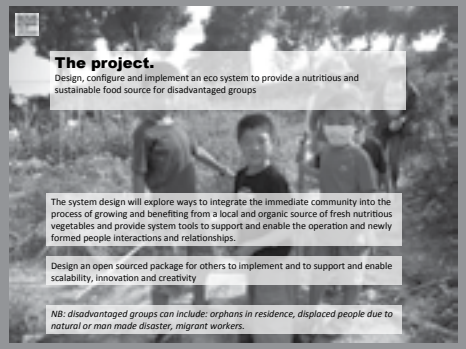


Production, Distribution and Consumption
Vogmask's stylish, high efficiency, well-fitting, comfortable and reusable filtering face mask are manufactured with award winning filtering textiles

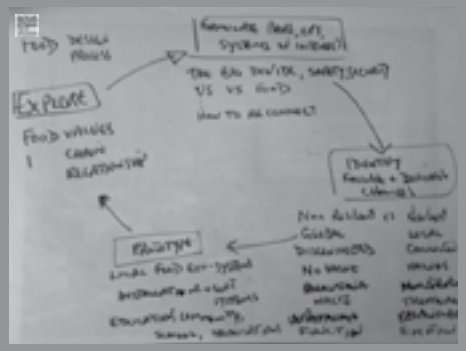
Story Telling and Visuallisation
Print designs tell the story of our vulnerability as humans in the world that we live in, subjected to harsh environments that endanger our health

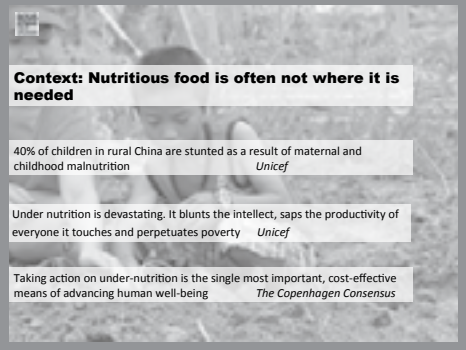
Showcase 7

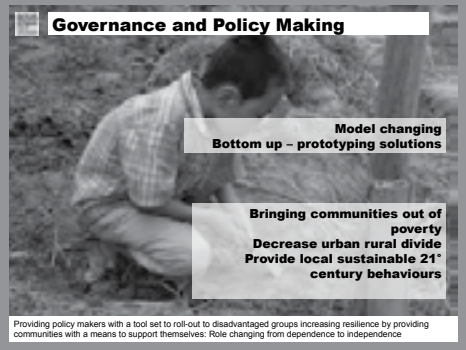

DESIS NETWORK
Farm in a box
Eco System: nutritious and sustainable food source for disadvantaged groups
Good to China project
Tongji Desis Lab
China


The project.
Design, configure and implement an eco system to provide a nutritious and sustainable food source for disadvantaged groups
The system design will explore ways to integrate the immediate community into the process of growing and benefiting from a local and organic source of fresh nutritious vegetables and provide system tools to support and enable the operation and newly formed people interactions and relationships.
Design an open sourced package for others to implement and to support and enable scalability, innovation and creativity
NB: disadvantaged groups can include: orphans in residence, displaced people due to natural or man made disaster, migrant workers.

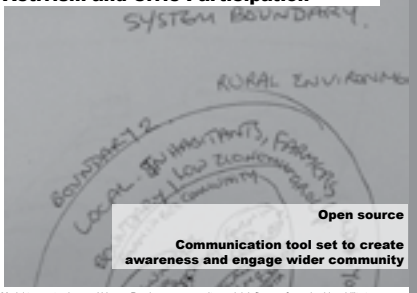
Promoter
Local press
Includes: Shanghai Daily, weeklies incl. Time out, That's shanghai, government press, local TV channels
Funder
Acknowledgements
NYU Shanghai BioFarm




Context: Nutritious food is often not where it is needed
40% of children in rural China are stunted as a result of maternal and childhood malnutrition Unicef
Under nutrition is devastating. It blunts the intellect, saps the productivity of everyone it touches and perpetuates poverty Unicef
Taking action on under-nutrition is the single most important, cost-effective means of advancing human well-being The Copenhagen Consensus

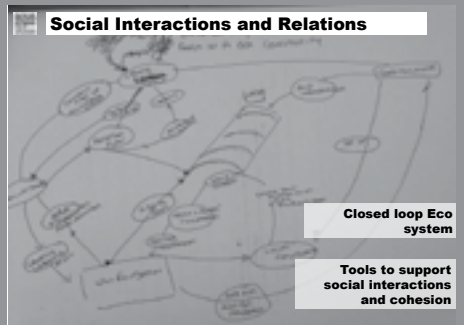

Governance and Policy Making
Model changing
Bottom up – prototyping solutions
Bringing communities out of poverty
Decrease urban rural divide
Provide local sustainable 21st century behaviours
Providing policy makers with a tool set to roll-out to disadvantaged groups increasing resilience by providing communities with a means to support themselves: Role changing from dependence to independence

Activism and Civic Participation



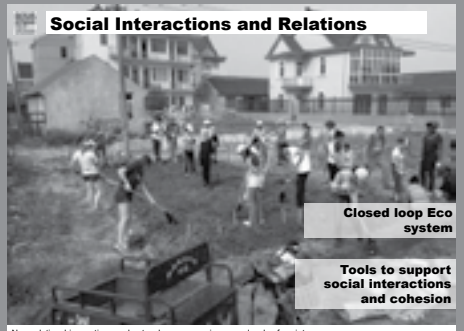
Inclusive Model to create change: Urban + Rural, new community model, influence & reach wide, ability to replicate

Social Interactions and Relations



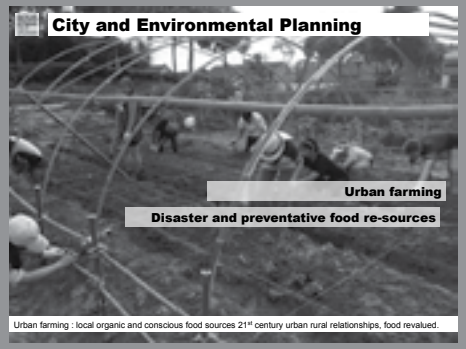
New relationships, actions and network encompassing many levels of society

Social Interactions and Relations



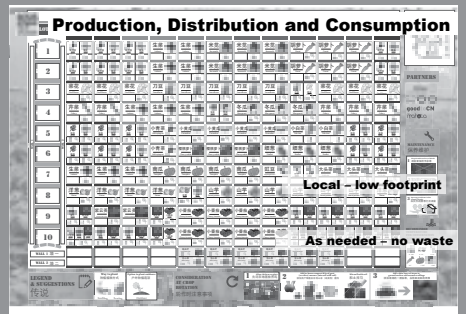
New relationships, actions and network encompassing many levels of society

City and Environmental Planning



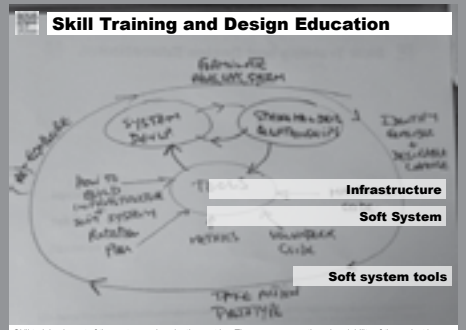
Urban farming : local organic and conscious food sources 21st century urban rural relationships, food revalued.

Production, Distribution and Consumption

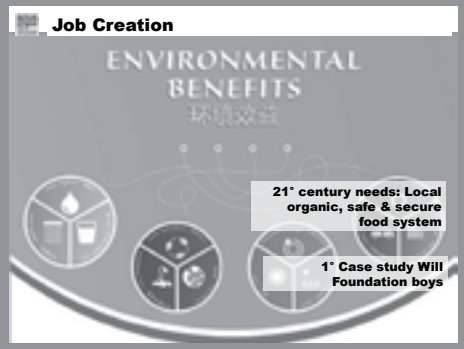


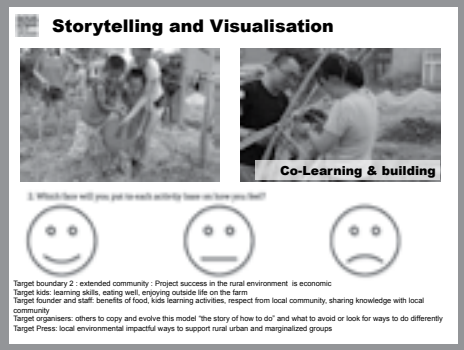
Rotation plan set to grow a balanced nutritious diet to feed the number of people in the community. To be evaluated and adjusted based on system metrics.

Skill Training and Design Education



Skil training is part of the system and evaluative metrics. The success, growth and scalability of the project is





Organised by: HKDI DESIS Lab for Social Design Research

社會設計工作室
HKDI DESIS LAB
for social design research

HKDI DESIS Lab for Social Design Research is a cross-disciplinary action research group at the Hong Kong Design Institute (HKDI) of the Vocational Training Council (VTC). Officially started in summer 2013 with the behalf that 'Everyone can design', HKDI DESIS Lab is working on exploring new design education modules/practices to respond to social needs. Using the motto 'Local Actions and Global Thinking', its aim is to set up a research platform of social design, an emerging field that advocates a new approach to design: 'designers as enablers of social change'.

Supported by:

HKDI HONG KONG DESIGN INSTITUTE 香港知專設計學院
Member of VTC Group
VTC 機構成員

DESIS NETWORK
Design for Social Innovation and Sustainability

Acknowledgments

Academic Partners:

Supporting Organisations: