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Design Research Journal #1.15

Swedish Design Research Journal

Erik Olesund teaches three things that will enhance your creativity

An outlook on the future from a design perspective

Design researchers, super clusters, social change, user involved investigations, innovation labs, trans-disciplinary solutions and more...

In This Issue:

Parson in New York participates in a collaboration called Revitalize NYC and want to be a hub for social justice in the city.
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2015

The official report of 'Gestaltad Livsmiljö' is scheduled for submission on 1 October. Enjoy the reading!

s 14

The Quote

"The best way to learn which ideas to keep and which to reject is with fast **prototyping and testing with persons involved**"

s 39

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A time of change

"IT IS PEOPLE WHO DRIVE CHANGE and design offers the methods to realise it." I apparently made that statement this summer when describing the process called People Powered Future that SVID is implementing together with a range of actors in the design field. I didn't think much about it when I said it but I read it later on Twitter, where someone who had listened to my speech quoted me. That is how it is – everything we do is reflected in someone else's experience, and design methods have the ability to teach us about the experiences we are creating.

You are now holding a new version of Design Research Journal in your hand. We have tried to make the magazine more accessible and with a more airy layout but, we hope, without losing its scope and your interest. We have listened to you, our readers. Some of the changes are visible here and others will come in the next issue to be published in March 2016.

As a regular reader of this magazine you also know that the design field is constantly developing; society's need for design expertise is always changing and developing. That is why here at SVID we believe it is important for design research to have its own platform like the one we are trying to create with Design Research Journal. We are constantly working with the magazine, so we would like you to give us both positive and negative feedback about how you experience the magazine so we can continue to improve it. It exists for you – researchers and others interested in design who want to be inspired and to read interviews with design-conscious decision makers and research articles that develop design as an academic field. We want the magazine to reflect how design research can be a strategic resource in society on many different levels.

People drive change and that is why I would like to thank three particular individuals who have made an invaluable contribution to the development of Design Research Journal. They are Lotta Jonson, who has written texts and done the layout for each issue during all the years I have been involved in the magazine, but who has instead contributed to this issue as a writer with an article on the current Government commission of inquiry into design policy; Lisbeth Svengren Holm, who has been the academic editor up to and including this issue; and Susanne Helgeson, who has also contributed as a writer and proofreader. In this issue, which is the first in the new format, I would like to thank you for your work. The process of change continues and I hope that this new format will inspire more people to participate in this work together with us. ■

Eva-Karin Anderman, Editor. In which sectors do you think design can makes a difference? Mail me at eva-karin.anderman@svid.se or tweet @EKAnderman

Photo: Caroline Lundén-Welden

Thumbs-up

The autumn is coming and the working team on 'Gestaltad Livsmiljö' will present investigations that hopefully will lead to new exciting and demanding design policies.

Something unexpected

Don´t miss the design theme on Göteborg Book Fair at Forskartorget's showcase area. The Design Research Journal will celebrate the occasion and present the first re-designed issue on site.

Superclusters, smart dialogue and cross-sectoral collaborations

Chris Heister has made a name for herself for breaking new ground. As county governor in Umeå she hired an industrial designer to speed up the innovation processes. Now, as county governor in Stockholm, she is a devoted spokesperson for Open Lab, a cross-sectoral venture aimed at solving future social challenges.

Av Lena Lidberg

WHEN SHE BECAME HEAD OF the Stockholm County Administrative Board on 1 February 2012 she immediately made her mark in history. Chris Heister is the Swedish capital's first female county governor since the office was established in the 17th century.

She plays a key role in the work to manage what is a rapidly growing major urban region. Stockholm's population is currently increasing by some 40,000 people a year and there is no sign of this urbanisation process slowing down – rather, the opposite.

"As a result, major demands are being placed on Stockholm, both environmental and social ones," Heister explains. "To achieve sustainable urban development we must find new, creative solutions within a range of areas. Some of the most important issues are to satisfy the great demand for homes and to design an efficient infrastructure."

The sunlight is shining in across her corner sofa in the County Administrative Board's old headquarters on Hantverkargatan. Soon, though, the Board will move to more modern and even more central premises in the Kungshuset building near Stureplan. A sign of the times, one might think – but the Governor is careful to also retain a rural perspective. Far from all Swedes realise that Stockholm County, with its 26 municipalities, has Sweden's third-largest rural population. The cause is the county's long coastal region and many offshore islands. Heister herself comes from that environment – she grew up on a farm in the coastal hamlet of Sandika in Uppsala County north of Stockholm.

As a student she studied sociology, psychology and political science at Uppsala University with the aim of becoming a social welfare officer. Via the Swedish National Union of Students she developed a desire to become an influencer, which led her to become involved in local politics for the Moderate Party. From 1991 to 2002 she was a member of Sweden's national parliament, the Riksdag, and held several positions within the party, including as deputy chairman. Then followed six years with the Stockholm County Council – first as leader of the opposition and then as county council finance commissioner. From 2008 to 2012 Heister was governor of Västerbotten County, where her work included setting up interdisciplinary and cross-sectoral collaborations.

Under the themes of "the County Governor chats" and "Smart dialogue" she initiated a series of meetings to strengthen Västerbotten's profile. The meetings brought together both local and regional representatives of the public and private sectors plus the responsible government ministers.

Chris Heister emphasises the importance of agreeing on common priorities and investing in superclusters and smart specialisations. She believes that a city or region has a lot to gain from finding cross-sectoral creative opportunities and thereby refining its strongest types of expertise.

In the case of Västerbotten, for example, the process involved setting up contacts between the traditional forestry sector and other basic industries and the region's new cultural industries. In recent years the city of Umeå in particular was chosen to be a European Capital of Culture in 2014. The city is also known for the Umeå Institute of Design with its high international reputation. In her role as county governor Heister maintained close cooperation with the Institute's then rector, Anna Valtonen.

How did you become interested in design and design processes, Chris?
“I’m really interested in how society can empower people to use their abilities. I’ve also always been fascinated by contrasts and cross-sectoral encounters, and in Umeå I had the opportunity to develop that aspect. I’m convinced that creative industries have a lot to offer traditional sectors too. Design is a very broad concept – it’s hard to say where it starts and where it ends. A designer often uses very exciting work methods – with crossover thinking and interdisciplinary skills. Design can be used to further development in many contexts.”

At the County Administrative Board in Umeå you even chose to hire an industrial designer – why?
“That was one of the results of our collaboration with the Umeå Institute of Design. For almost a year the County Administrative Board had an industrial designer employed part time – both to reinforce the collaboration between various companies in the region and to develop some of our own processes within the County Administrative Board. The project was very successful and empowered the whole organisation.

That was also the case for the other aspects of our collaboration with the Institute of Design. Together with students from the Institute we listed issues and problems that influenced the external image of Västerbotten, the county’s attractiveness and the challenges facing the region. Both our employees and the participating companies thought this was a really productive way to work.”

Why do you believe cross-sectoral forms of collaboration are needed?
“The more complex our society becomes, the more important it is to exploit all the knowledge we have and to create the foundations for innovative environments. In industrial society people moved to where the jobs were but in today’s service and knowledge society the situation is different: now the jobs arise where the people are. But this can lead to challenges for our basic industry – where the issue becomes how can we renew a century-old company and best develop new and innovative products. Here, too, cross-sectoral collaboration with new industries can offer important solutions.”

How would you describe your own role in this context? How can a county governor be a bridge builder?
“The county governor’s job is to be the Government’s representative in the county. The County Administrative Board is an important link between people and municipalities on the one hand and the Government, Riksdag and central authorities on the other. In Umeå I chose to bring together actors from all these areas. I launched development programmes based on four main themes: the demographic challenge, the energy shift and land usage, the cultural and creative industries, and the forestry sector. The programmes have continued after my departure.

“My role was to start these collaborative processes – that’s something I’m good at. Then the next stage – people’s subsequent meetings – is where the platforms are really built up.”

"One of the basic tools I often use is the **Lean concept**"

As county governor in Stockholm do you use the same methodology?
"Basically, yes. Here, too, much of my work time is spent on launching processes and initiating broad partnerships. For example, I'm using the same approach to the life science cluster in Stockholm as I used with the forestry cluster in Umeå. The starting point is to use both money and know-how more effectively, with the goal of improving people's existence. Together we can achieve masses of good results.

"The first step is to decide on a focus. The next is to workshop it with the aid of methods and processes. One of the basic tools I often use is the Lean concept, which was originally developed by Toyota. I've worked with this in both Umeå and Stockholm, and it has helped to create constructive discussions."

In the capital region one of your tasks is to lead the work around the Innovation Stockholm project, which aims to ensure that within a decade this region will be the world's most innovation-driven economy. How will this become a reality?
"Stockholm County is already the most knowledge-intensive region outside the United States but to remain a leader we must both sharpen our forms of collaboration and ensure that new companies can be established. The County Administrative Board is driving this innovation strategy, which aims at 2025 and involves academia, the public sector and industry.
"Stockholm's strengths are above all in life science, IT and telecom, but culture and the creative industries are also very important. In total this sector has a turnover of almost 21 billion euros in Sweden and about half of that can be linked to Stockholm."

The Stockholm County Administrative Board is also an initiator of Open Lab, a cross-sectoral venture linked to KTH Royal Institute of Technology. How does that work?
"Ah, Open Lab is so exciting! I'm a great believer in how they work. Behind the venture are the Stockholm County Administrative Board, KTH, the Karolinska Institute, Stockholm University, Södertörn University, the City of Stockholm and Stockholm County Council. The aim is to solve social challenges in a new way, by utilising the knowledge of students, researchers, collaborative partners, not-for-profit organisations, companies and citizens. The whole concept is based on the idea of it being an open lab, with unexpected encounters and contact opportunities. The lab offers everything from master's degree courses and seminars to flexible workplaces, a prototype workshop and a great café. Open Lab is an important aspect of Innovation Stockholm and welcomes everyone."

You've said that in addition to having cross-sectoral collaboration at the local and regional levels, Sweden also needs better collaboration between the regions. Why is that so important?
"We need to find our shared strength at the national level too, and bring together various regions' expertise, for instance in life science. It's becoming more and more crucial to work in the long term on issues such as innovation and digitalisation. This is a supportive pillar in current policy at the EU level too. We must also remember that urban and rural areas are not competitors but are mutually dependent. In other words, it is when Stockholm can lead the way that Västerbotten and the other regions have the best chance to grow, too." ■

Facts

Innovation Stockholm

Innovation Stockholm's goal is for the Stockholm region to be the world's most innovation-driven economy by 2025. Behind the venture are the County Administrative Board of Stockholm in collaboration with the Karolinska Institute, the Stockholm County Association of Local Authorities, KTH Royal Institute of Technology, the Stockholm Business Region, the Stockholm Chamber of Commerce, Stockholm County Council, the City of Stockholm and Stockholm University.

The strategy asserts that the knowledge-intensive service sector is one of the region's most important assets, with the universities and third-level colleges acting as an expertise base. Further, the region will promote the interdisciplinary exchange of ideas and knowledge between academia, industry, research institutes and public bodies. Challenging conventional thinking will foster recurring innovations, in which new solutions often lie at the interface between established areas of expertise and in the collaboration between various disciplines and ways of thinking.

The strategy states that by 2025 Stockholm will be…

… open and multicultural – an open stage for a variety of lifestyles and ways of living and thinking
… creative, innovative and with an open climate where ideas can flourish
… globally attractive to businesses and individuals
… one of the world's most advanced and trendsetting markets
… a region that takes responsibility for building a society with long-term sustainability and economic stability
… a region that shows leadership and makes an active contribution to solving global problems

Harvard Business Review focuses on design

In the September issue of the American management journal Harvard Business Review the spotlight is on design. Why does the world's most prestigious journal for business leaders focus on design? The magazine says design has gained an increasingly important role in the business world and is a driving force in companies' strategic operations. Companies are increasingly hiring a "Chief Design Officer". One example is Pepsi. The company's CEO realised the need for design and innovation. Today Pepsi has a design-driven development process that focuses on customer experience. "Design drives innovation, and innovation needs design," argues Pepsi's CEO, Indra Nooyi. In another article we meet Samsung, which has gone from being a one-sided, engineer-driven company to now having 1,600 designers on staff. They influence everything from the design of new smartphones to visualising the company's future. Samsung's design journey began in 1996, when the lack of design competency was singled out as a major weakness. Many successes have followed since then.

When design is given greater room to manoeuvre and no longer focuses just on physical products, the challenges faced by designers change. Tim Brown and Roger Martin describe how a new design challenge is to create acceptance for new, complex solutions. When these become less physical and more complex (think of the introduction of self-driving cars), it is no longer possible to ignore the effects that spread like ripples through the ecosystem of services. The rethinking of entire business models may be necessary. The authors suggest the concept of intervention design to describe the broad process involved in the introduction of a new innovation.

All in all, Harvard Business Review provides an interesting picture of design as a strategy and the new, important role design is playing. Harvard Business Review is for sale in well-stocked newsstands. ■

A journey in the footprints of design

THIS IS MY LAST EDITORIAL NOTE FOR THE RESEARCH PART of the Swedish Design Research Journal, a journal published since 2009. This, as well as cooperation with Lotta Jonsson, responsible for the story part and who finished with the previous issue, has been very rewarding and inspiring. My journey as an editor really started back in 1994 when SVID, Swedish Industrial Design Foundation launched the ''Designjournalen''. Even then with the purpose to be a communication channel for researchers and design practitioners. Very tentative attempts! It was difficult to get articles from researchers. The situation is now much better and articles are coming from different parts of the world. These undergo an anonymous review process, and sometimes it will be just a few articles that are ready for publication. During these twenty years there has been a big change in design research, not least, the number of researchers in the field of design are today so many more, which should mean a continued good influx of articles. On the whole, the situation for the design has changed since I myself began research in design management in the late 1980s.

When design management became a research topic in the 1980s there was an assumption about the need to legitimize design, both as a research subject and as value-creating resource in business. Studies were made that "proved" the importance of design for companies' profitability. There were – and are – a perception that business is only interested in numbers! Sure, numbers are important for corporate decision-making, but rarely by showing a particular function's value. Decisions around investments and how businesses organize themselves is complicated. Decisions are often irrational and emotional (despite perceptions to the contrary), influenced by previous knowledge whether they are up to date or not. Management often lack knowledge of what design means and hence the knowledge of how design can be integrated into the organization. It takes a long time before knowledge of design becomes part of the management curriculum and the requirements of such necessary. In some industries it is today, however, obvious that the design is a strategic resource and companies have built up its design expertise. In other industries, companies are still unsure of how to approach design. In some sectors design is something completely new. This applies particularly to the public sector and service design that is new to both buyers and sellers of design. Design as a process and as a function is changing.

There is certainly a big difference in what and how design is perceived compared to when the first issue of ''Designjournalen'', in 1994 was launched. But also during the last five years, since the start of the Swedish Design Research Journal in 2009, there has been a strong development, especially in service design. If there was some scepticism from several actors, there is now a curiosity. There is still a knowledge gap that needs to be filled. Hence the need for journals, forums, activities, etc. that conveys this knowledge, which is growing as more researchers and designers get involved and conveys their knowledge and their research results. The more people contribute, the more interesting is the discussion about design. I look forward to reading and contributing to future issues and discussion, but then as a researcher. ■

Lisbeth Svengren Holm, Professor. Torsten and Wanja Söderberg's professor in Design Management Business & Design Lab Gothenburg University

Treehotel in Harads Sweden.
Photo: Helena Karlberg

Social change through place innovation

This article explores how 'place innovation' can be used as a new scientific concept and practical tool to understand and shape the social design of the future.

THE ARTICLE'S STARTING point is a collaborative project between academia, industry and the community in northern Sweden. The project is developing knowledge and methods of place innovation based on a coherent perspective on the innovative design of places. Place innovation weaves together social, cultural, economic and technological aspects in order to increase the attractiveness of a place to existing and potential visitors, residents and investors. The term 'place' can refer to a destination, city, municipality or region – that is, some type of geographically defined area. The interest in place innovation among the participating researchers, businesses, organisations and authorities reflects the ongoing paradigm shift in the view of the role of innovations in social development. More and more importance is being placed on developing innovative solutions to social challenges by means of inclusive innovation processes in contrast to the previously dominant focus on the expert-driven development of technological innovations. This article describes the key conceptual components of place innovation, starting from previous research into inclusive design/innovation combined with the joint problem formulation in the project that forms the basis of this study.

The article begins with a description of the study's methodology and materials. It then describes the ongoing paradigm shift in society's view of innovation and design as drivers of economic and social development, as well as the existing research on place development and inclusive design/innovation. The next section identifies the key components of place innovation. Finally, conclusions are drawn about how place innovation can be used to understand and shape future social design.

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Methods and materials

The study employs a participatory research approach in which new knowledge is being developed jointly by innovation researchers at Luleå University of Technology and representatives of design companies, tourism companies, destination management companies and municipalities in Swedish Lapland (which includes all of the province of Norrbotten and parts of the province of Västerbotten) and the Swedish Industrial Design Foundation (SVID). This is occurring within the framework of the research project Place Innovation in Swedish Lapland, which is being funded by BFUF (the R&D Fund of the Swedish Tourism & Hospitality Industry) from 2015 to 2017. Participatory research is an established research approach that strives for a coequal exchange of experiences between researchers and practitioners based on both practical and theoretical knowledge. The resulting knowledge is thereby relevant and useful both to the research field's further development and to practical processes of change (cf. Aagaard Nielsen and Svensson, 2006; Coghlan and Brydon-Miller, 2014; Johannisson et al., 2008).

The participatory approach is being used in all stages of the project, from problem formulation, stakeholder mobilisation, data collection, analysis and tools development to results dissemination and utilisation by means of a continuous dialogue and mutual learning between the participants. This occurs primarily within the framework of 'dialogue seminars' and 'design seminars', which are proven methods in participatory research and participatory design, but also by means of continuous communication at smaller meetings and via digital channels (cf. Buur and Matthews, 2008; Ericson and Wenngren, 2012; Jégou and Manzini, 2008; Lindberg, 2014). Because the project has just begun, the material for this article is drawn from the two preliminary stages: problem formulation and stakeholder mobilisation. These consist of project descriptions for research funding bodies and the final report from a pilot study. Planned future articles will involve in-depth empirical analyses of place innovation as a concept and tool.

Photo: Friis Foto

> "In the development of social innovations, **these marginalised groups are involved in the development** of innovative solutions (...)"

Paradigm shift in research and policy

Over the past decade, research into innovation – that is, how tomorrow's goods, services, methods etc. will be developed, disseminated and utilised – has grown explosively in both Sweden and other countries (Benner, 2005; Fagerberg et al., 2005). The main forms and fields of innovation that have been studied are technical product development led by technical experts within the basic, manufacturing and high-tech industries (such as IT), often based on knowledge drawn from technological and scientific research fields. The knowledge base of innovation policy work has thereby been limited in scope to a few industries, a few innovation developers and a few forms of innovation. For the hospitality industry, creative industries and other service sectors, and for the public and voluntary sectors, the result is that they have lagged behind in the knowledge-based innovation development that is increasingly important for achieving competitiveness and attractive power (Lindberg, 2012; Pettersson, 2007).

Within the past few years, however, it has been possible to perceive a paradigm shift in that the launch of constantly new technological innovations is no longer considered to be the sole driver of the necessary renewal of the economy and society. Instead, there is a demand for innovation in the form of innovative solutions to such social challenges as unemployment, poverty, an ageing population etc. The view is that such complex challenges need to be solved by means of cross-sector collaboration that involves a variety of actors in many different industries and fields of operation and that interweaves social, cultural, economic and technological aspects. The latest growth and innovation policy strategies of both the EU and Sweden stress the importance of user and citizen involvement in the development of innovative solutions (European Union, 2010a; European Union, 2010b; Ministry of En-

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terprise, Energy and Communications, Sweden, 2012). This is also reflected in the process People Powered Future, which is being managed by SVID with support from, among others, Sweden's national innovation agency VINNOVA. This process uses innovative inclusive design to increase Sweden's innovative power and competitiveness. **(www.svid.se/peoplepoweredfuture).**

Researchers have begun to study inclusive innovation processes that involve diverse groups of people to solve social challenges from various perspectives, including a service-based perspective, a social perspective, and a user-driven design/innovation perspective. This article combines these three research perspectives in an innovative way in order to understand how innovative place development is influenced by the multifaceted, interwoven aspects of attractiveness to different groups of people. Previous innovation research has certainly highlighted the importance of place to innovation and growth in terms of the geographic clustering of innovation-driving actors and activities (cf. Benner, 2005; Fagerberg et al., 2005). However, innovation has rarely been explored in terms of the innovative development and design of geographic places, especially not in a way that weaves together social, business and citizen perspectives as place innovation does. 'Place-based innovation' is a similar concept that studies innovation processes which originate in a specific place, but it does not pay attention to an innovative approach to the place itself (cf. Adams & Hess, 2010). 'Place management' is another related research concept due to its focus on place development but it does not focus on innovation per se (cf. Parker, 2008). Yet another relevant concept is 'place branding', which highlights the interweaving of places' economic, social, political and cultural development in brand strategies and other marketing methods, without necessarily analysing what is specifically innovative in this approach (cf. Anholt, 2005; Scaramanga, 2012). Nor does 'governance', which is deemed to have replaced 'government' as the main steering method of regional development, focus specifically on innovation (cf. Hedlund and Montin, 2009; Pierre and Peters, 2000).

By starting from the emerging research on inclusive design/innovation, it is possible to identify and further develop the specifically innovative factors in place development. Existing research into service-based design/innovation pinpoints the relationship between producers and users as one key element in the development, dissemination and utilisation of innovative services. Throughout the entire chain from design and development to delivery and consumption, an interaction occurs between producer and consumer regardless of whether the service is provided by the private or public sector. Service innovations are shaped by the fact that services are largely intangible, momentary, place dependent, interactive and can in their turn consist of various types of innovation, such as experience innovation, business model innovation, brand innovation or social innovation (Benner, 2005; Fagerberg et al., 2005; Kristensson, 2014; Ministry of Enterprise, Energy and Communications, Sweden, 2010). Social innovation in particular is a growing research field in Europe. Social innovation is defined as the development of new products, services, methods, organisational methods, and social structures that address the identified social challenges or social needs of underrepresented or disadvantaged groups and perspectives. In the development of social innovations, these marginalised groups/perspectives are involved in the development of innovative solutions designed to lead to social improvement for people, organisations and society (European Union, 2013; Hansson et al., 2014; Lindberg and Berglund, forthcoming). A closely related research field is social design, which involves design-based processes aimed at increasing people's control over their living conditions and environments by involving them in the development of solutions to social and economic problems (Armstrong et al., 2014; Jégou and Manzini, 2008). Increased inclusion in innovation processes is also a focus of research into user-driven design/innovation. This type of innovation develops new products, services, methods etc. with the help of users, target groups, stakeholders and others. User-driven design originated in what is called 'participatory design', which previously focused mainly on the involvement of employees in the development of their workplaces. In recent years this type of design has increasingly been used as a method of including diverse groups of people in innovation development (Björgvinsson et al., 2010; Buur and Matthews, 2008; Ericson and Wenngren, 2012).

Components of place innovation

As a coherent perspective on the innovative design of places, place innovation reflects the increasing scientific and social interest in a more multifaceted view of the role of innovations in social development. The coherent perspective of place innovation consists partly of an interweaving of various processes of place development that have previously often been kept separate. These processes include tourism design for the hospitality industry, regional growth development for the business community, and attractive regions for the population. The result is that place innovation connects various sectors of society – public, private, and non-profit – in new ways. Place innovation also interweaves the needs of three target groups/stakeholders that were previously often dealt with separately: existing and potential visitors, residents and investors. Place innovation also combines previously separated aspects of innovation development: social, cultural, economic and technological. Finally, place innovation highlights the interplay between three dimensions of the character of places: their physical manifestation (including their design and architecture), their content (including their public and commercial

services, business start-ups, activities and events), and their marketing (including their branding and marketing).

Place innovation supplies – in the form of theoretical and practical tools – the incentives and methods with which to link these various processes, sectors, needs, aspects and dimensions in the form of studies and programmes using a uniform approach to future social design. The hub of the link is the place's identity, which needs to be identified, formulated, packaged and communicated in order to increase the place's attractiveness to existing and potential residents, visitors and investors. The identity consists of the place's unique features, that is, the tangible and intangible characteristics that distinguish it from other places. By harnessing and clarifying this identity, place innovation can enhance the experience of a place for residents, visitors and investors (cf. Karlberg, 2015; Scaramanga, 2012).

In light of the existing research on inclusive innovation, the innovative aspect of place innovation is considered to lie precisely in this innovative linking of various processes, sectors, needs, aspects and dimensions. For example, combining the place's physical manifestation, content and marketing in relation to tourism design for the hospitality industry, regional growth programmes to foster business development, and attractive regions for the local population, represents a new approach to future social design. The socially innovative aspect of place innovation is apparent in the innovative method: first, of identifying and linking the social challenges within business and society in relation to the social needs of existing and potential residents, visitors and investors, and, second, of involving many different groups of people, organisations and sectors in distinguishing, harnessing and clarifying the place's identity in a way that increases the place's attractiveness. The user-driven innovativeness of place innovation is apparent in the involvement of many different target groups/stakeholders – with a focus on existing and potential residents, visitors and investors – in the development of a place based on what these groups consider to be the place's unique identity. This is also consistent with social design in the sense that place innovation strives to increase people's influence over their living conditions and environments by involving them in the development of solutions to the place's social and economic problems. The service-based innovativeness of place innovation is apparent in the linking of the intangible, momentary, interactive and place-dependent aspects that comprise the foundation for the innovative design, content, and marketing of places. These components of processes, sectors, needs, aspects and dimensions can be regarded as central to enabling place innovation to be used to understand and shape future social design. It is precisely these innovative links within and between these components that make place innovation an innovative scientific concept and practical tool.

Conclusions about place innovation for future social design

As mentioned above, place innovation reflects the paradigm shift that was initiated in the field of innovation, with growing scientific and social interest in a more multifaceted approach to the role of innovations in social development than the dominant technologically focused approach could offer. This attitudinal change follows the expansion of the service sector's share of GDP, export value and employment in Sweden, where innovation in the form of new services is seen to be necessary in order to meet future needs for growth, employment and welfare (Ministry of Enterprise, Energy and Communications, Sweden, 2010). Meanwhile, the private, public and voluntary services sector has a lot of catching up to do in terms of increasing its competitiveness and attractiveness by means of knowledge-based innovation development compared to the technological fields, whose innovative power has been supported and studied for far longer. The companies, destination management companies and municipalities that are participating in the project Place Innovation in Swedish Lapland have expressed a clear need for knowledge- and tools development to enable them to renew their activities as the world around them changes.

Place innovation is thereby in line with the theme of this issue of Design Research Journal, which calls for greater awareness among decision makers and the general public about the need for creative, human-driven, multidisciplinary design- and innovation processes to solve global challenges. According to our analysis, by creating innovative links within and between the identified components of processes, sectors, needs, aspects and dimensions, place innovation has the potential to be used as a scientific concept and practical tool in order to understand and shape future social design in the desired manner. However, in order to really be able to contribute to the initiated paradigm shift in the awareness, understanding and use of design and innovation in various sectors of society, there must be continued empirical and conceptual studies of components and connections within place innovation. These studies must start both from the research fields discussed in this article and from other relevant research fields that have studied the attractive power of places, the marketing of places, the role of civil society in social development, the design of democratic innovation etc. We therefore intend to identify more relevant perspectives in the years ahead and to use them to further develop place innovation as a scientific concept and practical tool for understanding and shaping future social design in close collaboration between academia, industry and society. ■

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Photo: Helena Karlberg

Treehotel, Sweden.

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UNDERSÖKNING

PÅGÅR

A commission of inquiry – what can that accomplish?

When the Swedish Government announced about a year ago that national policy on architecture, form and design would be reviewed, people in the industry did not cheer as much as sigh. Not least over the wishy-washy title: Gestaltad livsmiljö (Designed Living Environment).

by Lotta Jonson

THE MOOD WAS DIFFERENT in the spring of 1998 when the then-Government led by Prime Minister Göran Persson submitted the bill *Framtidsformer* – Handlingsprogram för arkitektur, formgivning och design (Forms for the Future – An Action Plan for Architecture, Form and Design) to the Riksdag. Expectations were high: finally the design field would be awarded the importance it deserved. The most public result of Framtidsformer was the 2005 Year of Design. Then the whole thing just deflated – the politicians' interest appeared to wane. True, the design field has been discussed from time to time in more recent years. The debate has mostly focused on which authority or organisation should be in charge. Or on meeting places. Or on whether architecture and design really do belong under the same roof (for example in the final report that the Swedish National Council of Architecture, Form and Design submitted to the Ministry of Culture in 2008).

Perhaps it's time to formulate new goals? Since *Framtidsformer* was written, the field of design has broadened and society has changed. Opinions about Gestaltad livsmiljö appear to have shifted. Curiosity has replaced the scepticism felt by many. Not least because the commission members have been unusually open, exploratory and willing to listen.

Gestaltad livsmiljö has a four-person secretariat. Christer Larsson, Director of City Planning for the City of Malmö, heads the commission of inquiry with Per-Magnus Nilsson as first secretary. Nilsson is originally a landscape architect and has previously participated in many such commissions. Christina Zetterlund, Professor of Crafts History and Theory at Konstfack University College of Arts, Crafts and Design in Stockholm, is one of the two other secretaries of the commission. She was previously curator at the Röhsska Museum for Arts, Crafts, Design and Fashion in Gothenburg and special advisor in design at the Swedish Ministry for Industry, Employment and Communications (now the Ministry of Enterprise and Innovation). Anna Bellander is also a secretary of the commission, with experience from projects like Design for All and Dignified Entrance as well as working for SVID and Svensk Form. The final report of Gestaltad livsmiljö will be presented to the Government by 1 October. So we must wait a while yet for concrete proposals.

> With this starting point, the initial question becomes not ‘What is design?’ **but rather ‘What does design do?’**

The secretariat is surrounded by a large network, including an expert group of representatives from five different ministries. The experts have been involved throughout the process and have reportedly given a lot of good input. One example is what various concepts and terms mean within different public-sector authorities. Creating understanding between the ministries is a prerequisite for continued cooperation in the future. Gestaltad livsmiljö wants to operate widely and involve decision makers at all stages of its work.

An ear to the ground

The network also includes three reference groups. The first consists of experts from such sources as public-sector authorities, organisations and academia. The second consists of the heads of about 40 authorities and organisations in the field of form and design (the National Board of Housing, Building and Planning, Moderna Museet, Nationalmuseum, the National Property Board of Sweden, Sameslöjdstiftelsen (the foundation for Sami art), the Swedish Institute, the Swedish Transport Administration, the Swedish Research Council Formas, Svensk Form, the Swedish Association of Architects, and the Swedish Construction Federation, to name a few). The third reference group is composed of just over 30 active practitioners in the field (architects, designers, craftspeople, landscape architects, writers etc.). The commission has also met with all third-level Swedish educational institutions in the field of architecture, form and design.

I meet with Christina Zetterlund to find out more. How has the work been done at the purely practical level? She herself studied history. All the commission members have jointly gathered knowledge at seminars, presentations, meetings and lectures. In other words, by having an ear to the ground. The commission has also invited people to four open conferences in Malmö, Gothenburg, Stockholm and Umeå. On those occasions the main speakers were specialists in various sectors of architecture and design. A lot of time was allocated to questions and public discussions.

‘‘Gestaltad livsmiljö is a relatively open commission of inquiry – we’ve tried to be public,” Zetterlund explains. “We felt the first thing to do was to understand the field completely, to see the whole picture. We’ve also tried various lines of thought and sets of questions in the different reference groups. And kept notes of every session. Everything is now organised in a library-like format. The next step is to weigh up and assess the information we’ve gathered in relation to the commission directives. We’ve had a good response the entire time. It’s as if everyone really wanted to share their experiences.’’

One of the directives is to achieve a common language and shared set of definitions for the form and design field. Under the heading “Language and concepts” the commission is instructed “to analyse and propose how work to communicate about and promote architecture, form and design can be

developed with regard to terminology- and language usage, so that the issues' position is reinforced among and perceived as important by decision makers and citizens.'' Did you start by defining the concepts?

''In a way,'' Zetterlund replies. ''It's interesting to see that the authors of *Framtidsformer* seemed to know so clearly and definitely what the practice entailed. They quite simply stated: This is the field! That's not possible to do today, because the design field has broadened and is no longer just about objects but is about services, digital solutions and service issues. In 1998 there was a fixed idea about architecture and design – that people should learn to understand, to approach the field of form. But architecture and design have never been fields beyond people. On the contrary – we've always been at the centre. Form and design envelop us in our everyday life. Architecture and design can help to solve a number of the challenges faced by society. With this starting point, the initial question becomes not 'What is design?' but rather 'What does design do?'.

''Nowadays we don't talk about artefacts but about users. Users within the health care system, in municipalities, and in society at large. The commercial world, too, which formerly just thought in terms of products, is now talking just as much about services. The design process has become an important tool not just in product development but also in public-sector activities. But the broadened field also requires a designing and shaping knowledge. Our task according to the directives is to propose measures to strengthen the entire field of form and design.'' Zetterlund continues:

''Within the commission, we've started from what already exists. Because there are policy goals that still remain. What are they? How have they worked? Should they be reformulated or not?

''*Framtidsformer's* conclusions from 1998 are in many ways terrific. For example, that artistic values should never be subordinated to shortsighted economic interests. The conclusions not only reflect the then-prevailing view of architecture and form but also reveal a society that is outdated today. Hardly anyone could have predicted the dotcom revolution and all the technological development. There was a lot more homogeneity back then. Nowadays society is more variegated. That fact alone creates new starting points. It is within society that the practice of both design and architecture starts. Policy is ultimately about the citizens, the inhabitants, who are affected by it and have to deal with it.''

The reports directives

Let us look more closely at the other directives. What are the questions Gestaltad livsmiljö has to answer in its final report? One of them is "How can a new policy for the field be formulated?" The commission is mandated:

- ''to analyse and describe how the architecture, form and design field has developed and what results the public-sector efforts in the field have led to since the current action plan *Framtidsformer* came into effect in 1998:
- ''to analyse and describe how the development of society can be expected to influence the conditions for the architecture, form and design field locally, regionally and nationally, and, using these analyses as a starting point, to propose how a new policy for architecture, form and design can be shaped, and to propose how architecture, form and design can have an increased impact within the affected sectors of society."

The commission is also tasked to look at the situation in the wider world, that is, to analyse and describe how policies for architecture, form and design are formulated in ''some countries of relevance to Sweden'' and to show what lessons can be learned from them. There is also a stated desire that the State should be a role model in the form and design field. Therefore the commission is mandated:

> "Policy is ultimately about the citizens, the inhabitants, **who are affected by it** and have to deal with it"

- ''to analyse and describe how the State's, county councils' and municipalities' undertakings can be framed to support the policy for architecture, form and design nationally, regionally and locally, and to analyse and propose measures to increase the possibilities for the involved actors to develop collaboration and dialogue.''

The competency level of public procurement needs to be raised and so it is necessary to produce an analysis and description of the current situation. Plus an analysis and evaluation of legislation and possible policy instruments within the field. And possible suggestions for change.

With regard to ''knowledge, competency and collaboration'' the commission is to analyse and propose "measures for how a broad development of knowledge in the sustainable construction of society can be linked to education at various levels, artistic research, research, and practice''.

Under the heading "objectives, management by objectives and follow-up" the commission is mandated:

- ''to analyse the national objectives for the architecture, form and design policy and, where necessary, to propose new objectives and appropriate measures to achieve the objectives within the affected policy areas, and to analyse and describe various possibilities for continuous follow-up and assessments of objective attainments within the field.''

At the beginning of March the commission was also given an extra directive, which to a high degree reflects the very latest trend towards user-driven solutions and greater environmental consideration.

''How can architecture, form and design contribute to a sustainable development of society?'' was one of the questions in the extra directive. It mandates the commission to ''analyse and propose how architecture, form and design can contribute to a sustainable construction of society, characterised by cohesion, inclusion and accessibility.'' The commission is also called on to analyse and propose "how processes around architecture, form and design can be characterised by dialogue and participation to a greater extent.''

It is clear that the wish list is long and that the Gestaltad livsmiljö team has a lot to do in its final few months. Have you divided up the work between the four of you in the commission to get everything done?

''No, we will respond to the various directives together. We're planning an introductory section that will describe the whole field as a socially active practice, from creating artefacts to something that does not necessarily result in objects. Then it will be a matter of answering those questions one by one. We received the extra directive in March, so we are still a long way from our final report. But it feels good. Both the Government statement and the extra directive support the direction we chose – that is, to start from people's needs and differences. They speak the same language and contain a lot more values that aim to achieve a more just and equitable society than before. For example, they include something that could be interpreted as a 'design for all' perspective. And the apartment buildings constructed in the 1960s as part of Sweden's 'million homes' programme are not only to be renovated but also to be renovated socially and environmentally."

> "If you said the word 'design' **no one took it seriously**. Today is totally different"

Isn't Gestaltad livsmiljö also about money? In order for the field of architecture and design to have greater influence in society, surely it needs more resources? How far have you come in the financial calculations?

''Not very far. At the same time, I'd like to really stress that Framtidsformer led to a range of things that may not be immediately visible on the surface but that have still meant a lot. And that didn't cost money. The fact is that not even people

within the design sphere know of everything that was done within various public-sector authorities and agencies. That's part of the problem – that some measures are not recognisable as policy in the design field or are associated with an architecture and design policy.''

Quite simply, design policy has a tendency to remain anonymous. Christina Zetterlund points to the budget of the 2005 Year of Design. Some 60 million kronor from the Ministry for Industry, Employment and Communications was allocated to develop Sweden's industry with the help of design. Subsequently, economics professor Ulla Johansson did an evaluation that showed the money led to a huge gearing-up effect.

''Processes are often quite slow,'' Zetterlund says. ''I remember that the Swedish innovation agency Vinnova basically only funded technology-heavy innovation back then. If you said the word 'design' no one took it seriously. Today it's totally different. This change is also part of the policy that came after Framtidsformer. At Konstfack right now we have a Vinnova project for several million kronor that focuses on a user-driven approach, citizen dialogues and design methodology.''

Isn't there a risk that the traditional design sectors, such as furniture design, textile design or crafts will be overshadowed when Gestaltad livsmiljö uses broader definitions to such a great extent and approaches creative issues in a more reasoning way? Some active professionals in the field feel a certain amount of frustration when they hear phrases like ''mission: the user'' – they think it sounds fuzzy.

''I think we can take that criticism with a grain of salt. Nothing has really been taken from anyone. The design and creation of artefacts is still extremely important. Objects mean a lot to how we each live our life. But different sectors of creative practice are different. One thing I've heard at the conferences is that both architects and designers are under pressure when they have to work on a commission basis. The innovative power, knowledge and experiences of practising architects and designers are seldom being used to their full extent. 'How can I find the space to develop something new and fundamental? I'm working flat out just to keep my head above water. There's no space for real innovation work!' That's more or less what they say. Product designers and other designers may need forums where they can discuss their work. Or maybe development aid. We can also raise such issues.''

You're on the programme of events during [the key annual Swedish political gathering] Almedalen Week…

''Yes, we will be participating there. But we don't need to have everything written down in finished form by then.'' Zetterlund laughs with a touch of nervousness.

''Everything has to go to the printers at the end of August. So we won't be taking much of a holiday this summer.'' ■

Facts

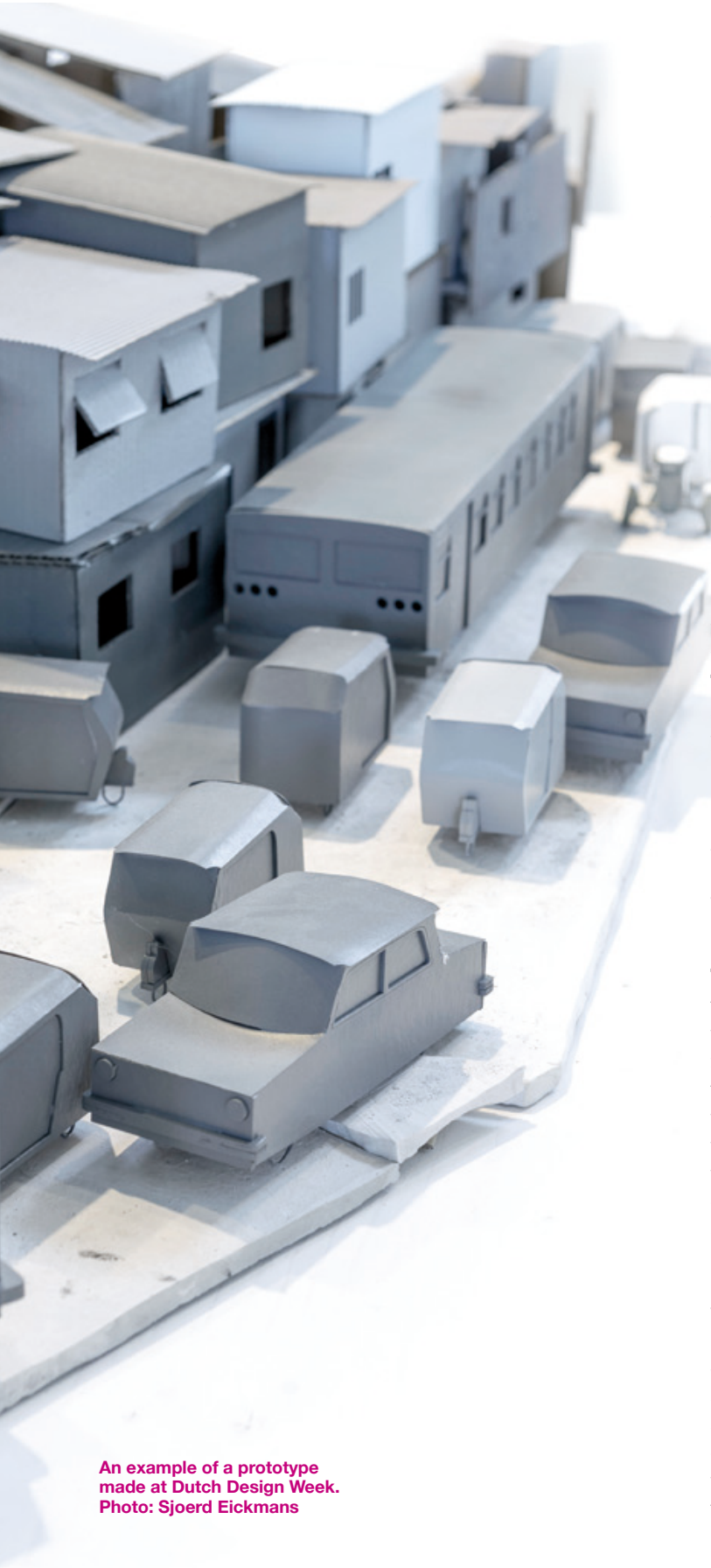
Gestaltad Livsmiljö

The head of the commission of inquiry, Christer Larsson, and his colleagues attended Almedalen Week and participated in discussions, panels and talks about the commission's work to date. Some of these talks can be found via the commission's website, www.gestaltadlivsmiljo.se.

The official report is scheduled for submission on 1 October and the formal handover will occur at a meeting held close to that date.

At the time of writing the commission has formulated a perspective with relation to the directions and questions the commission is mandated to answer. The perspective states:

Gestaltad livsmiljö – designed living environment – involves starting from a holistic perspective, a total view of the design of our living environment. We regard architecture, form and design as a coherent field whose starting point is always the human being. The holistic perspective means that the field, in collaboration with other social and policy fields and industry, can shape humans' living environment in the short and long term in a sustainable, egalitarian and democratic way. Designing our living environment should be done in relation to the human being's potentials, needs and preferences and to both the existing and the future designed living environment.



An example of a prototype made at Dutch Design Week. Photo: Sjoerd Eickmans

International outlook

What's happening in design in Europe right now? What initiatives are underway to promote design as a development resource? Here are some current initiatives and projects.

av Jenny Pedersén

IN 2013 THE EUROPEAN COMMISSION adopted an Action Plan for Design-Driven Innovation within the EU. The plan singles out design-driven innovation as an important factor in the work to respond to challenges within society and as a means of enabling growth and economic recovery in Europe. The plan lists three strategic areas of special importance to accelerating the dissemination of design within innovation policy. The strategic areas are:

1. Promoting understanding of design's impact on innovation
2. Promoting design-driven innovation in industries to strengthen Europe's competitiveness
3. Promoting the adoption of design to drive renewal in the public sector

The Commission is actively working on a range of measures within the three strategic areas. **Design for Europe** (formerly the European Design Innovation Platform or EDIP) is a platform that aims to increase the incorporation of design in innovation policy and to create the necessary expertise and capacity to deliver this policy in all EU member states. Measures being used to achieve this goal include case studies that demonstrate the effects of design, information material and tools that help companies and organisations to use and implement design, and a number of events and workshops throughout Europe.

More information about Design for Europe is available at: www.designforeurope.eu

SEE Platform (Sharing Experience Europe) is another example. In this case, 11 European actors worked with national and regional decision makers from 2012 and 2015 to integrate design in innovation policy. One result of the work is a model that describes how design fits into and enriches regional innovation systems. ■

What's on in Europe

Policy

Design Policy Monitor

For anyone interested in finding out how different countries are working to include design in their policy work, Anna Whicher, Piotr Swiatek and Gavin Cawood, PDR/Cardiff University Metropolitan, have surveyed this topic in the report Design Policy Monitor 2015. One conclusion of the report is that design now exists at the national policy level in such countries as Denmark, Estonia, Finland and Greece, and at the regional level in Wales (the UK), Copenhagen (Denmark), South Bohemia (the Czech Republic), Central Finland (Finland), Central Macedonia (Greece), Ljubljana (Slovenia), and Lesser Poland and Silesia (Poland).

Design Policy Monitor 2015 can be downloaded from the **SEE Platform website: www.seeplatform.eu**

BEDA

EU funding for an stronger organization

Design Europe 2021 is a project in which the Bureau of European Design Associations (BEDA) has received EU funding to strengthen it as an organisation, to increase the exchange of knowledge and experience between the 46 member organisations and other actors, and to continue increasing knowledge about design both within the respective countries and at the Commission. The project also includes creating clusters in which a number of organisations cooperate within a specific focus area. The aim is that all member organisations will participate in one or two clusters in order to contribute to faster development within the focus areas.

More information about Design Europe 2021 is available at the **BEDA website: www.beda.org.**

Worth a visit

Tallinn Design Festival

Tallinn Design Festival DESIGN NIGHT: Design Future. Future Design.
17-20 September 2015
During seminars, workshops, exhibitions and PechaKucha events, the Tallinn Design Festival, the tenth of its kind, will focus on the changes now faced by the field of design. How can design influence how we live our lives, how can it be used within the public sector, and what opportunities are open to the rapidly growing 3D technology?
Tallinn, Estonia
www.disainioo.ee

Budapest Design Week

Budapest Design Week
25 September - 4 October 2015
During the 12th edition of Budapest Design Week is home environment in focus.
Budapest, Hungary
www.designweek.hu

Dutch Design Week

17–25 October 2015
Every year more than 250,000 people attend Design Week in the Netherlands. Designers and entrepreneurs meet to discuss future trends, exhibit smart solutions and discuss design.
Eindhoven, the Netherlands
www.ddw.nl

Clicknl Drive

21–22 October 2015
For the second year in a row the Design Research & Innovation Festival will be held in Eindhoven during Dutch Design Week. During DRIVE, designers, researchers, decision makers and business leaders gather to show how research in the creative industries can help solve society's challenges.
Eindhoven, the Netherlands
www.click.nl

Dutch Design Week
Photo: Bondewijn Bollmann

Beyond ICT: How industrial design could contribute to HCI research

What happens to knowledge related to design activities and skills, when these are primarily understood in the light of Information and Communication Technology (ICT)?

THIS PAPER TAKES AN industrial design practitioner perspective to reflect on the articulation of 'design' in Human Computer Interaction (HCI) research – one of several research fields, articulating and contributing to design knowledge. The paper critically reflects on the importance of more holistic perspectives for design activities, and the articulation of design in HCI research. We argue that industrial design practitioners can contribute to HCI research by broadening the design knowledge and the practice within the field not to view ICT as a self-evident part of either a solution or as a tool in the process of specifying the problem or finding a solution. This may not only improve the articulation of design and design activities, but more importantly point towards an opportunity to support more socially and environmentally sustainable solutions in society.

Introduction

Typically, research discussing concerns of design practice and approaches is not conducted by design practitioners (Forlizzi, Zimmerman, & Stolterman, 2009; Johansson-Sköldberg, Woodilla, & Çetinkaya, 2013). This becomes problematic when the research contributes to the articulation of design knowledge, but does not match with practitioners' perspectives of design activities and design skills. In HCI research, several researchers have problematized the difference of design practice conducted among interaction design professionals and how it is articulated in research (*Frankel & Racine, 2010; Goodman, Stolterman, & Wakkary, 2011; Mullaney & Stolterman, 2014; Roedl & Stolterman, 2013; Stolterman, 2008*).

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In this paper, we take a professional industrial design perspective to reflect on HCI research and some of its related design activities, to clarify core differences between this and the industrial design practice. Thus, in this paper industrial designers are articulating research on design in HCI research – rather than the opposite.

Industrial design is practiced in a variety of domains in society today, such as service design, user experience design, product design or strategic design. It is increasingly becoming acknowledged as a more general process and methodology that can contribute at different levels of more or less "wicked problems" (*Buchanan, 1992; Valtonen, 2007) and in innovation work (Freire & Sangiorgi, 2010; Jahnke, 2013; Wrigley & Bucolo, 2011*). Industrial design knowledge has been described from many perspectives. Our perspective is related to design as meaning-making, where the process and the results may be interpreted as meaning creation (*Johansson-Sköldberg et al., 2013; Krippendorff, 2006; Verganti, 2009*). It is also related to essentially concern understanding and addressing the meanings and needs that people have (*Krippendorff, 2006; Verganti, 2009*). We agree that ability to "change meaning" is related to the ability of re-framing design challenges (*Dorst, 2011*), requiring divergent thinking (*Rhea, 2003*). We also consider design skills to be related to abduction, where several aspects of a design challenge involve uncertainty and are given a new frame or value during the process (Dorst, 2010). However, we do not agree with a view upon industrial design as a field of competence being product-oriented and three-dimensional, as described in Koskinen et al. (*Koskinen, Zimmerman, Binder, Redstrom, & Wensveen, 2011*). Based on our experiences as practitioners, we instead agree with Valtonen (2005) taking the perspective that the competence of the industrial designer can be understood in a broader sense; to contribute with a holistic perspective aiming at sustainable and innovative solutions.

"Our perspective is related to **design as meaning-making**, where the process and the results may be interpreted as meaning creation"

Author perspectives

This paper will reflect upon differences in specific design activities and methods as they are articulated in HCI research, from an industrial design perspective. The background is that the authors for several years have witnessed contradictions arising from comparing design activities as they are viewed upon in industrial design practice and in HCI research, respectively.

Anna Thies has her educational base in a Master of Fine Arts (MFA) degree in industrial design. She has 10 years' experience of teaching industrial design students and has broadened her qualifications towards interaction design. She is currently conducting PhD studies within the context of HCI and has conducted several service-design-based projects within innovation and development in healthcare. Coming from an art-based design education, conducting her PhD within an academic context of HCI gave her an eye-opening insight into the gap between two different views upon design.

Sara Ljungblad has an inverse background from Thies, coming from conducting her PhD within HCI, to conducting a three-year post-doc at an industrial-design-based design and innovation agency. Within the process of her post-doc she has held several interviews and extensive discussions with industrial design practitioners. She is currently employed as a researcher and assistant professor at a department for Applied IT at a Swedish university.

Iréne Stewart Claesson has her background in industrial design with over 25 years of experience. She is a well-established design consultant with her own design and innovation agency where Ljungblad conducted her post-doc. The agency has a focus on using design methods to develop sustainable, norm-critical design and social innovations. She has launched cross-sectorial initiatives to develop the field of design and has initiated and developed a master education in Business & Design.

Based on this background we wish to expand and share our reflections and professional experiences in this paper. We will first introduce readers to the field of HCI research and interaction design. We then discuss the problem of design fixation, which we argue that ICT constitutes in design research within HCI. We then describe and illustrate how skilled industrial design practitioners strive for keeping an open mindset – based on the needs of the stakeholders to avoid design fixations. Finally, we discuss the potential value and risks of such an approach for HCI research.

Human Computer Interaction (HCI) research

Today, many techniques and approaches within design related research in HCI are described as research through design, and are understood and articulated as design methods and design approaches (*e.g. Buchenau & Suri, 2000; Hutchinson et al., 2003; Iacucci, Kuutti, & Ranta, 2000*). Research in HCI brings a specific perspective of design activities and design as knowledge by primarily seeking out to explore and understand design in relation to use of computer technology; predominantly concerning change and implications for design of novel computing technologies (*Bardzell, Bardzell, DiSalvo, Gaver, & Sengers, 2012*). Several sciences and practices, such as social science, computer science, cognitive science, psychology as well as design

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contribute to HCI, and thus also to the articulation of design.

Researchers in HCI articulate meta-perspectives on design knowledge, such as proposing design methodology and clarifying the role of design in research (*e.g. Fallman, 2003; Sengers & Gaver, 2006; Zimmerman, Forlizzi, & Evenson, 2007*). Even if HCI research may explore humanistic aspects such as empathy, users and needs, the research is essentially oriented on how human computer interaction design may contribute to our lives and society (*Fallman, 2003*). This brings specific socio, cultural and environmental consequences to our society (*Bardzell et al., 2012*) and also challenges the notion of design when research on ICT-supported solutions represent a multitude of design-research.

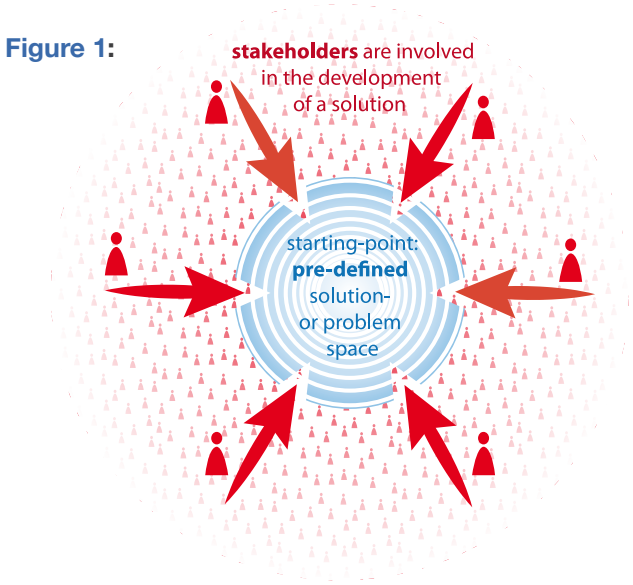

Figure 1: The stakeholder involvement process with a pre-defined problem- or solution space as central onset.

HCI research has been criticized to encourage an understanding of needs as implications for design (*Dourish, 2006*). When understanding needs in a demarcated realm as for example in relation to a technology, this may limit the possibility to understand needs beyond the ones that in some way relate to the technology. For example, design approaches in HCI research can involve understanding experiences and needs by matching specific technology properties with a specific practice or needs - to give rise to new ideas of technology applications (*e.g. Ljungblad & Holmquist, 2007*). Even if such an approach successfully may explore technological properties and related experiences, it fixates the process on exploring a specific technology when used early in the process.

This design orientation with its strong connection to ICT has been problematized by for example by Baumer and Silberman. They question the design approach in HCI research by proposing what they call "technology extraventions" to describe cases when ICT should actively be removed or considered not to be part of a solution (*Baumer & Silberman, 2011*). They discuss how an increased focus on the problem space is needed, but they do not discuss how an industrial design perspective could contribute to alternative perspectives. Typically, not to use ICT as a tool or a solution is rarely discussed in HCI (*Pierce, 2012*), with some exceptions (*e.g. Baumer, Burrell, Ames, Brubaker, & Dourish, 2015; Baumer & Silberman, 2011; Pierce, 2012; Satchell & Dourish, 2009*). Possibly due to the term – Human Computer Interaction – itself, intrinsically implying the involvement of ICT. Nevertheless we argue that HCI research could benefit from a more holistic perspective on design related activities, requiring stepping back from a fixation on technology.

A related challenge is that some researchers argue that everyone is a designer (*e.g. Norman, 2004*). This is problematic as it reduces the understanding of design as a competence involving specific skills, and how those are reflected in practice (*Buxton, 2007*). We believe that the understanding that anyone is a designer may be one of the reasons for why HCI research is not producing suitable tools for professional interaction designers, and that there is a lack of knowledge transfer and a gap between how theory is conceptualized in relation to the demands of doing design (*e.g. Goodman, Stolterman, & Wakkary, 2011; Rogers, 2004; Stolterman & Pierce, 2012*). This creates undesirable effects on the articulation of design, and its applicability for professional practitioners. Moreover, when researchers are conducting and articulating design, without being educated in design or lacking an overall understanding of design methodology this has an effect on the research. One example of this is the design approach, called "cultural probes" that has been heavily misunderstood as a scientific research method, when used by HCI researchers without a design background (*Boehner, Vertesi, Sengers, & Dourish, 2007; Vetting Wolf, Rode, Sussman, & Kellogg, 2006*). Thus, from an industrial design perspective,

[1] In this paper we will consciously avoid the term 'user' which is commonly used in design literature, in favour of the broader notion of 'stakeholder'. A stakeholder, as we use the term, includes the user as well as other people who have legitimate interest in, or are affected by a project or entity (Smith & Fischbacher, 2000).

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skilled designers have a specific competence built on experience and skills that is far beyond copying and pasting others' design approaches into new projects.

Avoiding design fixation

Skilled industrial designers actively work on keeping a holistic perspective early in the process, and to avoid fixating on solutions or perspectives early in the process. Terminologies used in academia and in engineering to describe this fixation are design fixation and functional fixedness, which are considered a cognitive bias (*Jansson & Smith, 1991; Purcell & Gero, 1996*). Without experience and design skills, the fixation may easier occur and lead to favouring one or several solutions, reducing the ability to stay open to understand alternative and holistic perspectives. This reduces the potential outcome. Design fixation or functional fixedness is often referred to by industrial design consultants when being involved in a project too late. This drastically reduces the power of design, leaving the designer with little or no space for radical changes and perspectives raised from users' needs; there is simply no room to change meaning, and the potential openings for more relevant solutions are closed.

In HCI research, technology can be developed and used in very early phases in projects, to stimulate ideas and get feedback from users. We believe that this may have its roots in software development, viewing design and the build phase as synonymous (*Buxton, 2007*). "Technology probes", for example, are described as a design method that is used in early phases to trigger ideas for applications. Technology probes are simple, flexible and adaptable technologies that are field-tested by users, and understood as an approach to create new technologies and to co-design with users (*Hutchinson et al., 2003*). Typically, a technology probe is used to collect data and/or as an early prototype of an idea. Potentially, technology probes can be used in different ways. For example, a technology probe can be used to document and understand users' routines etc. without being understood as early prototypes of a solution (*Boehner et al., 2007*). Thus, this is very different from a design process with more distinct phases separating research, design and construction, where the research concerns to critically investigate and reflect on needs, and what the question is really about, before suggesting design opportunities. When designing becomes synonymous with building something, there is a phase missing – the phase to define what is to be designed.

In industrial design it is common to question the very starting-point or design brief[2] of a project in order to orient the design activity towards the right need. From an industrial design perspective, this questioning should precede the design process, as it is commonly described in HCI. Löwgren and Stolterman mention that the design process starts by designing the design process (*Löwgren & Stolterman, 2004*) in order to elaborate what is to be designed. The research phase thus concerns to grasp and collect wide variety of aspects and perspectives, in order to be able to re-frame ones understanding of a situation. In the coming sections, we will explore this perspective further.

Stakeholder involvement vs. stakeholder-based onsets

From the perspective of a trained industrial designer, much HCI research has a kind of fixation on only creating a specific type of solutions or using specific types of ICT-related tools in the process. This brings specific socio, cultural and environmental consequences to our society – and to how design is understood. Design projects, whether conducted in HCI research or in interaction design

Figure 2:

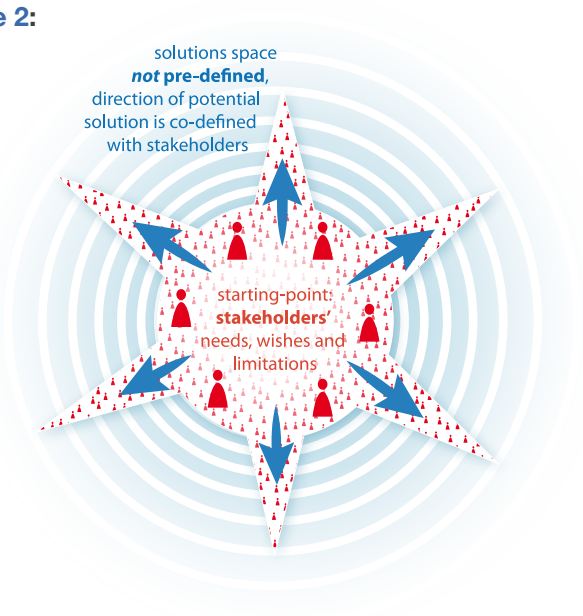

Figure 2: Stakeholder-based development without pre-defined solution- or problem space. Instead the solution-space encompasses the central onset or starting-point: the stakeholders' needs, wishes and limitations.

[2] A 'design brief' is by industrial designers commonly referred to as the initial description of a design assignment formulated by the customer.

practice, tend to have a more or less defined starting-point. This might involve a potential type of solution, or a defined problem space i.e. a problem space that to some extent may be addressed by using ICT.

In processes commonly referred to as user involvement the user (or stakeholder) is involved in the development of a solution, thus adapting the solution to the user (*see figure 1*). This process is often referred to as user-centred. We question this.

Our critique does not concern user-involvement, which we agree is a valuable asset in design. Our concern is the starting-point: As long as the mindset is set on a limited problem- or solution space, such as a fixation to use ICT as a tool or part of a solution, it cannot be fully user- or stakeholder-centred.

We argue that HCI through its strong connection to ICT limits its potential solutions early on in the design process by commonly having ICT as a part of the design process or the solution. This leads to a limited solution space and to what we argue is a form of design fixation.

Avoiding design fixation by starting through stakeholders' needs

We wish to shed light on the importance of actively avoiding design fixation. Instead we want to highlight the value of stepping back and investigating the stakeholders' needs, wishes and limitations prior to defining a possible solution space or delimitating how to attain a possible solution. This opens up for more, potentially relevant solutions or tools to use in order to develop solutions for, and with, stakeholders. (*See figure 2*)

This supports more humanistic, socio-focused solutions as well as more accurate problem formulations since the stakeholder is part of the process to define a possible direction of the design process, potentially not involving ICT.

This can be interpreted as a pre-process and concerns deciding what type of solution or problem exploration best might fit the stakeholders. We argue that a proper user-centred onset only can be claimed if preceded by this pre-process.

This openness to what to design, or to e.g. design an "extravention" as described by Baumer and Silberman (*2011*), is what we argue as the core in a pre-process that industrial designers consider self-evident.

We will illustrate this through the case of an industrial design consultancy work. Though this case does not include ICT, it illustrates what we argue as being a central aspect in industrial design practice: Questioning the initial idea of what problem to address, tool to use or solution to develop while having an open onset to what and how things might be designed.

Industrial design case example

The example below is based one of the author's practitioner experience of working as a designer with a municipality. The project took place at a Swedish design and innovation consultancy, working primarily with business-to-business clients. The case is chosen to illuminate how a proposed design-brief or starting-point in a project can be questioned during the process, and how designers actively may work on questioning what and how to design in order to meet more relevant needs than initially aimed at. In a government funded R&D program, the city council of a middle-sized industrial town, Olofström, wanted industrial designers to design a souvenir based on spill material from a local industry. This was the starting-point.

Instead of focusing the design process on spill material opportunities, the designers started to investigate the underlying motivations and needs from different stakeholders perspectives and inhabitants, such as the municipality, a tourist centre, visitors and locals and engaged local organizations and associations.

This process led them to question the need and desire for a traditional souvenir, since the visitors were not primarily tourists.

The study showed that the small industrial town had several qualities that could be taken in consideration. It had a rich multi-cultural population living in peacefully with each other, with almost no unemployment and no apparent tensions between groups. However, a challenge was that the people were moving away because the town was seen as merely a work place, without any attractions for women, youngsters and family needs. Visitors were mainly family members from another country, or people that visited due to business.

The designers found that the municipality rather needed solutions that could strengthen the inhabitants' pride of the city and the visitors' experience of the town. In fact, local organizations could strengthen their own and the city identity.

In the end, the suggested solutions included development of a symbolic pastry from a bakery, a cookbook with dishes from the different cultural groups represented in town to manifest the uniqueness of the society. Moreover, a piece of jewellery from the local goldsmith (with the same local symbol as the pastry), and proposals for how to support visitors to explore fishing and nature areas were suggested. Overall, the designers' suggestions supported the municipality to understand how to strengthen the experience of the town, instead of simply creating a souvenir. Thus, part of the process, was also to engage the municipality in changing their perspective of what the design process should end up in, and why.

This case illustrates how the industrial designer's approach to design commonly involves to study and to question the initial assignment, before commencing the design process or creating any solu-

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Figure 3:

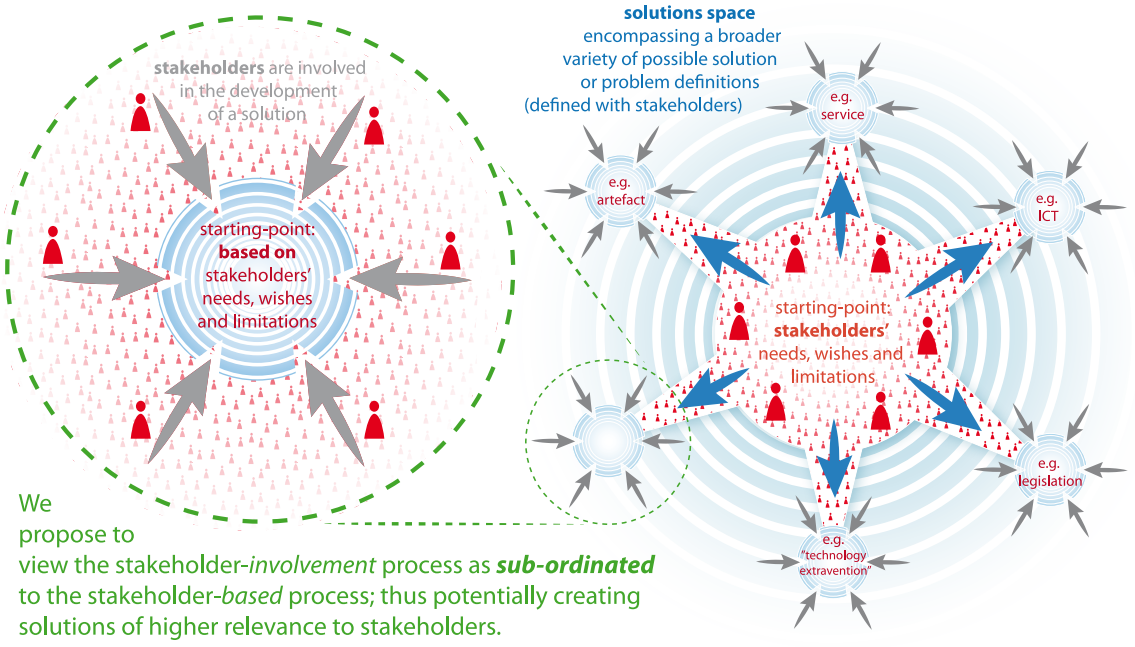

Figure 3: The stakeholder-involvement process (left illustration) depicted as a sub-ordinated process in the stakeholder-based process; having the stakeholder's needs, wishes and limitations as its central onset or starting-point (right illustration).

tion. The designers, as described in the case above, re-framed the initial problem (*Dorst, 2011*), and came to the conclusion that the real problem was concerned with how to strengthen the identity of the municipality. They questioned the initial solutions space (to design a souvenir based on spill material from a local industry), taking a more holistic perspective of the stakeholders needs (to strengthen the identity and the experience for inhabitants as well as visitors of Olofström).

Stakeholder-based development as a pre-process to stakeholder involvement

For a skilled designer, the pre-process of questioning the initial need and starting-point of a project may of course direct the development towards an ICT related solution, but it might just as well end up in e.g. a service, a new legislation, an artefact, a "technology extravention", etc. Both design onsets (stakeholder-involvement and stakeholder-based-development) may result in an initially intended solution. The difference is that a stakeholder-based onset to design (as commonly conducted by industrial designers) opens up for more potentially relevant solutions, thus supporting solutions that are relevant to stakeholders (i.e. developing the right solution) rather than solutions adapted to stakeholders (i.e. potentially developing the wrong solution). (*See figure 3*)

Conducting stakeholder studies in early phases is crucial and requires a genuine interest for the stakeholders' perspectives (*Krippendorff, 2006*). It also requires skills to observe behaviours that can reveal the unspoken, and to ask questions to understand and penetrate hidden issues and unseen possibilities. Designers need to have the courage to question the initial design-brief of their client, and to actively work on avoiding any type of design fixation.

Discussion

Would it be possible to attain a more holistic understanding of design in HCI research, and engage in potential solutions or studies that not necessarily would involve ICT? What would happen if ICT would be understood as one of several potential solutions, in favour of coming closer to a humanistic understanding of human needs, driving-forces and limitations? Or if needs were understood without connection to ICT? Would HCI as a field loose its identity, or would the result be the creation of more socially and environmentally sustainable solutions?

We argue that HCI research has a dominant position in design-related research, and that there is a problem, which concerns the articulation of good design skills and design activities. As industrial designers we argue that the understanding of design needs to go beyond technological explorations or peoples' needs relating to ICT. A more holistic perspective of potential needs and potential solutions could support

> This case illustrates how the industrial designer's approach to design commonly involves **to study and to question the initial assignment before commencing the design process** or creating any solution"

HCI research to articulate design without an ICT fixation. This would open up for a greater perspective on design skills and design activities, and to create and understand a greater variety of solutions and their impact on society.

We hope to contribute with an industrial design perspective to the discourse of problematizing the role of ICT in HCI research, which several researchers already are engaged in (*e.g. Baumer et al., 2015; Baumer & Silberman, 2011; Pierce, 2012; Satchell & Dourish, 2009*). In general, we are positive about the possibilities that ICT gives society, and agree with others that current and new technology is, and will become ever more ubiquitous, thus having a large importance in society (*Löwgren & Stolterman, 2004*). However, defining a field of research by its tool (i.e. ICT) may mislead research towards areas that might be better addressed by other tools or solutions. This means that time and resources are put on developing knowledge and/or products/systems that not only become "less good", but also in itself hinder other work that indeed does ask for ICT to be involved; by factually taking time in itself, but most importantly, by keeping the design-research direction within HCI directed by its ICT-blinders. Our contribution is thus a clarification of how the practicing industrial designer's perspective supports focusing more on the stakeholder and to reflect on consigning the use of ICT to a subordinated design process.

Our approach of linking industrial design practice to HCI research opens up for understanding how HCI research could benefit from design practitioners' perspectives and skills, rather than the other way around. Potentially, this can also lead to reducing the gap between design practitioners and researchers, as industrial design practitioners could contribute better with their competence when participating in HCI research projects.

Conclusion

In this paper we have problematized the notion of 'design' as used in HCI research, from an industrial design practitioner perspective. We discuss how questioning and reframing the initial design-brief is an essential design skill that can increase the value of the design contribution. Being fixated on solutions within a given pre-defined area such as e.g. ICT creates a fixation and may thus negatively affect both the contribution and the articulation of design. We believe that this is a relevant consideration for HCI research, in order to open up for more socially and environmentally sustainable solutions and to improve the articulation of design in general. ■

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New platform for Design Management

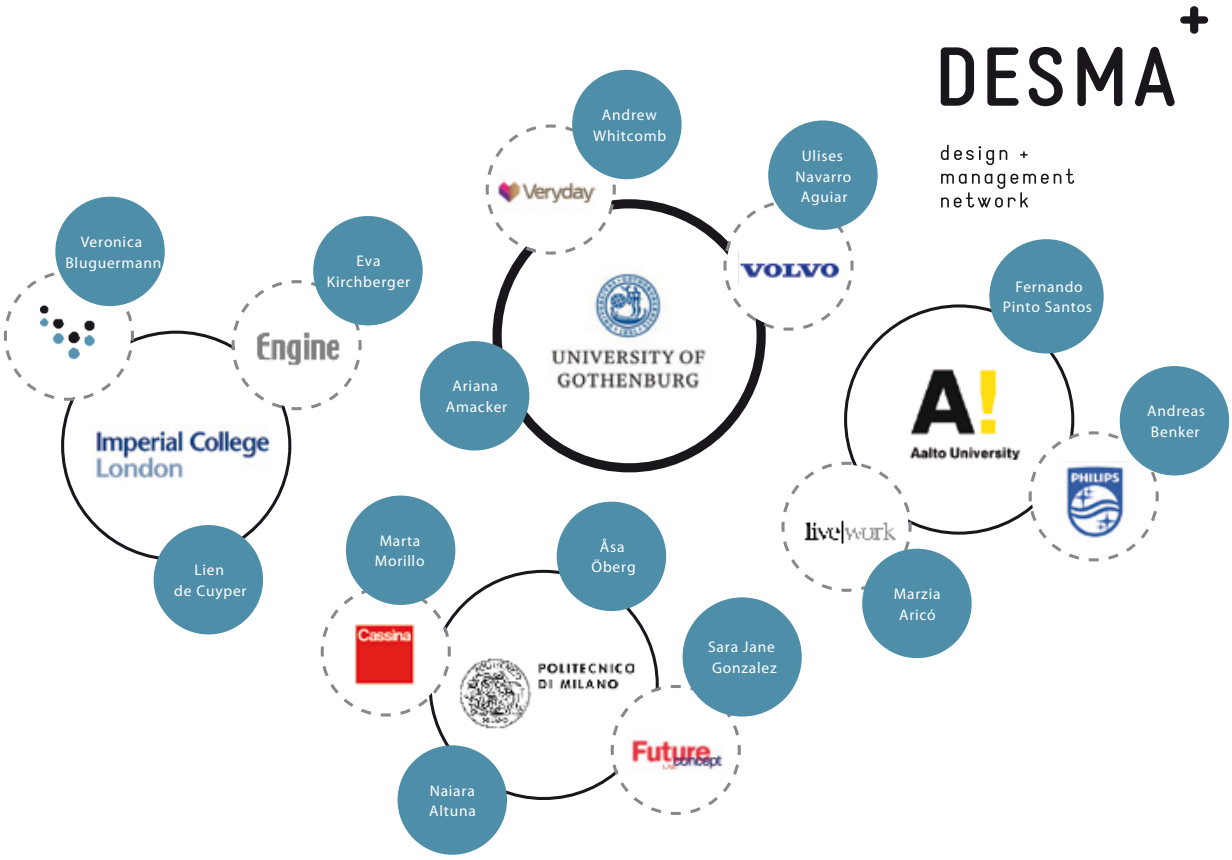
DESMA is an Initial Training Network in the area of design management. The aim is to find new ways for how design and management might overlap and pollinate each other.

av Oriana Haselwanter

DESMA, which is short for Design as Driver of Innovation and Competitiveness, is an Initial Training Network in the area of design management funded by the European Commission's Marie Curie Actions (FP7).

DESMA combines 13 international researchers with 4 leading universities within the area of design management, along with 4 European design consultancies and 4 complementary product and service organisations. Its research hubs are spread across 4 major European cities including London, Helsinki, Gothenburg, and Milan.

DESMA is the "+" in design + management, because within DESMA we want to find new ways for how design and management might overlap and pollinate each other. Our mission is to engage academia and practice in rethinking this "how" of the combination of design + management practices,



DESMA: DESMA is an international network combining 13 researchers with 4 leading universities within the area of design management, 4 design consultancies and 4 product and service organisations.

to drive innovation, competitiveness and social progress in unforeseen directions. This requires a different perspective on design management that takes the best of both disciplines to create something meaningful. Our ambition is to build a vibrant and sustainable platform of high quality research in the intersections of not only design and management but also academia and practice by expanding the methods of communicating, applying and validating the impact of research.

Join us!

At the moment we are working on constructing the DESMA story with people in countries around the world to give practitioners and academics a means to learn about and interact with DESMA. We aim to take the discussion to a wider public in order to generate awareness and more diverse conversations about what design + management entails.

We want to open up our network and invite researchers and practitioners alike to be part of the discussion of the future of design + management.

"The DESMA network gives us a unique opportunity to share experiences with other design managers that might **have similar organizational challenges as ours.**"

Sidney Levy, Director of Design at Volvo Construction Equipment, DESMA Advisory Board

Our initiatives such as DESMA Tours, DESMA Chats, DESMA Talks and DESMA Vibes are just a few examples of how we share our knowledge and include a broader audience into our activities.

Find out more!

To find out all about DESMA, join our network and take part in our activities, check www.desmanetwork.eu ■

Jon Engström: **SVID's new in-house researcher!**

AS OF 1 AUGUST SVID HAS its own researcher. Thanks to the Riksbankens Jubileumsfond foundation's Flexit programme (which we wrote about in DRJ No. 1, 2013) SVID has been able to employ Jon as an in-house researcher. At SVID Jon will study how organisations can become more innovative and design services that better meet the needs of customers and citizens.

''Society has a great need for innovations that develop the entire ecosystem of connected services and processes around the citizen or customer,'' Jon says.

He comes most recently from Linköping University, where he worked as a senior lecturer in marketing. In addition to doing research he will also work with Design Research Journal and with SVID's digital support for organisations that want to better understand design and how it can develop their activities.

Jon has researched and taught, primarily in the marketing of services and in service- and product development. He is a graduate engineer in industrial economics. Before becoming a researcher he worked as a project manager and process developer at Toyota. In 2009 he move to academia as a doctoral student in quality technology at Linköping University. From having worked with industrial processes he began studying the health care system from the patient's perspective.

''I felt it was valuable to study how we could make the health care system better, more cohesive and more patient centred,'' he says. ''I had recently lost one of my parents to cancer and it felt good to be able to contribute to the health care system.''

His studies were done in the form of action research, whereby he as the researcher worked with practitioners to find new perspectives and processes to develop the health care system in cooperation with the users. While doing his doctorate Jon also spent some time in the USA at the world's leading centre for services research, the Center for Services Research at Arizona State University.

''Today research is international and it's important to create international contacts,'' he says. ''I benefit greatly from them today.'' Jon defended his thesis entitled "Patient involvement and service innovation in healthcare" in May 2014. In his research he uses various types of qualitative and statistical methods.''For me it's crucial that the outcome is valuable both practically and theoretically, whatever the method,'' he explains.

Among other things Jon is currently doing a statistical study on whether applying the lean method to the health care system really does lead to greater focus on the patient. He is also working on an extensive review of the literature about patient involvement, and he has also done a qualitative study on what sometimes drives very ill people to participate in development projects. The last-named study can be accessed in the next issue (No. 6, 2015) of Journal of Services Marketing. Asked what the study proves, he replies:

''It shows that users who are involved in the development process can have a whole range of motives to participate – from seeking redress to wanting contact with the staff and other users, to believing it is fun. Fundamentally, everyone is driven by the basic needs of wanting fellowship, autonomy, and a feeling of being able to influence their surroundings. By understanding the psychology of involvement, we can attract participants who are more creative and who thrive on taking part in development projects.''

At SVID Jon will continue his research into how innovation that meets the perspectives of customers and citizens can be developed. He will continue to do some work with the health care system but also wants to work with small and large enterprises and public-sector organisations.

''Basically the challenges are the same,'' he says. ''How can we become more innovative and develop solutions that meet people's needs?''

Jon will be collaborating with researchers in service innovation and service design.

''In my experience the best research comes from working together, both researchers and practitioners,'' he concludes. ■

Jon Engström

New research

The In-house scientist at SVID Jon will examine how organizations can become more innovative and design better services for clients and citizens.

In pipeline

Listen to Jon speaking at the Gothenburg Book Fair at the Researchers' Square.

"Diaries for an empirical health care system'
Thursday 24 September
When? 15.10-15.25
Organisers: SVID/Linköping University

Increased commitment

Revitalize NYC is an initiative from The DESIS Lab at Parsons The New School for Design to increase social involvement and be a hub for social justice and social innovation in New York.

Photo: Adamo Di Loreto

Social change through design

Part of the new master's programme in Transdisciplinary Design at Parsons The New School for Design in New York involved creating a social lab. The aim is to permit students who want to define the next phase of global design practice to use new ideas and methods in the work being done to address urgent social issues.

av Susanne Helgeson

THE WORLD IS CHANGING and the concept of design is changing with it. This is fortunate because more and more fields are being opened up for designers to engage with using their unique expertise – a welcome development given the challenges associated with the increasing number of 'wicked problems'. These insolvable global mega-problems feature complex interdependencies between various internal aspects. Some examples are climate change, poverty, pandemics, social injustices and unsustainable economic systems.

To solve some of these issues, the world needs social innovations – a solutions-focused concept that was coined in the 1960s. A brief definition is "new ideas that function to meet social goals". Examples are distance learning, hospices, micro-loans,

> "Examples are distance learning, hospices, micro-loans, **Wikipedia and fair trade.**"

Wikipedia and fair trade. From this foundation, the design industry's interest in what design can contribute has grown. The leading actors are in the UK, the USA and Italy, where designers talk about transformation design, transdisciplinary design and design for social impact. In Sweden, as in Italy, the field has been labelled 'design for social innovation' and has flourished at Malmö University over the past five to seven years. Maria Hellström Reimer is professor of design in theory and practice at the university. In the autumn of 2014 she visited Parsons The New School for Design in New York and its DESIS Lab – a design lab that is part of the Network for Design for Social Innovation and Sustainability. At Parsons this initiative is part of a broader joint project called Revitalize NYC, in which the school's ambition is to increase its involvement in various communities and also be a hub for social justice and social innovation in New York.

"The New School is an incredibly interesting academic institution, which since its foundation in 1919 has had a social profile and has engaged its students in social issues, long before the School merged with Parsons in the 1970s. Given today's general radicalisation in the USA, academia provides a strong counterbalance, Hellström Reimer says.

Photo: Parsons

Social lab
Within the MFA programme 'Transdisciplinary Design' the school has created an academic social lab where students work in cross-disciplinary teams.

From product to social involvement

Maria Hellström Reimer had visited Parsons back in 2012 on a mission to study practice-based research there together with the Swedish Research Council's Committee for Artistic Research.

''We wanted to gain a perspective on the Swedish development of artistic research and better understand 'what it could be good for'. A year later I visited the School again in my then-role as director of studies for the Swedish Design Faculty with a workshop on the theme of Transdisciplinary and collaborative learning processes in design. It was then that I came into contact with the School's social lab and became so interested that I applied for a six-month sabbatical, which was granted for the autumn of 2015 to be the guest of Parsons School of Design Strategies,'' Maria Hellström Reimer explains.

She believes there are ever-stronger tendencies for design to be regarded as a general skill.

''Ever since Viktor Papanek's book Design for the Real World: Human Ecology and Social Change was published in 1970, design has evolved from being product based and identity creating to focusing increasingly on services, social structures and greater social engagement.''

Transdisciplinary solutions in Harlem

Parsons' focus on social engagement led the School to create a new MFA programme called Transdisciplinary Design (TransDesign). The School's website says the programme is ''for a new generation of designers who want to address pressing social issues using new ideas, tools, and methods'' and help to ''define the next phase of design practice globally''. The School has created an academic social lab where students work in cross-disciplinary teams, consider issues from multiple perspectives, and gain insight from a range of leaders from a broad spectrum of industries and companies. Graduates emerge with an in-depth experience of projects that have used design as a process for transforming the way we live into more sustainable alternatives.

In the autumn of 2014 the TransDesign students worked on both creating and implementing a project called the Harlem Collaboration Project. The goal was to develop local "social labs" in close collaboration with various partners – including the not-for-profit art organisation No Longer Empty and the international consultancy Reos Partners, which specialises in helping companies, public authorities and civilian organisations to manage complex social challenges. The aim was to contribute in various ways to give the district's future – the young people – the opportunity to use their full potential. Parsons also wanted to generate ideas for supporting the extensive work already being done by many social organisations. Hellström Reimer participated in the work as a visiting lecturer and instructor.

> ‘Bio the Block’ is a kind of toolbox for elementary school pupils to help them **get to know their neighbourhood better via personal and collective narratives** (...)”

‘‘The first thing students did was to learn about the district and its history by going on walking tours and contacting the organisations that are already working there,’’ she says.

‘‘The decision to focus on young people was made early in the process and the students had to find a specific approach. A range of workshops was held and despite the high level of complexity, it was pleasing to see there was such a great understanding of the concept of social design – the students’ communicative ability combined with their knowledge of implementing ideas and cooperating in concrete ways to develop prototypes developed greatly via this project.’’

Four design proposals

About 25 students participated and were divided into four groups. The end result of their work was presented in the form of four concepts that aimed to meet the project’s goal. Bio the Block is a kind of toolbox for elementary school pupils to help them get to know their neighbourhood better via both personal and collective narratives about various places. The game can be played at home and is designed to combine formal training with informal curiosity. Leap can best be described as a proposal for mentorship and broader recruitment. In an interactive workshop, older students were exposed to future choices and career opportunities both digitally and physically. Students were asked ‘‘what do you want to be?’’, personality types were identified, and suitable career paths and action plans to achieve the goals were presented.

The third group of students developed Let’s talk, an interactive communication tool that is also in the form of a game. Using cards featuring nouns and adjectives, the players jointly created narratives about everyday experiences. The aim is for young people and adults to take the time to talk and listen to each other in a fun and relaxed way, and above all to think about what they are discussing. The overall goal is to encourage conversation and emphasise the importance of listening. The fourth and final proposal is called The People’s Guide to Crowdfunding – an interactive step-by-step guide to find alternative funding for social projects, with a particular focus on young people with a criminal background. Freely available and easily understood, the guide gives individuals, groups and organisations the opportunity to design specially adapted strategies. The guide contains information about the necessary steps in producing a campaign, including the target groups, narrative technique and schedules.

Critical students

Hellström Reimer says her participation in the project was very educational even though it was far from problem free to develop functioning social labs in the space of only one term – a process that usually takes years. Many of the students were also critical, asking what they as designers could contribute compared with a social worker with 30 years’ experience. One important feature of a social lab is to address the problem’s fundamental cause – but the students wondered if they could really do that without knowing more.

‘‘Many of them were frustrated that they did not know enough to be able to explore the set of issues more deeply, and I understand them,” she says. “ But after the project most of them were satisfied because they understood better how they can contribute as designers. In transformation design, the designer’s role is more like a moderator’s – they don’t participate primarily to solve problems but rather to give form to complex situations and contribute ideas about how to develop room to manoeuvre. But also to support the organisations in their actions and to be a resource to help the discussions progress. Above all, the students had a real opportunity to be confronted with the political dimension of design practice.’’ ■

Facts

The meaning of Transformation design

Transdisciplinary or transformation design can be described as a cross-disciplinary process with the goal of creating desirable and sustainable changes in behaviour and/or form – in individuals, systems and organisations.

The process is applied to large, complex and often social issues. The issues are explored holistically and prototyping is done as small-scale objects, services, interactions and experiences. Successful prototypes are then scaled up.

Parsons The New School of Design says graduates of its MFA programme in Transdisciplinary Design will possess a unique set of skills and capacities that will distinguish them professionally. Students learn such skills as reflective collaboration in multidisciplinary teams to solve highly complex problems, modelling social structures, exploring problems and turning them into design possibilities, and articulating research problems.

Learn more:
https://harlemcollaborationproject.files.wordpress.com

Photo: Natalie Whearly

Innovation hub
The d.school's most successful students realize that creativity can be effortless if they focus less on coming up with good ideas and pays more attention to what others have to offer.

Three things you can do to unlock the creative potential of the people around you

Innovation is an inherently optimistic act. The best d.school students are not only optimistic about their own performance. They manage to instill the belief that anything is possible in others as well. Learn to say "Yes, and..."

by Erik Olesund

THIS ISSUE OF DESIGN RESEARCH JOURNAL looks ahead. Towards the futures of what design might become or do. Envisioning a world where businesses, schools, hospitals and even policymaking processes are fundamentally humancentered, and the messy but important challenges of our time are perceived as creative opportunities instead of burdens. But envisioning grand futures are not enough. We need to recognize where we are – the present – and begin the change right here. As designers and innovators we are in fact uniquely positioned to this. Imagining alternative realities to the one we currently inhibit, and then bringing those realities to life through rapid prototyping, is precisely what designers do best.

Whatever your current situation looks like, chances are you have two resources with underutilized potential: yourself and the people around you. Inspired by the behavior of some our best students at the Stanford d.school (where I work as a Lecturer and Teaching Fellow), I would like to share three things that you can try this week that will help unlock the creative potential of the people that you're surrounded by. The d.school's most successful students realize that creativity can be effortless if you focus less on coming up with good ideas, and more on paying attention to what those around you have to offer. They set the stage for their teammates to succeed, produce better results than their peers, and have more fun in the process. But before we get there, let me set the stage for you.

Since its inception nine years ago, Hasso Plattner Institute of Design at Stanford, or what most people call the d.school, has been a hub for innovators at the university. It has become a place where students and faculty from across campus come together to take on the world's messy problems. Although design and product design has been taught for decades at Stanford, the d.school has allowed students from not only engineering, but medicine, law, business, the sciences and the humanities to think like designers too. Our focus lies on themethodologies and mindsets that foster innovation – hence the emphasis on design thinking – not the finished solutions or design. We create innovators, not innovations, by equipping our students with a methodology for producing reliably innovative results in any field.

Different backgrounds enhances creativity

All classes at the d.school are handson and project based. Instead of telling our students about design thinking, we give them an opportunity to experience it. Students form teams bypartnering up with peers with backgrounds different from their own. For many, especially advanced graduate students, this is an eyeopening experience. The PhDstudent in biology who teams up with a student from the Business School soon realizes that in order for them to communicate they need to adapt their respective languages and styles of communication – patterns that have been refined over years of working with

"We create innovators, not innovations, by equipping our students with a methodology for producing reliably innovative results in any field."

likeminded people. Each project starts with a challenge, often offered by a partner from the outside world. Recently student teams in our introductory class "Design Thinking Bootcamp" collaborated with the educational TVshow "Sesame Street" to find ways for them to close the achievement gap between students from lowand highincome families. In the past students have worked on challenges ranging from reimagining the future of mail and packaging for the U.S. Postal Service to encouraging healthy eating behaviors or redesigning the airport experience.

Teams often reframe the original challenge

We coach student teams through their projects using a design process that starts with deep empathy for the needs of the people they are designing with or for. Through immersions, observations and interviews they learn to see the problem at hand through the eyes of the people most affected by it. Students then unpack and process this "human" data to find patterns, surprising behaviors and powerful insights that can inspire their design and provide direction for the team. More often than not do teams reframe the original challenge. Based on the empathy they developed for their users, they realize that not only were their preconceived ideas of possible solutions wrong (solution bias) – they weren't even trying to solve the right problem in the first place (problem bias). This act of synthesis might seem magical (Jon Kolko's phenomenal book on design synthesis is even called "Exposing the Magic of Design") but really all it takes to master it is persistence and practice. Once a team is focused on, based on what they've learned so far, the right problem they start imagining ways to solve it.

In this phase of ideation we encourage them to explore a great number of ideas before honing in on a few. "Yes, and..." (see below) becomes the new routine. Linus Pauling famously said that "If you want to have good ideas you must have many ideas. Most of them will be wrong, and what you have to learn is which ones to throw away." The best way to learn what to keep and what to discard is, of course, to bring your ideas to life through rapid prototyping and then test them with real people. We tell students to fail early and often since few things are as good indicators of progress for an early stage innovation as failures and mishaps. Testing is just a different way to gain empathy for your users and to better understand

Photo: Natalie Whearly

the problem. So again we send them out into the real world and the cycle continues.

Students that stand out in our d.school classes are not necessarily experts on the topic at hand or any of the modes or phases of the design process. In fact, the ones with experience with or exposure to the topic often have an easier time assuming a beginner's mindset – a prerequisite for your ability to develop deep empathy. Instead, what our best students do have is an ability to get others to perform at new heights. Their presence on a team just seems to make the rest of their teammates flourish. Here are three things that I've observed these students do, that I think you can apply this week to help your colleagues reach their creative potential.

1. Smile

Innovation is an inherently optimistic act. You observe a situation, notice something worth your attention, reframe problems into opportunities and explore, relentlessly, one possible solution after another until you either solve the problem or realize you aren't even working on the right one. The best d.school students are not only optimistic about their own performance.

They manage to instill the belief that anything is possible in others as well. They don't say "I am an optimist" or "I am a realist", they say, "I choose to believe that our team has what it takes to solve this challenge." It is an attitude, not a personality trait. Smiling is our natural reaction to feelings of joy or happiness. But it goes the other way around too. Just like assuming a power stance makes you feel more confident, laughing or smiling will make you happier. This might seem forced or fake, but your brain doesn't care why your body is doing what it is doing. The smile sends a message to your brain that you're happy and activates the release of neurotransmitters like dopamine and endorphins. Smiling doesn't just affect how you feel. It can literally change the people around you. Just like many other forms of body language, smiling is contagious. If you smile at someone, their unconscious brain will smile back at you, unless they make a conscious effort not to.

Try this now: Before you enter your next meeting or presentation, go outside (or hide in a closet or the restroom) and jump and laugh for 20 seconds. You'll feel happier and more energized and it will rub off on the people you meet.

2. Say ”Yes, and…”

If you've ever participated in an ideation session or brainstorm, you're probably familiar with the concept of saying "Yes, and...". It is one of the core principles of improvisational theatre that design and innovation teams utilize to enhance group ideation. Improvisors routinely create new worlds (with characters, relationships, emotions, and drama) on the spot in front of a live audience. In order to do so they must accept everything that is being created, whether or not it was the direction they thought the story was going in. If they try to evaluate or judge the ideas as they come up by hesitating or saying "No", the story simply comes to a halt. It is very awkward. The way forward is "Yes, and...".

But besides making a story flow well, "Yes, and..." creates a culture that encourages creativity and vulnerability. The improvisors on stage know that whatever they do or say, their team will not only accept it ("yes") but build on it ("and'). Knowing that your ideas will not be judged creates a safe space for people to explore and expand their creative potential. For an innovation team, this is where the concept of "Yes, and..." becomes really useful. By separating the generation of ideas from the evaluation you can ensure that whenever someone on your team has an idea – may it be in a meeting or when they're out on a run – they're going to feel comfortable and safe sharing it with you. However wild, safe, unrealistic or stupid it might seem. Whenever ideas are being generated say "Yes, and...". When the moment is over, take stock, evaluate and critique, and move forward with the ones that have the highest potential to delight your users and produce breakthrough results.

Try this now : Next time a colleague shares an idea with you, let your initial reaction be to list out loud all the possible ways in which this idea might work before you start discussing what needs to be adjusted or changed to realistically implement it.

3. Celebrate mistakes

Risk is inherent in any creative endeavor. If you are trying something new, there is always a chance it is going to fail. Great innovators treat failure as just another way of learning more about the problem. They make sure that their team prioritizes cheap and quick action to keep cost of failure down, and gets as many iterative learning loops done as possible. But lets face it. None of this is news to you. Fail early, fail often is probably already a mantra you live by. But failure still sucks.

Intellectually it is easy to embrace failure and celebrate mistakes, but emotionally we still take a hit every time we fail. Our best students mitigate that pain by creating emotionally safe environments for their teammates. They help them disconnect their selfworth from outcomes of the project by constantly reminding people of the courage required to reach the point of failure. They are open to admitting their own mistakes, but more importantly celebrate those of others. They nudge their teammates to places of discomfort and risk, while always having their back. They invest the time and effort needed to get to know their teammates beyond the scope of the project in order to help each individual put failures and setbacks into perspective. When we realize how lucky we are to get to tackle the type of challenges most of us work on, failures and setbacks dwindle away.

> ”The best students are not only optimistic about their own performance. They manage to **instill the belief that anything is possible** in others.”

Unlock the creative potential of others

Try this now: Next time you or a colleague messes up or makes a mistake, don't punish yourself or your teammate. Don't even try to fix it right away or cover it up. Instead, throw both hands up in the air and say "Tada! I (or you) failed!". Trust me, changing your physical reaction to failure will affect your emotional reaction as well.

Finally, our best students acknowledges that innovation is more than an analytical act. The full potential of the human capacity needs to be involved. This includes their emotions, hunches, moods, previous experiences and passions. By staying optimistic, saying "Yes, and..." and celebrating mistakes they demonstrate vulnerability and authenticity and are able to elicit phenomenal results from their peers.

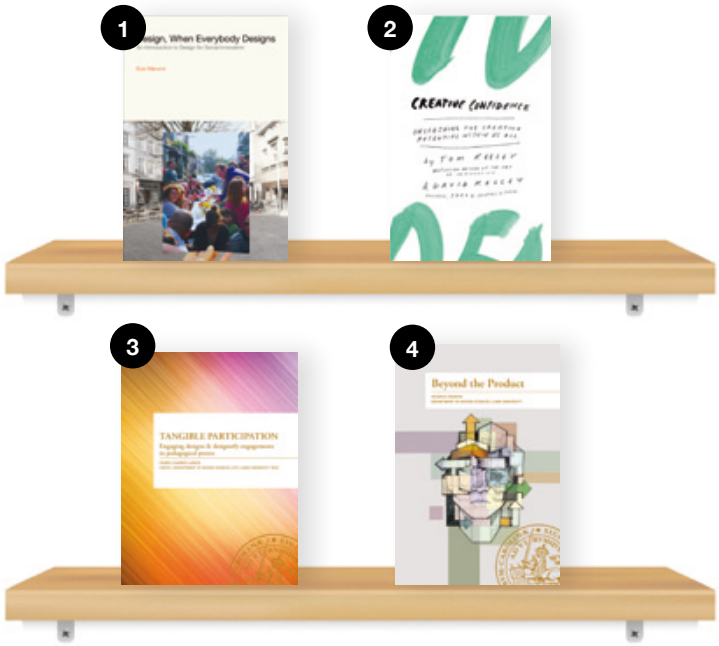
I invite you to begin crafting a new future today. Naturally the change will have to begin with you, but whether or not it persists will rely on your ability to unlock the creative potential of others. The only way to disrupt the status quo is by trying something new and seeing if it flies. Some of the things I ask you to try might seem stupid, scary, weird, or odd. Some of them might even feel risky. And that is the risk you must take to create the culture you want.

Erik Olesund is a Teaching Fellow at Hasso Plattner Institute of Design at Stanford (the d.school). He teaches graduate classes on design thinking and its intersections with public policy innovation and improvisational theater.

Follow him on Twitter @olesund or leave him a note at erik@dschool.stanford.edu.

On the Bookshelf

Here are some recommended books and writings in order to better understand how design can be used strategically to drive future innovations.



1. **Design, When Everybody Designs**
   Ezio Manzini (2015)
2. **Creative Confidence – Unleashing the Creative Potential Whitin Us All**
   Tom & David Kelly (2013)
3. **Tangible Participation**
   Henrik Svarrer Larsen (2015)
4. **Beyond the Product**
   Magnus Eneberg (2015)

Outlook

September 24-27, 2015
Göteborg Book Fair, Theme: Design on Forskartorget
GÖTEBORG, SWEDEN
www.forskartorget.se

October 2-3, 2015
A Journey To Value, 8th Service Design Global Conference
NEW YORK CITY, USA
www.service-design-conference.com

October 21-24, 2015
Les Ateliers de la recherche en design ARD 10
MONTREAL, CANADA
www.montreal2015.les-ard.org

November 2-5, 2015
IASDR Congress 2015
BRISBANE, AUSTRALIA
www.iasdr.org

November 4-6, 2015
DSM 2015 - 17th International DSM Conference
FORT WORTH, TEXAS, USA
www.dsm-conference.org

November 5-6, 2015
PARSE – the 1st Biennial Research Conference
GÖTEBORG, SWEDEN
www.parsejournal.com/conference

November 9-10, 2015
Innovation Theory and the (re)foundations of Management Workshop
MINES PARISTECH, PARIS, FRANCE
www.designsociety.org/

November 24-25, 2015
Social Innovation Summit
MALMÖ, SWEDEN
www.sisummit.se
#sisummit15

Social Innovation Summit, Malmö 2014

December 2-3, 2015
Service Convention Sweden
KARLSTAD, SWEDEN
Service innovation for the public sector and enterprises in the private welfare sector.

February 25-27, 2016
Tenth International Conference on Design Principles and Practices
RIO DE JANEIRO, BRAZIL
www.designprinciplesandpractices.com

May 16-19, 2016
14TH International Design Conference
CAVTAT, DUBROVNIK, CROATIA
www.designconference.org

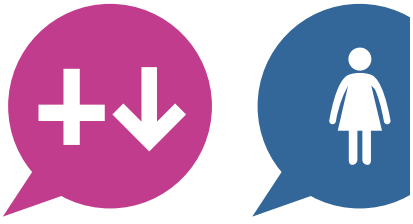
May 24-26, 2016
ServDes 2016
COPENHAGEN, DENMARK
www.servdes.org/conference-2016-copenhagen

4 Design notices

Event

Göteborg Book Fair 2015

During this year's Book Fair, to be held in Gothenburg on 24–27 September, SVID, together with the other actors involved in People Powered Future, will present design and design research in conjunction with the stand at Forskartorget (Researchers' Square). Some 80 interdisciplinary and popular science programmes by universities, colleges, foundations, public-sector authorities, companies, organisations and publishing houses will be presented at this year's Forskartorget. At the design stand visitors to the fair can meet designers and design researchers, doctoral students and students. Friday 25 September will be a full-day event starting with a Design Breakfast at Forskartorget and concluding with a Form Party at the Röhsska Museum. Co-exhibitors at the stand are SVID, the Design Faculty (the Swedish Faculty for Design Research and Research Education), Svensk Form, ArkDes (the architecture and design centre, Stockholm), Projekt Omforma and others.



Conference

Gender-driven Social Innovation

On 19 August the conference Gender-driven social innovation in theory and practice was held at Färgfabriken in Stockholm. The project, which concluded on 31 August 2015, aimed to test, analyse and develop methods for gender-driven social innovation and was a joint project between Luleå University of Technology, SVID, and the organisations Winnet, Magma and Leia. The project defined "gender-driven social innovation" as an innovative method to enable innovation- and business-promoting measures to better help women to realise their ideas. The problem identified by the participating organisations and researchers is that Sweden's support system for innovations and businesses is permeated by masculine norms that have primarily been able to support the realisation of business- and innovation ideas in the form of technical product innovations among men in male-dominated sectors.

Place Innovation

Design enhance destinations

There are many good examples of places that have been developed and become more attractive thanks to design. One of the most successful is Kolding in Denmark. There it was decided to work with the vision "We design for life". This goal had to permeate all municipal activities, such as rubbish collection, child care and care of the elderly. SVID and the Support Association for SVID are organising a study visit to Kolding on 22 to 23 October. The programme will include a visit to House of Design, a design incubator that aims to find new ways to make the private sector more efficient, Trapholt Design and Art Museum and Kolding's newly opened university, University of Southern Denmark, which is built by Henning Larsen Architects. Contact Helena Karlberg, Program Manager Design & Destination at SVID, for more details and prices.

New industrialisation

The Swedish Government's Advisory Board

The Government has appointed an advisory board of four individuals from various sectors of Swedish industry to support the Government's work with Sweden's new industrialisation process and to assist Sweden's promotion of investment. One of the four individuals is SVID's Chairman of the Board Lisa Lindström, who is also CEO of Doberman.

"I was asked if I wanted to be involved in developing Sweden as an industrial nation in an advisory board membership capacity. This suits me well because the task is too complex for one person. I want to use my expertise to develop our country so I said yes," Lindström says in an interview with Resumé magazine. "There is a fantastic engineering know-how in Sweden. Our knowledge of digitalisation is critical if we are to succeed in being globally competitive. Our industry is very skilled at design and at making difficult things easy to understand. In a world of automation, it is still human beings who have to use the services."

The Ministry of Enterprise and Innovation's advisory board consists of: Olof Persson, previously with Volvo AB, Volvo CE and Bombardier. **Lisa Lindström**, CEO of Doberman. **Pia Sandvik,** chair of RISE Research Institutes of Sweden AB, former rector of Luleå Technical University, former prorector of Mid Sweden University College, previously with Ericsson. **Karl-Gustav Ramström,** CEO Prevas, previously with SSAB and ABB.

Lisa Lindström
CEO, Doberman

Photo: Emil Nordin

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