

DESIGNER'S RESPONSIBILITY: A CRITICAL APPROACH TO THE CONCEPT
OF USER IN DESIGN THROUGH THE CONCEPT OF OTHER

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ABSTRACT

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This thesis aims to elaborate the concept of responsibility in design towards user in a critical manner. It investigates the perspectives of the professional design organizations through their design definitions and ethical guidelines, and analyzes the approaches to the issue of responsibility towards user in the design literature. The study seeks to understand the concept of user –the subject and object of design– through the concept of “other” borrowed from philosophy, and offers a different conceptualization of responsibility towards user together with its ethical implications.

Keywords: Responsibility, Designer, User, Design, Other

ÖZ

TASARIMCININ SORUMLULUĞU: TASARIMDA KULLANICI KAVRAMINA ÖTEKİ KAVRAMI ÜZERİNDEN ELEŞTİREL BİR YAKLAŞIM

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Bu çalışma, tasarımda kullanıcıya karşı sorumluluk kavramını eleştirel bir bakış açısıyla ele almaktadır. Tez, mesleki tasarım örgütlerinin bakış açılarını tasarım tanımları ve etik ilkeler açısından tartışmakta, kullanıcıya karşı sorumluluk kavramına tasarım yazınında getirilen yaklaşımları incelemektedir. Bu tez, tasarımın öznesi ve nesnesi olan kullanıcıyı, felsefe alanından aktarılan “öteki” kavramı ile birleştirerek kullanıcıya karşı sorumluluğu etik çıkarımlarını gözeterek farklı bir şekilde kavramsallaştırmayı amaçlamaktadır.

Anahtar Kelimeler: Sorumluluk, Tasarımcı, Kullanıcı, Tasarım, Öteki

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LIST OF ABBREVIATIONS

APCI: Agency for the Promotion of Industrial Creation, France

DC CR: Design Center of Czech Republic

DFF: Design Forum Finland

DIA: Design Institute of Australia

EDL: Estonian Designers Association

ETMK: Industrial Designers Society of Turkey

ICSID: International Council of Societies of Industrial Design

IDSA: Industrial Designers Society of America

JDF: Japan Design Foundation

CHAPTER 1

INTRODUCTION

Responsibility is a general concept encountered in many professions and in every aspect of daily life. It is implicitly embedded in every action and decision. Naturally and inseparably, it is included in the design process as well. Responsibility is the state of being accountable. In design, this accountability is towards various subjects or entities, varying from the client to the user or from the artificial to the natural environment. The concept of responsibility in design with its wide spectrum has been studied from time to time with different approaches depending on the professional understanding, and social and economical setting of the time. In recent years, design responsibility towards user has been gaining more importance, under the influence of the contemporary social and economic conditions and in the light of scientific and technological developments. The domain of responsibility covers a broad range of issues in design. This thesis is concerned with those where the designer is in focus. Although the designer is not the sole agent who is accountable to the user, he/she can still develop an approach towards responsibility within his/her limits of authority.

Design issues regarding the user mainly go on a basis of an identified user, and the concept of responsibility is elaborated upon this ready, off the shelf identification. The identifications are mainly supported by instrumental notions and perceptions. But still design is to be considered as a creative act, no matter how much it is intermingled with science and technology; and like every other activity that involves people, design too carries responsibilities on the part of its creator towards all the other parties, in particular the user, or the *other* in the context of this thesis. Design proceeds not only by involving the user at the resulting stage but at every stage of the design process. The user takes on many kinds of identities in many kinds of design approaches but does not take the form of *other* as the “wholly other”. However, in our age of the immense rate of flow of information and variation, design is in need of certain demarcations in order to continue and proceed as a domain on its own. On the other hand, demarcations have the tendency to generalize and categorize, thus risking

an uncritical handling of responsibility. Therefore this thesis endeavors to critically approach to such totalizing concepts in design, one of which is user identification. Jacques Derrida's concept of the *other* has been found to be a very appropriate tool to provide a way to open up and challenge defined and closed structures in design, which mainly revolve around identity.

The step taken in order to be responsible towards the user harbors the danger of simplifying the complex nature of human beings; moreover this approach categorizes the human being under distinct features that are conceived as integrally belonging to him/her. The introduction of this concept of *other* will be a basis for an attempt to critically analyze the responsibility of the designer towards the user. The *other* here is an umbrella word for investigating and understanding the user in his/her different aspects. In this thesis the *other* is introduced in order to critically approach the subject, that is the user, constructed and re-constructed in the design process. Naturally this acceptance of the way the user is constructed affects the responsibility of the designer. When such readily made concepts are adopted without questioning, they lead to self-serving legitimizations both in identifying the user and in shaping the responsibility of the designer. The concept of the *other* thus will be used in this thesis as a tool to challenge this unquestioned basis of design responsibility.

1.1 Aim of the Study

The main concern of this thesis is to bring a critical approach to the handling of the user by the designer, by taking the user as *the other* of the designer and as the *wholly other* in the creative process of design. The relationship between the designer and user takes place on various planes. However this thesis will attempt to encompass the specified relationship on the basis of user identification. This identification generally aims for the users' betterment of life and for covering his/her needs in the process of design. But it also proceeds by defining and schematizing the user through some kind of reference, which may be derived either from certain formal methods or personal insight. Even though the user is perceived as the subject, in this process, it turns out to be the object of the design act as well.

The specific subject of inquiry and interest of this study is to engage in questioning the present avenues of approach to the concept of user in design, especially that by the designer, based on the user as the *other*; and to come up with a new perspective on the issue of responsibility towards the *other*, which will be borrowed from philosophy, namely that of Derrida, in his *Monolingualism of the Other; or, the Prosthesis of Origin* (1998).

The main question

How is the designer's responsibility towards user affected by the conceptualization of the user as the *other*?

Sub questions

How do the professional design organizations conceptualize the user?

What are the present problems that arise in the conceptualization of the user in design?

In which levels do these problems affect the conceptualization of the user?

What insight would the conception of user as *other* bring to the designer's responsibility?

And in which levels would the conceptualization of the user be affected by introducing the concept of *other*?

1.2 Structure of the Thesis

Following the introduction, a general view of the concept of responsibility in design regarding the user is given. In the second chapter, the first part takes up professional design organizations and their conceptualizations of "user", through their ethical guidelines and definitions of industrial design. A comparative analysis of the approaches of the professional organizations in this regard, is put forward in order to come up with a picture of the present situation regarding these issues. In the second part of this chapter, discussions on the responsibility of design are laid out, considering them in their relevant parts. The literature reviewed on this subject is

mostly based on the problems that have arisen in design practice. This part of the chapter is essentially based on the discussions and elaborations of Papanek, Margolin, Rams, Fry, and Mitcham; and attempts to point out the problematic of the user as subject in the process of design and its complex relationship with the environment.

In the third chapter a general account of Derrida's philosophy on the *other* is given as a basis for a critical approach to concepts that are undertaken in the previous chapter. The deconstructive approach of Derrida is not carried out as a method but is taken advantage of as a proposed alternative framework regarding the relationship to the *other* in the context of responsibility. The said relationship between the self and the other is what characterizes this discourse and is essential in elucidating the concept of responsibility towards the other.

The critique of the identification of user, the elaboration of the concept of responsibility on this identification and its implications are put in a structure and further analyzed throughout the second and third chapters. This structure is based on five sub-categories that are taken as affecting the said relationship of the user and the designer, and are believed to influence the concept of responsibility. These five sub-categories are given as: user, designer, science and technology, product and design activity.

In the last chapter it is concluded that the introduction of the *other* may open up ways to challenge designer's true response towards user in his/her singularities. The claim that design sees the differences among people is mainly based upon a system of thought which actually obstructs the possibility of differences and singularities to exist. By considering the user as the *other*, it becomes possible for design not to remain indifferent to singularities. And this user is to be constructed and re-constructed not on the *established* identities but through the *process* of identification. What remains essential is that the identity of user is never explicitly attained but can only be considered in its different levels of operations without pertaining to abstractions, categorizations and generalizations. The thesis concludes by proposing

the process of identification as a new framework for the responsibility of designer towards user by introducing the concept of *other* to the complex and interrelated levels of design.

CHAPTER 2

CONCEPTION OF USER AND RESPONSIBILITY TOWARDS USER IN DESIGN: THE PREVAILING UNDERSTANDING

2.1 Approaches of Professional Design Organizations

In this part of the study professional design organizations' approaches to the issues of user and the responsibility of designer towards user are discussed mainly through their design definition statements and codes of conduct or ethical guidelines. It was not always possible to find a definition or a code of conduct for each professional organization; therefore, in their absence, mission, vision and/or objectives are examined for gaining their understanding of the specified issues.

The main reason in investigating the approach of professional design organizations is that this study maintains a discursive level in understanding the concepts of responsibility and user; and that the professional organizations give a more idealized picture of these concepts through established definitions and codes of conduct. Another possibility for analyzing the issue at hand is to explore the approach of firms or industrial design practitioners. However that would be more appropriate for a study, which concentrates on such issues as the client requirements and market dynamics. Therefore the scope of this thesis excludes the economic issues. Furthermore this thesis does not delve into ecological issues, either.

Forty-two professional design organizations were reached in this study through their web sites (Appendix). Forty of them were chosen from the web site of International Council of Societies of Industrial Design (ICSID) as the member societies of ICSID. Although it is not a member of ICSID, the Industrial Designers Society of Turkey (ETMK) was also included as the only professional organization of industrial designers in Turkey. However, not all the documents reached were available for analysis. There were two groups that had to be excluded, one of them due to the lack of material in English and the other, due to the absence of relevant material

concerning the issue at hand. Twelve of the web sites did not have any material in English and sixteen of them did not have relevant material related to the issues of user and designer's responsibility. Furthermore, two professional organizations were found to be using the code of conduct of ICSID. As a result, material from twelve professional design organizations were available for the analysis including that of ICSID itself and ETMK. All professional organizations analyzed in this section are listed in Table 2.1.

Table 2.1 The professional design organizations analyzed.

ORGANIZATION	COUNTRY	WEB SITE	YEAR OF ESTABLISHMENT
Agency for the Promotion of Industrial Creation, APCI	France	http://www.apci.asso.fr/	1983
Artesanias de Colombia	Colombia	http://www.artesantiasdecolombia.com.co/	Not available.
Design Center of Czech Republic, DC CR	Czech Republic	http://www.designcentrum.cz/	1990
Design Council	United Kingdom	http://www.designcouncil.org.uk/	1944 Started as Council of Industrial Design.
Design Forum Finland, DFF	Finland	http://www.designforum.fi/	Is maintained by the Finnish Society for Crafts and Design which was founded in 1875.
Design Institute of Australia, DIA	Australia	http://www.dia.org.au/	1947
Estonian Designers Association, EDL	Estonia	http://www.edl.ee/	1991
Industrial Designers Society of America, IDSA	United States of America	http://www.idsa.org/	1965 Is the collaborative merger of IDI (1935), ASID (1944) and IDEA (1957).
Industrial Designers Society of Turkey, ETMK	Turkey	http://www.etmk.org/	1988
International Council of Societies of Industrial Design, ICSID	International	http://www.icsid.org/	1957
Japan Design Foundation, JDF	Japan	http://www.jdf.or.jp/	1983
Premsele	Netherlands	http://www.premsele.org/	2002 Took over the role of the Design Institute.

2.1.1 Conception of User

There are different avenues of approach to the concept of user in design. This section will discuss the similarities and differences among the approaches of the listed professional organizations, concerning the user in particular.

The statements do not always refer to the user as “user”. Various expressions are employed in reference to the user such as individual, public, human being, people, society, mankind and design buyers. In the definition statement of the Estonian Designers Association (EDL), the user is not mentioned directly or even by another term: “The invisible role of design is to create quality and pleasure around us and to ensure higher productivity of the industry” (2005). “The invisible role of design” is described as the creation of quality and pleasure around “us”, which is a vague reference to the user. In this statement the user is not approached as an entity different from the designer, rather it is an inclusive expression that does not posit a distance between the designer and the user. A similar approach can be traced in the definition of good design of the Design Centre of Czech Republic (DC CR): “Good design may significantly (...) affect the creation of the living and working environments, help increase the material culture of the society and, in its consequences, it helps to shape our life styles” (2005). This may be interpreted as an emphatic understanding of user, thinking in terms of user. This approach is one of the main issues that this thesis aims at and will be elaborated in the next chapter.

The Agency for Promotion of Industrial Creation (APCI) has a more definite expression for the user: “design is first of all an approach that gives greater importance to the individual in their relationship with objects, environments, systems and images” (2005). The common point of the mentioned relationships is that they are products of designers. So the user is conceived as an individual in his/her relationship to designed objects, designed environments, designed systems, and designed images. The user is not isolated but associated with different dynamics of life that have effects on the user. Yet the association is in the hands of the designer, or is carried out by the designer. In another expression APCI claims that the object created by designers should “propose scenarios to the users that meet the

requirements of their lifestyle, aspirations, and needs” (2005). This approach distances the user from the designer and considers the user as a third person plural and an entity other than the designer.

The Design Council has a larger perspective in its approach to the concept of user. It employs three different expressions used in three different contexts: “human”, “people” and “user”. Firstly, the Design Council starts with a general statement on design: “design activity is focused first and foremost on human behavior and quality of life, not factors like distributor preferences” (2005). In this expression the users are considered first of all as human. It continues by narrowing down the meaning of design as follows: “(...) but only designers can combine insight into all these things and turn a concept into something that's desirable, viable, commercially successful and adds value to people's lives.” Here the user is defined as the “people”. What emerges here is the designer’s capability of giving value to users’ lives, which will be elaborated in Section 2.1.4. Lastly, the Design Council employs the term “user” in the definition of good design: “Good design begins with the needs of the user. No design, no matter how beautiful and ingenious, is any good if it doesn't fulfill a user need” (2005). However, this time it is the needs of the user that is important above all other criteria. The expression “need” implies that there is an absence in users’ lives that is to be filled by the designer. As a result the Design Council considers the user, users’ lives and needs as the focus and ultimate aim of design.

Japan Design Foundation’s (JDF) claim about the dependence of “people” on design is a general approach and does not indicate any kind of specialization regarding the user: “people are depending more and more on the strengths of design, the bridge between cultural and material realities, the international language capable of visually expressing life” (2003). It does not specify the user but it still emphasizes the significance of the user and raises the level of responsibility in design by choosing the particular expression “people”. Correspondingly, the main objective of Design Forum Finland (DFF) is “to improve the quality of life of people, through both high-quality products and the improved competitiveness of Finnish industry” (2005). Similar to JDF, DFF refers to user without any indication of specialization. There is

no specialization in the expressions “people” and “life of people”. Improvement in the quality of “life of people” is directly linked to high-quality products. Similar to the approach of the Design Council, DDF also puts the user in the first place.

The definition of EDL for the role of design was mentioned earlier as unifying the designer and the user in the first person plural, *us*. This definition needs to be revisited. EDL defines design as producing *quality* for *us*, whereas the Design Forum Finland defines design as producing *quality* for the *public*. The differences of the approaches to the user in these two statements are to be analyzed through the conceptualization of the self and the other in the third chapter.

ICSID mainly employs the expressions “user”, “users of design” and in article 2 of its code of conduct the expression “potential users of design”: “The industrial design will advocate and thoughtfully consider the needs of all potential users including those with different abilities such as the elderly and the disabled” (2005). ICSID advocates considering the needs of all potential users without making any kind of separation. Still the reference to users with different abilities is a form of categorization and generalization, which requires a referent base for normal ability and identity of user. This is one of the most significant aspects in reaching an understanding of user and an understanding of responsibility towards user, since identifying and shaping the identity is a prominent facet of industrial design. The mission statement of ICSID includes “developing a better understanding of design for the benefit of all human beings” (2005), which emphasizes the same perspective.

Industrial Designers Society of America (IDSA) emphasizes, as stated in its second ethical principle, professionals’ being honest and fair in serving the public and all the parties concerned “regardless of gender, race, creed, ethnic origin, age, disability and sexual orientation” (2005). This concern is further expressed in the fifth principle as professionals’ supporting the “equality of rights”.

Premsele, a Dutch design foundation, has a critical standpoint as it reflects on its main objective, shaping new attitudes:

Dutch design will have to re-think its attitude toward culture, economics and society; to client and user, to technology and application, to theory and practice, to visual art and architecture, to generalization and specialization, to the Netherlands region and the rest of the world, to reality and ideals. (2005)

This is of great importance to this thesis because these issues play an essential role in the identification process of the user. A critical approach does not standardize some desired features but rather opens up ways to re-think on design and its dynamic relationships.

The professional organizations mentioned in this section have different perspectives concerning the conception of user. One of the main differences accumulates around the unification (“us”) or the dichotomic separation (“they”) of user and designer. Another difference is related to the expressions used in reference to the user: user as *user* versus user as *people, individual or human being*. As opposed to the expression of user as *user*, the user as *human being* puts less emphasis on instrumental approach.

2.1.2 Technology and Science

The statements of professional organizations analyzed in this section rarely directly consider the issues of science and technology. One of those is ICSID’s definition of industrial design. ICSID identifies design as “the central factor of innovative humanization of technologies” which imposes design a mission of transferring technology into a more humane structure (2005). As a result the statement implies the possibility of technology’s inhumanity. Yet technology is essential for design; design transforms technology for serving people, and technology transforms design into a product.

ICSID does not give reference to scientific methods of inquiry in design process. The Design Council mentions market research, user testing, prototyping and trend analysis as “scientific ways” of decreasing the risk of failure in the market (2005).

DC CR specifies four evaluation categories for design quality, one of which is ergonomic criteria. This category includes “logical approach, well-planned layout, accessibility, comprehensiveness, simplicity, control interactiveness”, “user friendliness”, “operator friendliness” and “public health” (2005). Although this particular section testifies to the presence of science in design it does not open up or refer to any kind of scientific method of inquiry. The main consideration is the user and the betterment of his/her life because it deals with human characteristics.

As ICSID explicitly declares design’s central role in the “humanization of technologies”, APCI mentions one of the roles design plays as participating in finding solutions tackling “contemporary issues” one of which is the development of technologies (2005). What ICSID and APCI have in common is the undesirable conditions or consequences of technological development.

As a result there are two main approaches to the relationship between design, and science and technology: Firstly scientific methods for design research and technological means of production, and secondly the adaptability of the rigid character of technological developments to human kind. In the first case design makes use of science and technology, and in the second, the roles are reversed and technology makes use of design. In a way design is what makes technology humane.

2.1.3 Role of Product

This section addressed the product in its relation to the user. The aim of design is not defined as making products but is expressed as the material means to an end for serving people, which can be observed in Design Forum Finland’s main objective: “to improve the quality of life of people” through high quality products (2003). Industrial Designers Society of Turkey also aims at serving the public through qualified products: “The objective is to introduce the industrial design profession to the public, (...) to collaborate with related organizations concerning producers and consumers in order to provide the public with qualified products” (2005). Therefore qualified products seem to be important for the well being of the public.

A pattern that emerges from the statements of professional organizations is that the foremost aim is to serve people, the human kind. The aim is accomplished by improving the quality of life, which is achieved through products of high quality. As a result the value created by designers is almost primarily linked to material ends. The Design Council assigns this mission of adding value to people's lives to designers: "but only designers can combine insight into all these things and turn a concept into something that's desirable, viable, commercially successful and adds value to people's lives" (2005).

APCI's design definition, as reported in Section 2.1.1, gives importance to the user in relation with his/her environment. It would be helpful to revisit this particular statement to grasp its approach to products: "Design gives greater importance to the individual in their relationship with objects, environments, systems and images" (2005). Design is more into the individual in his/her relation with what the designers have created. Consequently, environment of a human being and his/her relation with the environment, in a general sense, is designed by the designer.

In all of these approaches the product is what adds value to and surrounds the life of the user; and that is achieved through the designs of designers. JDF, on the other hand, has a different standpoint in comparison to the aforementioned organizations. JDF does not separate the material reality from the other dynamics one of which is the cultural reality. Design, JDF expresses, is "the bridge between cultural and material realities" (2003); design activity takes place in the domain of material reality, yet it is reflective of culture and this is what makes design important in peoples' lives.

2.1.4 Role of Designer

This section attempts to understand the conception of designer through the perspective of professional organizations. The material analyzed does not offer a definition for the designer. Therefore the ethical guidelines or codes of conduct will

be taken into consideration in order to understand who the designer is, and what roles and responsibilities are assigned to him/her. According to APCI, the objects created by designers should “propose scenarios to the users that meet the requirements of their lifestyle, aspirations, and needs” (2005). This expression implies that the designer serves the user by understanding his/her conditions and characteristics. Thus the user has the right to accept or reject what has been designed for him/her. The designer’s power is, in a sense, weakened turning more to the user.

According to the Design Council:

Scientists can invent technologies, manufacturers can make products, engineers can make them function and marketers can sell them, but only designers can combine insight into all these things and turn a concept into something that's desirable, viable, commercially successful and adds value to people's lives. (2005)

The statement refers to the contribution of scientists, engineers and marketers, but it is the designer who synthesizes. The expression also deals briefly with the missions of other practitioners that designers work with, and emphasizes the importance of designers’ role.

Industrial Designers Society of America’s code of ethics recognizes that “industrial designers affect the quality of life in our increasingly independent and complex society” (2005). The second and fifth ethical principles refer to the differences in the society with respect to “gender, race, creed, ethnic origin, age, disability or sexual orientation” and indicate that the designer should be “honest and fair in serving the public”, should support the equality of rights, and oppose any denial of equal rights on account of these differences (2005). The spectrum of these tasks is broad and in a way ambiguous; hence tasks are hard to accomplish and track down.

The differences among users that the industrial designer should consider is also set forth by ICSID in the second article of the code of conduct:

The responsibility of the products for their safety, economic and general well-being is an essential professional concern. The Industrial Design will advocate and thoughtfully consider the needs of all potential users including those with different abilities such as the elderly and the disabled. (2005)

ICSID considers the differences among users from a more professional perspective and gives priority to differences in abilities rather than in identities. ICSID reflects on the importance of difference in identities in another article (Article 4): “The Industrial Designer realizes that the environments, objects and services created as a result of the design process both reflect and help to define the cultural identity of their nations and distinct societies within nations” (2005). Besides the differences in abilities ICSID considers the cultural differences as well. The designer, in this situation, has the role of understanding the cultural identities and furthering them through products, both material and immaterial. This expression claims that the designer is aware of the consequences of design process in terms of cultural identity. This task of reflecting on culture does not only refer to national culture but also to material cultures.

Artesanias de Colombia states its main objective as follows:

(...) to increase the participation of artisans within the national productive sector, which will allow accomplishing sustainable and integrated development for the improvement of the level of life, reflected both in income increase and more spaces for social participation; in addition, achievement of greater productivity and positioning of crafts in the local, regional, national, and international markets. (2005)

Artesanias de Colombia aims at increasing the artisans’ share “in the national productive sector” in order to improve the level of life in Colombia, which will also bring “sustainable and integrated development”. Therefore designers can contribute to accomplishing the desired kind of development and can make a change through these developments. The Design Council, too, believes designers to have the capacity to change the world:

(...) designers have begun to think about how they and they business and organizations they serve make a difference to the way we live, beyond what happens when users interact with products. This has led to increased interest in areas of study such as design and sustainability and corporate social responsibility. (2005)

In other words, designer’s impact goes beyond the interaction of users with products. Both Artesanias de Colombia and the Design Council state that designers’ practice has implications for larger issues such as sustainability and social and economic development. In addition to these organizations, Design Institute of Australia (DIA),

in the third article of its code of ethics undertakes the issue of “the designer's responsibility to the community”. According to DIA “a designer accepts a professional obligation to further the social and aesthetic standards of the community” (2005). Similarly, in this approach, designers are assigned the duty of improving the social standards of the community.

ETMK aims “(...) to develop and protect the designers’ rights and authorities,” and “to strengthen the communication and solidarity among the members of the profession” (2005). ETMK does not go into detail on the issue of designers’ impact on society, but it attempts to establish the legal and social relationship between the members of the profession and the society.

The approaches to the role of designer concentrate around two main axes. The first one is designers’ professional role of designing products; and the second one is designers’ social role of enhancing and furthering the development.

Obviously these ethical guidelines do not guarantee the ethical practice but in a way attempt to draw the borders of the activity for a moral practice. However the issues concerning cultural, national and other kinds of identities lie in the area of political realm and involve complex issues.

2.1.5 Definition of Design

Among the professional organizations ICSID has the most extensive definition of industrial design organized under aim and tasks. According to ICSID “Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles” (2005). This creative activity, ICSID states, involves:

(...) a wide spectrum of professions in which products, services, graphics, interiors and architecture all take part. Together, these activities should further enhance – in a choral way with other related professions – the value of life. (2005)

Thus this activity involving a wide range of professions for adding value to people's lives has a range of responsibilities equally wide. These are summarized by ICSID as: global ethics, social ethics, cultural ethics, and semiology and aesthetics. Furthermore, for ICSID, "design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange" (2005). Therefore design stands in-between and in relation to technology, culture and economy; technology being the main axis. Design centrally takes place in the process of "innovative humanization of technologies", that is to say, design is a creative activity of transforming the technology into a form suitable for human characteristics. Yet this is not the only insight design brings, it also stimulates cultural and economic exchange.

The first sentence of the definition of industrial design by IDSA calls for two ways of acting in design, one pointing towards the area of art and the other towards science and technology: "Industrial design is the profession that designs products and experiences that have value to business and the user, and that are innovative and aesthetically appropriate" (2005). The two spheres of design raise two kinds of responsibility towards the user. While the latter (i.e. science and technology) is concerned with the efficiency and utility of the product, the former (i.e. arts) deals with meaning and value.

The Design Council approaches design in a different way. It encompasses design more through the character of the activity. According to the Design Council "design could be viewed as an activity that translates an idea into a blueprint for something useful" (2005). This is of great importance. That is because what the analysis in this thesis attempts to cover is the designer's conception of user in that translation. That is why the essence of this process becomes significant. The design is conceived as a translation and to some extent it may be conceived as a language that makes an idea come into being in the form of an object thus creating "something useful" for the user. Similarly JDF defines design as "the bridge between cultural and material realities, the international language capable of visually expressing life" (2003). Again, design is conceived as a language, an international and visual language.

EDL considers design as the connection between economy and culture:

We do not regard design only as the make-up art of the material world but as something much deeper building a bridge between economy and culture, business and man. The invisible role of design is to create quality and pleasure around us and to ensure higher productivity of the industry. (2005)

EDL considers design not only as dealing with “make-up” but also as being the bridge between economy and culture. JDF had a similar position concerning the cultural and material realities. Furthermore, EDL emphasizes the hidden potential of design for creating quality and pleasure. As a result design creates pleasure and quality, but what lies beneath the designed product is the cultural and economic forces of the system. Culture and economics are also important for Premsele’s understanding of design. Furthermore, Premsele, as a Dutch organization, suggests that “Dutch design will have to re-think its attitude toward culture, economics and society; to client and user, to technology and application, to theory and practice, to visual art and architecture, to generalization and specialization” (2005). The dichotomies presented in this statement indicate an urge to reconsider the whole framework.

2.2 User and Responsibility Towards User in Design Literature

In this part of the study the conception of user and the factors that affect the conception of user are explored mostly through the problems identified in the design literature. This section will also attempt to suggest a structure for various aspects of responsibility towards user.

According to Carl Mitcham, the reason behind the increase in the number of studies on the responsibility of design is the increasing eminence of the role of object in human affairs (Mitcham 1995, 174). In a similar manner, Philippe Gauthier examines the designers’ handling of the issues of responsibility. He considers the increase in the meaning of the object to be the reason behind designers’ need to legitimize design as being for the “users interest” (1999, 40-54). The human being as user in

design is considered in its different facets and therefore the concept of responsibility regarding the user gains different characteristics.

2.2.1 Identification of User

There are different approaches to the identification of user in design, depending on different criteria and methods. However what is common about all of these criteria and methods is that the user is defined and then acted upon as a target, in order to come up with an end result of some type, a product or a service. Therefore in this section the issues concerning the identification of user will be elaborated both in different methods of design and from the literature concentrating mainly on the existing problems concerning the user.

Papanek emphasizes the potential users rather than the existing ones, that is, the people who do not constitute a target for the design industry. He concentrates on the people who are in need, that is, the people of the real world. He then suggests action plans to solve the problem in an appropriate way (1984). In order to open up what he understands by the “people of the real world” he gives examples both from developed and underdeveloped or developing countries. According to Papanek, the people who are in need are the ones who are mentally or physically disabled, the aged, the poor, the ones living in the third world countries, developing and underdeveloped, and to sum up he calls them minorities – the groups who are ignored or neglected by the design industry. The main responsibility of the designer is defined, in his book *Design for the Real World*, as serving the people in need (1984). Although the designer is expected to come up with solutions for a problem area through this perspective, this approach does not take market conditions into account and hence puts the designer in a dilemma.

This reassessment of the ethical dilemma faced by designers in 1984 is not to imply that the problems of the poor and the needy have been solved. We have recognized more needs as genuine since we are more sensitive to voices raised in protest and despair. But in a few places and in many instances we have managed to swing the pendulum back the other way. In spite of a threatening economic situation, designers must contribute to real human and social needs. This will call for greater

sacrifices and much more innovative work. The alternative is chaos.
(Papanek 1984, 39)

A similar study was carried out by Silvia Margolin and Victor Margolin in 2001, 30 years after the first edition of *Design for the Real World* in 1972. According to Margolin and Margolin the people who are in need are described as the “vulnerables” having special needs, such as those who have physical or mental disabilities, the aged and the poor (2002). Although certain groups are determined as the target for social design, in their theory everybody may be a part of this definition, and in a way every one is experiencing the consequences of environmental problems. From this point of view, this model, in a sense, embraces everybody. Margolin and Margolin suggest a model for overcoming the problems concerning the responsibility of the designer. The conception of design as merely an artistic activity is missing the potential “contribution that a designer can make for human welfare” (Margolin and Margolin 2002, 28).

Although Margolin and Margolin seem to be in agreement with Papanek concerning the identification of the problem, they take a different stand when it comes to action or the methods for overcoming the existing problems. The main difference is the dilemma of the market model and the social model that leads Papanek to a dead end. Margolins suggest a model where design can be a practice that serves both the market and the society in need.

Victor Margolin, in his article *Design and the World Situation*, constructs the main problem of design on the effects of increasing consumption and production which leads to problems such as poverty, uncontrolled urban space, alienation of youth, and rejection of traditional values. According to Margolin this pattern of production increases the number of objects that people need, but the production of new products goes beyond what the “user can absorb”. The increase in the “expectations of the lifestyle” and the “concept of unlimited progress” is based on the male gender culture and leads to the “*One-dimensional Man*” of Herbert Marcuse. Marcuse, in his book, states that the utilitarian based appreciation has turned the human being into a

“victim of his own mastery” (1964). Elliott sees this situation as missing the “intrinsic values” of the human being and hence the user as well (2004, 3).

The rationalist conception of tuser is constructed upon the scientific models of inquiry and this conception is used in shaping the material environment and the lifestyles of users through designed products. Therefore design turns into a production losing its reference to the human being and its “existential meaning”, according to Elliott (2004, 4). This issue of rationalist thought is held in Elliott in such a way that the production and consumption models are based on positivistic thought effectuated by totalizing and categorizing. The exhaustive work on these issues leads designers to undermine thinking on their responsibility (Borgmann 1995). Elliott criticizes the overemphasis on positivistic tools and effects of its lack of human values on design (2004, 4).

The way the rationalist thought defines and consequently shapes the human being as user raises a responsibility other than what has been stated by Papanek and Margolins previously. Yet these two approaches cannot be conceived as totally different from each other. Papanek and Margolins construct their ideas on this rationalist thought and then proceed to come up with solutions within this already problematic domain of rationalism. This may be conceived as a vicious circle in the sense that the domain of solution is no different then the domain of problem.

One of the efforts for overcoming the problems of the rationalist approach towards the human –criticized by Elliott as missing the “intrinsic values”– is emotional design. Donald Norman is one of the first researchers who realized that utility and function are not the only issues in human factors. He expresses his opinion on the issue as follows:

In the 1980s, in writing *The Design of Everyday Things*, I didn’t take emotions into account. (...) But now I’ve changed. Why? In part because of new scientific advances in our understanding of the brain and how emotion and cognition are thoroughly intertwined. We scientists now understand how important emotion is to everyday life, how valuable. (2004, 8)

The introduction of “emotion” into the discourse nourishes another branch in the tree of design, which can make a positive contribution. However scientific confinement of emotion may support and feed the vicious circle of the problem of identification. Nevertheless it is worth noting that the user is considered in its different aspects and from a wider perspective.

In 1955 Henry Dreyfuss attempted to model the user as an ordinary human being and not as an ergonomic object based on the 90% figure of the army. In his prominent book *Designing for People* he defined a hero and a heroine named as Joe and Josephine (Dreyfuss 1967). Although Dreyfuss’ approach, was inadequate in understanding the cognitive and emotional aspects, it was still revolutionary in identifying the user at home.

Up to now the user in design is identified as “needy” and as the subject of scientific/rationalist thought, in the general sense. Another point in the identification of the user is the market perspective, that is to say, the user as the consumer. Consumption has an impact on the user; two main consequences of excessive consumption are discussed in the design literature. First one is the social and cultural deterioration of the user, and the second one is the deterioration of the environment. The former is related to the identification of user in relation to his/her material needs and expectations. The user is encouraged to consume for his/her needs, which promises happiness and satisfaction. However, this happiness does not go beyond the material based happiness. Furthermore, the satisfaction is instant and increases expectations and hence consumption (Margolin 1998). The promised happiness is based solely on entertainment, pleasure and desires; and “colonizes spaces and emotions” of the human being ending up with alienation and boredom (Fry 2004b). Objective of emotional design, from this point of view, fails to meet its main intention for influencing people for “joy and pleasure”.

To overcome the undesired consequences of over consumption Manzini offers models for shifting expectations of the user and in a sense identifying the user for a sustainable life (1998). He attempts to change the role of design from “purchase attraction” to “long-term use”. Similarly Rams, a renowned industrial designer,

suggests a “less but better” consumption model to decrease the deteriorating effects of design (1998). He considers a new design approach for overcoming the problematic issues in design by developing a “new dimension in design” that will “be a measure for the quality of life” in all the fragments of the lives of human beings. Rams does not go to a differentiation among users, he rather takes the problems of people as a whole: “A result of the use of design in all areas of life is that we presuppose a sensitivity in all segments of the population” (Rams 1998).

After discussing the identities of the user, one realizes that he/she is still taken to be a decent, good citizen of a certain country and culture. He/she may be unjustly subjected to some repression or poverty or disability but the user’s identity remains idealized. Therefore when the world is ugly, it is certainly not the user who has contributed to it, and it certainly is not the designer’s fault, either. It is apparent that the idealization of the respective subject is continuously re-inscribed within design discourse. This idealization arises with the beginning of the process of identification. There certainly is injustice in the world but when design begins as an act it aspires to representation and it ignores how such representation actually could be possible. At this point a quotation by Theodore Adorno from *Functionalism Today*, although it is written on architecture, would be useful:

The subject’s function [user in this context], however, is not determined by some generalized person of an unchanging physical nature but by social concrete norms. Functional architecture represents the rational character as opposed to the suppressed instincts of empirical subjects, who, in the present society, still seek their fortunes in all conceivable nooks and crannies. It calls upon a human potential which is grasped in principle by our advanced consciousness, but which is suffocated in most men, who have been kept spiritually impotent. Architecture worthy of human beings thinks better of men than they actually are. (Adorno 1997, 18)

2.2.2 User in Relation to Technology and Science

Design methods operate in two main axes. The first one is the personal contributions of the designer, and the other is the involvement of scientific methods. Scientific methods are considered more appropriate for reaching a precise match for the user’s needs. The domination of scientific methods may be examined in the light of

Findeli's three factors of current dominant thought that create a misperception of design. Findeli considers the approach of current design towards human being as merely considering it (1) as an ergonomic being, (2) as a customer and (3) through cognitive psychology (2001, 5). According to Findeli this habit of thinking is based on three factors:

- "Materialistics underlying metaphysics"
- "Positivistic methods of inquiry"
- "Agnostic, dualistic world view"

According to Jack Elliott, the main problem of design is the "informed negligence" of professionals, including designers, for the upcoming responsibility crises. Elliott writes that we are no longer sensitive to the earth and that we dominate it by seeing it as merely a source of profit (2004, 5). He sees this as the consequence of rationalist thought (he calls it the "rationalist entrapment") that disconnects the natural and the artificial and considers the solution to the problems in line with Herbert Marcuse. Marcuse in his book *One-dimensional Man* states that the new scientific practices need to be linked to the metaphysics of liberation rather than to metaphysics of domination (1964). The main problematic of scientific reflection on design is covered by Cameron Tonkinwise in his critique of user-centered design. According to Tonkinwise, user-centered method in design fails to overcome the "reductive opinion of how we are and how we behave" as humans and individuals (2004, 9). Tonkinwise's example merely shows a partial view whereas Elliott considers the whole picture of the dominant system to which design belongs. Donald Norman states the "philosophy" of user-centered design as "based on need and interests of the user, with an emphasis on making products usable and understandable" (2004, 188). Therefore it is obvious that the designer standing within the process of transforming the natural into the artificial, has a share in the responsibility of this entrapment.

Fry accords great importance to the issue of scientific inquiry in design, in the sense that this way of conceptualizing the user causes a narrow perspective of the human being by delimiting him/her with standard and pre-established models (2004a). According to Fry, Western thought points out the instrumentalist notion and loses its

natural grounds. The positivistic approach first posits values then legitimizes them. Fry quotes Pierre Clastres who mentions that, “evolutionism is together with Eurocentrism in not seeing and thinking different” and states that “universalized truths exclude the different”. Fry sees a “supportive relation” between design and evolutionism or Eurocentrism.

We now move from a discussion of design and science to encompass technology as well. The introduction of technology into the subject is possible with Richard Buchanan’s definition. “Design is a new liberal art of technological culture that connect, integrate useful knowledge from art and sciences for the purpose of present problems” (Cited in Margolin 1998). Buchanan does not take human being into account directly however human beings condition the referred problems. Here science comes onto the stage again with the knowledge, which forms the basis of design as technology.

The technical process can be understood as the transformation of technical knowledge into practical functionality. Technical knowledge is transferred by the designer and then materialized in order to meet the needs of the user and the customer. The transference of technical knowledge is thus also an act of translation and as such, poses certain problems according to Jürgen Habermas (2003, 531). Habermas sees the translation of the “technically exploitable knowledge into the practical consciousness of a social-world” as a problem. The work of translation done by the designer in particular is put at stake as a matter of responsibility in the process of enframing the techno-environment of the user. Habermas defines this authority in the following manner:

(...) the control of isolated natural processes, checked by scientific method. (...) Whether it is a matter of rationalizing the production of goods (...) or the manipulation of electoral, consumer or leisure-time behavior, the professional in the question will always have to assume the form of technical control of objectified process (2003, 532).

Technology contributes to design in increasing possibilities of choice, and design contributes to technology by humanizing its developments. As a result, a great number of possibilities arising from technology are embodied in design. The impact

of design on the lives of people is intensified by extending the domain of the material world coming from technological developments. Design “naturalizes the being with technology” for the users to cope with the ever-increasing technological developments in an evolutionist understanding (Fry 2004a). Yet the embodiment of such developments in everyday life tends to transform the lives of human beings and this transformation is not questioned thoroughly because of the evolutionist approach towards the changes that take place in human beings’ lives. Mitcham asks whether this new way of being in the world is desirable or good and puts aesthetics in a position of supporting human beings’ adaptation to the techno-environment without being affected by alienation, anomie and cultural deterioration (2004). However, according to Fry, this rate of change in techno-environment is well beyond human adaptability, yet the designer can still make contributions to this new mode of being in the world (2004a). The designer can contribute by reducing the role of “technology in human control” (Rams 1998).

2.2.3 User in Relation to Object

Objects are not conceived merely as functional objects but as embodying meaning and giving value to its user and to the identification of its user (Mitcham 1995). This is both a result of and a cause for material evaluation and judgment in human relationships based on materiality. The world of objects has turned out to be a language on its own and this language may be conceived as a result of the construction of designing subjects. The transmission of meaning by a design object can only be guaranteed and appropriated if ‘meaning’ itself is guaranteed and appropriated and if language is considered as a possession that can fully be mastered by the designer. This latter point is rather difficult to defend as it is difficult to argue that language can be fully mastered by any one person.

Fry explains the designing of the designers as “designing their own designing” (2004a, 7). That is to say, the designing of the house, habitat or environment of the user designs, in its turn, designing of design. But what is striking in this situation is the absence of moral critique in the realm of objects as the environment of the users

and as being fully capable of conditioning the users values and lives (Tonkinwise 2004). As a result Tonkinwise insists on the necessity to introduce moral critique into human versus object relations, besides human versus human relations. In this sense the relationship between the object and human may be analyzed through object's potential to convey meaning. Goodman establishes four forms of meaning construction: "denotation, metaphorical exemplification, literal exemplification and the realm of appearances" of which the former two remain hidden (Elliott 2004, 6). Thus he puts the denotation and metaphorical exemplification as the two features, which are open to moral critique regarding material issues.

Another issue is that the meaning conveyed through materials may give rise to the possibility of challenging differences of associated identities, which, in its extreme form, would be discrimination. Margolin is disturbed by the existing signs that expose "sexist bias" (2002, 26). He gives examples from the US Department of Transportation's sign system in O'Hare International Airport and the sign system presented by Ellen Lupton and Abbott Miller in Sydney Airport:

The sign at O'Hare represents an elevator with three male figures standing inside a square while that from the Sydney airport conveys the same meaning with two female and one male. The difference between them indicates the gender of politics of using Isotype-derived figures for public signage (2002, 26).

This is a perfect example illustrating how design proceeds by generalizing identities.

2.2.4 Identity of Designer

The identity of the designer has importance in two aspects. The first one is the popularity of the designer, or the conception of the designer as a star. The second is the designer's subjective influence on the designed product. When the latter is conceived in terms of objects as conveying meaning, then the designer is conveying meaning through material as well. The decisions of the designer do not merely depend on the results of scientific and market research but also on personal or subjective reasoning, which encompasses designer's perspective of the user and of himself/herself. According to Fry, moral obligation is not considered in this issue, in

the sense that the decisions made regarding consumption models depend merely on the client and so the designer cannot have any impact on changing the user's ever-increasing habit of consumption (2004b).

The share of responsibility of the designer is elaborated by Papanek as designers' interpretation of values. He suggests some methods to overcome the problems of the user in his book *Design for the Real World*:

All this raises the question of value. If we have seen that the designer is powerful enough (by affecting all of man's tools and environment) to put murder on a mass-production basis, we have also seen that this imposes great moral and social responsibilities. I have tried to demonstrate that by freely giving ten percent of his time, talents, and skills the designer can help. (1984, 32)

Findeli defines the problem as the instrumentalist notion affecting the perspective of the designer towards the user (2001, 5). He considers it as a "narrow philosophical anthropology" that leads the designer to consider the user solely and strictly depending upon the instrumentalist tools such as ergonomics, marketing and cognitive psychology. That is to say, design creates "distinctive patterns" that are the outcomes of scientific inquiry resulting in the elimination of the ones that do not fit the domain of these patterns and yet this domain also has the possibility of not matching the patterns of the target users (Tatum 2004). Therefore Tonkinwise suggests conceiving every case in its singularity and not through "universalized truths" (2004, 5). Fry states that the universalized truths are problematic in the sense that they exclude the different and ignore critical thought (2004a). He states that, as a result, contemporary design does not encourage thinking and furthermore, leads to "unthinking" (Fry 2004b).

2.2.5 Design as Form of Expression

What will be taken up in this section is the capability of design to convey meaning and value. To open up more, the designed object is a form of representation that, according to Goodman, takes place in four different levels (Elliott 2004, 6). This was mentioned previously in Section 2.2.3. It will be handled in this phase of the study

because the object is presumed as the medium of representation in design. However how this process takes place will be the issue discussed in this particular section.

According to Goodman, three of the four levels of representation are: “Denotation, metaphorical exemplification, literal exemplification” (Elliott 2004, 6). According to Elliott, metaphorical exemplification represents “expressions associated with a work”. But denotation and literal exemplification remain hidden in the associated work. Denotation refers to an expression that resembles an external work and literal exemplification refers to the ideas that the work does not actually contain. He then relates these forms of references to “mediated references or chains of meaning” (Elliott 2004, 6). As a result, the designed object is believed to contain some form of meaning or value and that this meaning takes on different forms in representing itself and has different forms of reference that are manifest in the object. In the forms of denotation and literal exemplification the meaning conveyed remain hidden. This concealment should not hinder the critiques of the designed object since denotation and literal exemplification also have the potential to convey meaning.

Tony Fry mentions in *The Voice of Sustainment: Design Ethics as Futuring* that if design is to shape the future, it should realize the importance of ethics (2004b, 5-6). One could initially account for this by stating that aesthetics and ethics are two sides of a medallion. In this context, Elliott too states that boundaries of aesthetic meaning exceed appearances. Fry adds that “cultures of design lack conceptual tools to think ethics”. He states in the article that what is needed is a new deconstructive practice and that we cannot count on “the ontologically designed/designing world-making that hides in the familiar and is its substrate” (2004b, 8) and he adds that this practice is about relations and not foundations. This means that what is regarded as good or bad is not to be left to scientific and moral decisions (ethnocentric and Eurocentric in Fry’s view). Fry says that it is not possible to reach the design of the other, yet one should not remain ignorant of difference. This issue will be discussed thoroughly under the issue of identification as process, in Section 3.1.

According to Rams, the current responsibility of design towards the human being is conceived as “taking away the pain” of the ugly world through making good designs (1998, 40). In this situation it is important to understand that the ugliness of the world is man-made as well. The claim to release the pain of the human being consequently legitimizes the thought of progress. Rams states that this conception, however, leads the user to dissatisfaction and a “feeling of dehumanization”.

“If design is to be seen as the joining of the possible and the desirable, *responsible* design must begin as far as possible in unstinted realities” (Tatum 2004, 66). Responsibility of design, according to Tatum, starts with facing the facts of reality and the possibilities in that reality. However, he indicates that science and technology based insight does not make responsible designers.

If the present tools of design with their bases in science and technology do not make designers responsible, then new means of thinking are needed. One attempt will be carried out in the following chapter by introducing the concept of *other* and integrating with the concept of user, to contemplate on the issue of responsibility towards user on a different basis.

CHAPTER 3

AN ALTERNATIVE APPROACH TO DESIGNER'S RESPONSIBILITY: THE USER AS THE *OTHER*

In this part of the study the concept of *other* will be introduced as a tool to critically approach to the concept of user and responsibility towards user discussed in the previous chapter. In this chapter the elements and outcomes of the previous chapter will be scrutinized in relation to the conception of user as the *other* leading to a new understanding of designer's responsibility.

The *other* is “primarily understood as the other human being in his/her differences” (Hoenderich 1995, 184). This is the most common understanding of the concept of other. But, in a general sense, it can be elaborated according to two different understandings:

On the one hand, the other may be another version of the same, in one way or another assimilable, comprehensible, able to be appropriated and understood. On the other hand, the other may be truly and radically other. In the latter case, the other cannot be turned into some version of the same. It cannot be made transparent to the understanding, thereby dominated and controlled. It remains, whatever effort we make to deal with it, irreducibly other. (Miller 2001)

The former is a conceptualization of the *us* versus *them* dichotomy. In this conceptualization, the self and the other are determined according to strict borders. In this thesis the latter conceptualization is elaborated based upon the deconstructivist approach, namely that of Jacques Derrida. However, the deconstructivist approach is used within a limited scope: the relationship to the other in the context of responsibility.

The concept of *other* is also elaborated by Habermas. He frames the subject in a political context and considers that, if taken to the extreme, the concept of other has the tendency to polarize the society (Habermas 2003). The approach of Habermas is considered somewhat remote to the subject of this thesis because in the political

context the unifying concept, which is particularly the “nation” in Habermas, starts with the right of self-determination. In design, self-determination is not possible regarding the user, thus will not be dealt in this study. Rather, it is Derrida’s conceptualization of other, which is used in this study. This is because Derrida’s deconstruction of *identity* opens up the way to criticize the identity of user, its conceptualizations and its potential of meaning. Furthermore Derrida’s *other* is subjected to language, the ‘unattainable’ language and the conception of design as language will be an opportunity to understand the user by its subjection to this language. That is why this particular conception of *other* matches better with the aim of this study.

Derrida’s conceptualization of the other has been influenced by Levinas (Derrida 1998). According to Levinas what the presence of the other claims is the important point: “by challenging my self-assurance the *other* opens the question of ethics” (Hoenderich 1995). Because according to Levinas, the problem concerns not the existence of the other but what this existence brings to the self. Therefore, in Levinas, ethics is the character of the relationship between a “universal Law” and the subjective action (Badiou 2001). For Levinas, the other is ultimately the unknowable and unattainable and takes the ultimate form of God. On the other hand, in Derrida’s approach the otherness is not reserved to God, rather “*every other is wholly other*” (1998). In this respect responsibility does not fit into traditional norms since the other exceeds the limits of knowledge. That is to say, the norms that shape responsibility cannot be strictly determined. That is why the singular is unconditionally welcomed. Nevertheless -as an impossibility- it should be challenged. Not taking the other as exceeding the limits of knowledge, on the other hand, suggests a pre-determined concept of responsibility based on values emerging from *established* identities. Because it takes identification not as a process but as something that has been completed, an approach engaged in supporting the divisions among people that are assumed to exist.

The relationship between the *self* and the *other* characterizes the discourse analyzed in this study. And the concept of responsibility towards the other starts with and

constructs itself upon this relationship. Therefore the following sections will elucidate how the deconstructivist approach to the *other* would be an entry point to the concept of responsibility towards the user as the *other*. The issue will be covered under five topics, which follow the topics of the previous chapter:

1. User identification as a process
2. Technical and scientific implications
3. Object as environment of user
4. Designer as free agent
5. Design as act of translation

3.1 User Identification as a Process

The problematic of identification is a matter of concern in design discourse when dealing with the concept of user. The main references for the user in design encompasses cultural, social, psychological, physical issues, which all refer to identity as a key concept.

Design discourse is inevitably conditioned by a dominant discourse of Western thought, taken in its broadest sense. In this context Western thought is generalized as the currently most dominant thought. The essential features of the Western system of thought are based on binary oppositions where one term is valued positive and the other negative, such as good versus evil, west versus east, male versus female and so on. In design discourse, the subject is constructed through its belonging to a certain group on the basis of sex, culture, age, nationality etc. And design discourse is part of this dominant culture. It makes use of this culture by the given categorizations and re-arranges them according to different criteria and methods; yet these criteria and methods differ in each approach of design. Nevertheless the concept of identity remains unquestioned and central to the discourse. As the definition of IDSA suggests, the designer is expected to put emphasis on “human characteristics, needs and interests (...) to protect the public safety and well-being” (2005) and ICSID proposes that he/she should help to define the cultural identity of nations, and societies within nations (2005). The identities are taken for granted in these

statements; concepts such as public, society, nation, culture, human and its characteristics and needs are taken for granted.

The problem of identity is essentially a problem of identification. In *Monolingualism of the Other; or, The Prosthesis of Origin* Derrida elaborates this problem: “An identity is never given, received or attained; only the interminable and indefinitely phantasmatic process of identification endures” (1998, 28). Yet identity is a given and an essential one in design discourse. Furthermore, the identity guarantees the subject that the discourse is based upon. Tony Fry summarizes this situation in the article *Designing betwixt Design’s Others* as follows:

Whatever we say about design, it is not possible to break free of the agency of the modern construction of the category. This is not just because the dominant way that design gets interpreted comes via that discourse constituted within modernity, but also because other understandings get defined against this ground. Thus while we can be critical of this discourse, we cannot simply step outside it — our observations depend upon it. It follows that it is only possible to assert difference/otherness by reference to the normative. Certainly the experiential knowing of “design” of the *other* is unreachable, moreover, as indicated, our constituted knowledge of design itself “designs” whatever inquiry reveals. Such a form of “knowing” is all we have (not that a lack is generally felt). Underpinning the dominant understanding of design is the confluence of ethnocentrism and Eurocentrism. This confluence has made ignorance of difference and the *other* an overwhelming state of mind (2004a, 2).

Although the uncritical approach that the design discourse rests on has moral implications for the issue of responsibility. This thesis does not attempt to step outside this discourse.

Papanek, in *Design for the Real World*, bases his perception of responsibility in design primarily on the designer’s capacity to fulfill the “needs” of what he describes as the “needy” (1984, 28). In this approach it is the social engagement that characterizes the responsibility of the designer towards the user. He gives clear solutions on given categorizations such as developed and underdeveloped countries, or first and third world, the third world being more “needy” than the first. These categorizations ramify towards the needy “at home”, where he refers to the ghettos and “needy” people in the United States. Papanek continues with his offers in a

similar manner, but this time it is the “percentage” of this social engagement that determines the “percentage” of responsibility of the designer. He formulates solutions for responsible design: “A second and slightly more effective way for the designer to participate would be to spend some time in the underdeveloped country developing design really suited to the needs of the people there” (1984, 32). Despite all good intentions, what underlines the general construction of Papanek’s arguments is the unquestioning acceptance of the existing categorizations. The accepted identities referring to the designer “at home” and to the user as the other “there”, are the main basis of the argument. Margolin and Margolin take a different stance and introduce the “vulnerables”, a concept very similar to the “needy” of Papanek, but in their conception, anybody may at some point become a part of this category (2002, 24-30). Furthermore, according to Margolin and Margolin the designer can serve both the market and society. One of the essential points is that the designer puts himself/herself in a position of promise. This is a promise of fulfillment for the needs and expectations of people. In *Monolingualism of the Other* Derrida states that “Each time I open my mouth, each time I speak or write, I promise” (1998, 22). What Derrida means by “promise” is not an intention or will or assurance, but rather a kind of happening, which happens whether one likes it or not. In this situation it gets complicated when a “promise” is attached to design discourse. The object of “promise” remains material in the form of design but exceeds the materiality of it. Rams elaborates design’s aim as “taking away the pain of the ugly world”, in this example the promise is based upon indefinite concepts such as transforming the “pain” and the “ugly” into their opposites that are assumed to be pleasure and beautiful (1998, 40). Such an understanding of responsibility does not question the values it deals with. That is, how is the world ugly, what and who makes it painful to whom and who is the person that is able to take away the pain and make something else from this ugliness?

In this context, concept of responsibility in design becomes subjected to the problems it has started to face. This may be traced in Papanek’s argument of “social injustice” between the first and third world countries (1984). The identification and the terms established are not engaged to a transformation or a shift. Rather he guarantees their

presence at the center of the system. So, what is not this subject takes on the form of the *other*. And yet the other is defined through its not being the same and therefore remains subjected to the dominance of the same, in other words the Western subject in its most general sense.

Returning to Derrida, it is this “process of identification” that results with the inscribing and re-inscribing of a certain identity. Here, the identification is not to be avoided because it not possible to step outside of identification. Furthermore identification is necessary in order to open up the possibility of responsibility.

According to Derrida, the process of identification occurs because of the absence of a “natural” identity. Identity is both what one inherits and what one invents at the same time. That is to say, identity does exist but is ultimately a construction. In this sense, culture, nation, sex, race, and so on are all constructions. This absence of “natural identity” testifies to the *other*. Moreover, as “every other is wholly other” it necessitates the affirmation of difference as the other. According to Derrida, this affirmation is the first response, that is, the first condition of responsibility. Since identification is an ongoing process with no determinable reference points, it becomes possible to make a decision at each and every moment.

3.2 Technical and Scientific Implications

Design as technics cannot be dissociated from the discourse it is designed by. Design aims at defining the user for making ready products responding to special needs that are determined by features/characteristics accepted as belonging to the user. In the design process the user is not considered in his/her differences. These differences do not refer to the categories mentioned in the previous chapter but rather to a concept particular to the user in its singularity as a human being. Design, with the assistance of science, proceeds by abstractions, categorizations, oppositions and generalizations. And the scientific knowledge assumes and stands on objectivity. Design differs from abstract sciences in the sense that it deals with the human being and is conditioned just as much by the market. This aspect is apparent in the

definition of ICSID and IDSA where design is defined as the transference of technical knowledge into practical functionality and then into the service of the user while maintaining a promise for the betterment of people's lives.

In most definitions and ethical guidelines of various professional design organizations it is observed that there are two main aspects in the relation of design and technics:

- a) They aspire to objectivity
- b) They imply evolutionist outcomes.

a) Objectivity

Design proceeds by scientific inquiry and technical knowledge. Therefore at this very point the relation with technics, which is emerging from scientific truths, fails to notice difference and singularity. This opposition between technics and difference can be viewed in Derrida. He mentions that technics in its broadest sense is a repetition of the same (1998). Therefore, at first sight, it appears to ignore the other as difference. Yet he says that the opposite is also true, because "without the possibility of repetition, of reprise, of iterability and therefore, without the phenomenon and the possibility of technics, there would be no inheritance either".

In this case it is singularities that give possibility to technics to exist and to progress. However Fry puts emphasis on the transference of technical knowledge to the service of the user from the perspective that the universalized truth excludes the different, because the positivistic approach first posits values and then legitimizes them (2004a). This is a form of self-justification apparent, for example, in the ethical guide of IDSA where the designer is to be honest and fair in serving the public regardless of race, gender, origin, etc.

b) Evolutionism

Design cannot be dissociated from technological improvement; moreover it is induced by technological development. The idea of improvement is not elaborated on a critical basis, rather, as Fry states, it “first is posited then naturalized”. That is why “designers lack an identified starting point that has been questioned” (2004a, 5). This is the point where design bonds to evolutionism and their supportive relationship comes to surface. According to Fry they both have “refusal of other forms of change” and in both of them the conception of “improvement rests on progressive structuring” (2004a, 6). The difference is undertaken in the process of design as reduced to concepts such as aged, disabled and so on. No matter what the good intentions such as Universal Design imply, the process of design inherently and inescapably relates to evolutionism. The difference always remains subject to the context of design process and the irreducible difference cannot exist in this system. In his article *Designing Betwixt Designs Others* Fry continues as follows:

Though we can be critical about this discourse, we cannot step outside. But can take it as a reference to assert difference and otherness. (...) But surely cannot reach design of the other. Further, our design knowledge designs the inquiry. (2004a, 2)

3.3 Object as Environment of User

User in design, based on the expressions of professional organizations, is identified as public, society, individual, human being and so on. These expressions usually consider the user as a passive recipient to whom the service is directed. Therefore it is expected from the object to accord to special human characteristics and needs, by contributing to the user’s betterment of life, as arising from the fact that the user is identified with its needs and characteristics. Identity is based on the facts that originate mostly from scientific methods of inquiry. This brings about the emerging meaning from the decision given regarding these characteristics and needs, the everyday life of the user, the givens of the culture and the nation. All this, what Derrida calls “metaphysics of presence”, makes representation possible (1998). The

metaphysics of presence places the subject at the center of a system from which all meaning emerges, and this is a threat for responsibility.

According to Derrida, the here and now does not make the appropriated identity of the present possible. Because the identity can only be possible by remaining a can-be or a may-be (1998). Design discourse claims to be capable of adequately responding to the needs of people in the material environment. For that aim, it uses scientific methods and technological knowledge, and transmits values by means of material ends. However the here and now of representation is questionable. The transmitted values carry the risk of being misinterpreted by the user, because how the object is used cannot be known.

Philippe Gauthier, in *Technological Invention and the Malady of Happiness*, claims that design is not positioned towards elaborating the hypotheses on the usage of objects:

At best, such hypotheses are sometimes borrowed from marketing or from ergonomics which, moreover, are not interested in uses per se but rather in the needs and identity of types of users. The elaboration of hypothesis specifically concerning uses rarely is considered necessary in conceiving an object. Moreover, in the course of design process, this work is rapidly evaded by the definition of objects, that is a process aiming to translate an idea into a thing by means of diverse representations. (1999, 40)

Regarding this issue, Negrotti claims that “something will always happen. No artificial device will work only according to its designer’s intention” and that “the reality of the artificial is not less rich in levels than any other real object”. So “every artificial object or process will behave according to its complex interplay of levels, and not only according to its design” (2001, 16).

Another aspect is that design proceeds through object’s potential to convey meaning. Tonkinwise states that “a viable culture is not only sustained by a material culture, but exists in that materiality” (2004, 4). Fry comments on this issue in *Designing Betwixt Design’s Others*: “how objects are designed designs their own designing” (2004a, 7). He explains that the technical transference of design is accomplished by the designing subject (designer) who is also conditioned by technology. So design is

restricted with the technology it uses. In addition, the designing subject is also conditioned by his/her environment, that is to say, designer's relationship with technology is also conditioned. Therefore the meaning that the object embodies gains different values at each level; and the initial aim of design remains subject to those levels. As a result these conditionings could be challenged when the relationship to the other is opened up in design.

3.4 Designer as Free Agent

According to Derrida, whenever a word is uttered or written a promise is made without any intentionality. This is because language is the basis of the relation to the other. This is the starting point of responsibility. However the impossible appropriation of the other does not make one free. Derrida conceptualizes the absolute otherness of other as a requirement of freedom. Yet the rationalist thought places the self -also referred to as ego, consciousness- at the center of the system. When the self is constructed, the idea of free agency becomes problematic in itself.

The self is a construction that is made possible by the process of identification and the capability to say "I" conditions the absence of natural identity. That is to say the self is also the other because it is never fully present to itself. The otherness within the self brings about the problematic of freedom, because the identity of the self is ultimately a construction and remains subjected to its language. Thus freedom, in the conventional sense, loses its meaning.

Fry conceptualizes this problem as originating from the shift from God and the forces of nature to science, technology and reason (2004a). Design is considered as a creative act in most of the definitions of professional organizations. According to IDSA's definition, one aspect of design is directed towards science and technology, and the other is directed towards art. According to EDL, too, design is a creative process (2005). Fry states that expressing the designer as the creative subject obstructs ethicality because the mentioned creative act is an unknown and that "designers are unaware of what they create in the shadow of the blinding force of

unthinking” (2004b, 8). He adds that the designer who is increasingly bound by technology, in the future, will no longer be considered as a creative subject and that the illusion of the creative subject will no longer continue (2004b). Therefore, in order to contemplate on the future of design, a re-consideration of the issues of design such as ethics is necessary.

The creative aspect of design opens up the possibility of taking into account differences and singularities. In that respect it welcomes the *other*. But overemphasis on the designer as “creative subject” is also a threat for responsibility. In that sense, responsibility becomes centered on this subject who then becomes fully potent. This power gives the freedom of generously contributing to the well-being of the society as expressed by IDSA: “using (our) knowledge and skills for the enrichment of human well-being, present and future” (2005).

Another problem that arises with the definition of the designer as free subject is concerned with the transmitting of values onto the user. The rational free agency possesses knowledge and skills, but the objectivity of this knowledge remains subject to legitimization based on positivistic tools. Knowledge is thus taken as being objective.

Jack Elliott explains that an artifact has meaning through some forms of reference but this exceeds the limits of appearance of the object. He thus proposes to “give up rationalist, objectivist myths about truths of external reality, independent from social, historical, natural things” (2004, 11). Meaning is complex and when the object is unquestionably considered as transmitting values, it is assumed that the meaning is fixed and determined. Therefore the values attached to the object are supposed to match with the values of the target user. The language of design creates, influences and supports new value systems and expects to make difference by adding value.

Furthermore, the values that are taken to be good for the user, according to the designer, are supposed to contribute to the improvement of the well-being of the user and to give “benefits and freedom to the entire community” (2005). Derrida suggests

that language is not a natural possession, just like the other forms of identity (1998). The possession and mastery of language, thus the possession of meaning, therefore is an act of colonialism in its broadest sense. That is because the ‘master’ does not possess his language naturally. Derrida states as follows:

He can give substance to and articulate this appropriation only in the course of an unnatural process of politico-phantasmatic constructions, (...) he can pretend historically through the rape of a cultural usurpation, always essentially colonial, to appropriate it in order to impose it as his own. (1998, 23)

This is not to take the concept of colonialism for granted because, according to Derrida, all language, all culture, all identity is necessarily “colonialist” and that appropriation is inevitable and to some extent necessary (1998, 23).

Deconstruction comes forth at this stage by de-appropriating and re-appropriating identity at each moment. One can make use of the deconstructivist approach in the following manner: The freedom promised by the practice of design, as ICSID states, is a concept of freedom that is not criticized. What concept of freedom, according to whom, and destined to whom are some principle questions to be asked. As the designer is potent and free to give freedom, a concept of freedom is left to the hands of the designer and he/she then re-inscribes this value according to this particular form of freedom as the “best” for what he/she defines as the other. On the other hand, designer is bound by what the objectified knowledge of the other conditions. Therefore, even at the initial phase designer as subject is not actually free. Derrida mentions that being bound by an otherness is the very condition of freedom. Thus the awareness of the impossibility of a completely free agency is also the very condition of freedom (1998, 21).

3.5 Design as Translation

Translation in the process of design takes place on several levels. Firstly translation occurs at the level of transferring the technical knowledge into practical functionality; and then on the basis of transmitting values via objects. And also there is another level of translation, which is the formation of technical knowledge by

means of scientific methods of inquiry which design makes use of when it comes to representing human characteristics and needs. However according to the deconstructivist approach, translation is essential and begins before that, because language is not a natural possession that can be mastered. That is to say, it is impossible to set an ultimate model for the mastery of a language. For example, as Derrida mentions, one cannot define who speaks the given language in its best way (1998, 10-11). So there is no ultimate definition or criterion for a given language. That is also valid for design if considered as a language in its different phases of translation.

Another level of translation can be considered to take place between the object and its user because the values transmitted to the user through the object are again subject to translation by the user. Therefore every attempt for representation is also a level of translation. Returning to the design definition of ICSID, the aim is stated as establishing “the multi-faceted qualities of objects, processes, services and their systems in whole life cycles” and design is identified as “the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange” (2005). In this statement the translation is evident in the expressions of “humanization of technologies” and “cultural and economic exchange”. Also APCI states that object should meet the requirements of the user, that is to say the language created by the designer should reach the user. Here again the translation is obvious in the relation of designer and user (2005).

Design Council, in its definition statement, elaborates design practice under the topic “translation”. Here it is explained that design could be viewed as an activity that “translates an idea into a blueprint for something useful” and that only “designers can combine insight into all these things and turn a concept into something desirable, viable, commercially successful and add value to people’s lives” (2005). The complex levels of design points out a continuous exchange of relationships and systems that are all ultimately works of translation.

The transference of technical knowledge into practical functionality as a mode of translation has been elaborated in the previous section as a problem of objective knowledge. That transference is assumed to coincide with the needs and characteristics of the other as user. Besides this aspect, when it comes to transmitting values through the object the whole process of transmitting becomes problematic. That is because of the complexity that meaning embodies and because of the object versus human relationship that can never be fully determined by the designer. The impossibility to determine the strict meaning requires re-questioning the way it can be attained. The complexity of the situation is what makes conventional norms and moral values remain inadequate. Tonkinwise states that the redesign of the materials by the user and the environment, is a crucial part of the ethos, which is not in the hands of the designer (2004).

It is the notion of design as a work of translation that could be helpful at this point. The translation in the relationship to the other implies that in each process of design there is an operation of translation. Consequently, each phase of design requires re-making a decision on how this relationship to the other is defined in its differences. This points out to the problem of neglecting or ignoring the differences. In order not to remain indifferent to singularities, the consideration of continuity is necessary.

Tonkinwise suggests that the understanding of design takes place in the relationship towards the other and is not to be seen as accorded to pre-established norms of responsibility and morality (2004, 3). Rams mentions that it is difficult to improve morals but what is important is to encourage thinking (1998, 35-42). That is to say, when the transmitting of values is the issue, the re-inscription of the world and the re-imposition of the values are not necessarily adopted by the target user. Therefore giving way to a break with conventional norms encourages re-thinking the norms, rather than imposing one's own values on the *other*.

Fry states that the ability to design is indivisible from human's coming into being; and that design did not begin with the designing subject but is a very nature of things (2004a). He gives examples of savage marks of humanity where body is not viewed

as anatomical but also as an object and communicative surface. Design, therefore, being a form of communication, is also representation in its general sense. And representation involves process of identification; and language in its broadest sense is already a translation.

The foregoing sections of this chapter lay the claim that the concept of other relates to the issue of responsibility of designer towards the user in an intrinsic and inseparable way. It is seen that the user is identified in five different levels. Design testifies to the significance of the other in all these levels. Thus the responsibility of designer towards the user should be re-considered by accepting the presence of the user as the other.

CHAPTER 4

CONCLUSION

This thesis carries the objective of approaching, the responsibility of designer and conception of *user*, through the concept of *other* in Derrida's philosophy. This identification of user has been presented and discussed against the other dominant identifications of user in the related design literature. The concept of user as the *other* as an alternative to the prevailing understanding of user in design discourse suggests, in a more focused manner, an ethical understanding of designing for the user. Thus, it enables an approach that is better able to provide meaningful alternatives to the questions posed in the introduction of the thesis.

Obviously responsibility of the designer has many aspects and dimensions. In this study it was mainly the responsibility in the identification of the user was explored in its different aspects. This study considers the user as a being affected by the identification which is carried out as part of the design process. In order to elaborate this approach, the views of professional design organizations were examined through their definitions and ethical guidelines regarding the profession and the user.

Then the related design literature was reviewed regarding the issues of responsibility towards user under five main issues as summarized in Figure 4.1. The conclusions from an integrated analysis of the five problem areas converge on the identity of user. The responsibility is not considered in the singularity of each case but rather taken for granted in generalized and pre-established forms. The concept of responsibility is thus uncritically undertaken in all the phases of design process.

CONCEPTION OF USER AND RESPONSIBILITY TOWARDS USER IN DESIGN: THE PREVAILING UNDERSTANDING		AN ALTERNATIVE APPROACH FOR DESIGNER'S RESPONSIBILITY: THE USER AS THE OTHER
CHAPTER 2.1	CHAPTER 2.2	CHAPTER 3
conception of user	identification of user	user identification as a process
technology and science	user in relation to technology & science	technical and scientific implications
role of product	user in relation to object	object as environment of user
role of designer	identity of designer	designer as free agent
definition of design	design as form of expression	design as translation

Figure 4.1 The summary outcome of the related issues on the identification of the user.

After laying out the present situation concerning the user and the responsibility towards user in design, a critical analysis was carried out around the implications of this understanding through the concept of other. The concept of other, in this study, refers to the philosophy of Jacques Derrida, and is taken as the “truly and radically other” that cannot be appropriated or reduced to the same (1998). Design discourse proceeds by abstractions, categorizations, oppositions and generalizations in order to assign an identity to the particular user of a particular product or service. Design process, in order to come up with concrete solutions and products, needs a guaranteed or pre-established form of identity. Thus, the responsibility in this situation remains subject to these pre-determined identities that are constructed and re-constructed in the process of design without questioning the operations at work in the identification process. The pre-determined identities of user miss an ethical understanding of designing for the other. Accepting and re-inscribing pre-given identities is an uncritical approach to design. In order to avoid this pitfall, the designer, in the process of identification, has to reach the user in its integral continuity. The conclusion of that line of reasoning is that the prevailing understanding of user in design remains highly questionable.

Tony Fry’s approach has been another major point of reference for this thesis. He states the scope of his study as “the ‘other’ of design as it is dominantly and universally projected”. This approach has opened up a way, for this study, to generate new possibilities for the concept of responsibility towards *user* as, in his words, “other than the universally projected” subject (2004a, 1).

The identification of user encompasses different levels, which were stated and discussed throughout the thesis. First and foremost, emphasis was put on the issue of identity itself. A closer look at the design discourse reveals that the user in the design process is constructed upon readily made identities. That does not mean that there is no research on or critique of the user. However the issue at stake is that the basis of the critique does not extend beyond the present status of the user. As a result, design cannot go beyond the dominant discourse that it is a part of.

In Figure 4.2, the design process is depicted as a triangle that has the user, the object and the designer defining the corners as the three main elements of design, and it proceeds in the realm of science and technics. In this figure the relationship between the designer and the user takes place on the side number 3, which is taken as the identification process. This process from which the responsibility of the designer emerges is proposed to be taken more critically. As can be seen in Figure 4.3 the process that takes place between the designer and user is proposed to continue on a dynamic basis that cannot be appropriated at any time. The said relation is represented in Figure 4.3 as oscillating but not fixed in a given position. As mentioned before, here, the identities are not readily taken “off the shelf” but taken as a process. Nevertheless, it should be noted that this process is a never-ending and unlimited one.

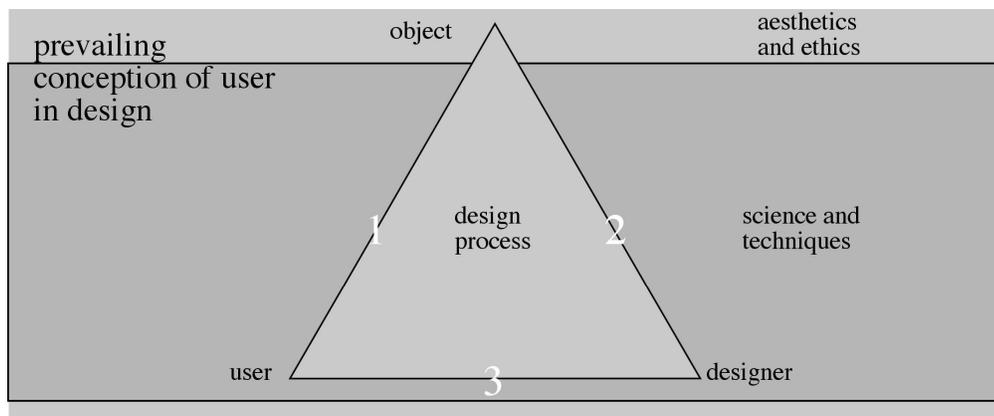


Figure 4.2 Prevailing conception of user in design.

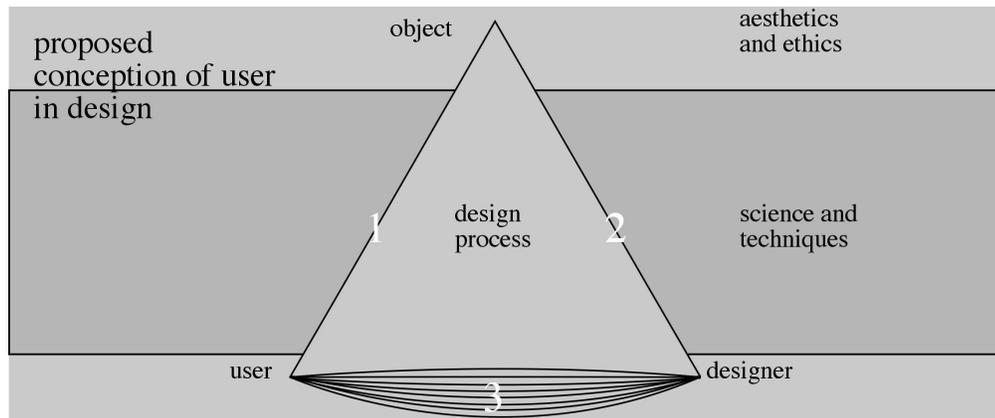


Figure 4.3 Proposed conception of user in design.

This alternative concept of responsibility towards user propose a shift from a scientific base to an ethical base. The introduction of the *other* does not bring in a revolutionary concept to design but this thesis has argued and shown that it gives a chance for singularities and differences to exist. In order to think on the future of design, therefore, a re-consideration of ethics is necessary. If the work is totally left to technology, the anonymity of technology and universality of truths will lead design to a dead-end. Design has to come up with new tools for keeping ethics within the center of discussion.

One of the implications of this thesis is that, in design there should be space for endeavors that consider the users in their differences and singularities. Inherently design supports the dominance of sameness as a result of its dependence on mass production. However recently, some approaches such as universal design and experience design has attempted to grasp the user from the perspectives that have not been taken into account previously.

The concept of otherness can also be traced in Simmel's article *Philosophy of Fashion* as the appeal of being unique and singular (2003). According to Simmel, the individual is in a position of appealing to continuity, unity, equality and sameness; and at the same time appealing to change, specificity and uniqueness (2003, 105). This is what gives dynamism to modernity. The user is both challenged to be a unique person in the society and to be a part of the society in his/her sameness and

commonness. Obviously this challenge is not just an external force, but is in the user himself/herself.

The impossibility of appropriating an identity in Derrida's philosophy may be left aside temporarily in order to take advantage of the user as the other. Habermas considers that what unites people is their belonging to the same group, that is, the nation in the political realm (2002, 21). Yet it is argued that blossoming subcultures and globalization make it impossible to continue with the mission of a unified nation. Design has started to form a subculture of its own in the sense that it can connect people to each other through its own language. According to Simmel, cultures of fashion will exceed fashion itself and delve into realms of institutional opinions and ethical principles of life, and exceed the limits of appearance (2003, 113).

The author of this thesis feels uneasy about the categorizations that are set by design; and she is not convinced by the encompassing boundaries set by legitimizations. However, she chooses not to offer any concrete suggestions except deconstruction or critical re-thinking of the issues. Otherwise it would be contradictory to what has been argued up to now. This is also the reason why Derrida's philosophy was chosen as a central argument for this study, because his analysis scrutinizes the subject to the ultimate extreme.

The author of this thesis believes that the issues brought forth in this thesis warrant further study. Other works can follow this study to elaborate a similar structure to the one laid out here, and study the issues raised here in further detail. Considering that this study limited itself to those issues addressing the problems of responsibility of the designer towards user, other studies may analyze responsibility in design from the perspective of design companies rather than the professional design organizations. This would give rise to a different critique for the conceptualization of responsibility towards user. Another suggestion is to initiate an effort for understanding the perspective of the user himself/herself. The self-perception of the user would be analyzed to further challenge the designer's understanding of user.

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APPENDIX

DESIGN DEFINITION, AIM, ETHICAL GUIDELINES, MISSION AND VISION STATEMENTS OF ORGANIZATIONS

<p>Agency for the Promotion of Industrial Creation APCI http://www.apci.asso.fr/</p> <p>A conception of design For the APCI, design is first of all an approach that gives greater importance to the individual in their relationship with objects, environments, systems and images, and gives the same amount of attention to work-related objects, public areas, domestic life, health, leisure, sport and transports. If the objects created with designers bear witness to a culture and try to anticipate trends, above all they should simply:</p> <ul style="list-style-type: none"> - Be better designed and therefore more sensitive, more intelligent, more comfortable and more pleasureable to manufacture, transport, sell, use and maintain, and possibly be less expensive. - Propose scenarios to the users that meet the requirements of their lifestyle, aspirations, and needs. - Participate in the finding of solutions tackling contemporary issues: the aging of the population, limits to natural resources, and development of technologies. <p>Diversified targets The APCI is aimed at:</p> <ul style="list-style-type: none"> - Designers in order to encourage them and help them improve in an overall and intuitive approach complementing those of specialists, to implement behaviour analysis, relations with objects, spaces and services, and the evolution, to develop future planning action, carry out a permanent watch which focuses on technology and knowledge transfers. - To companies that have only had minor contact with design in order to incite them to take the risk of innovative creation that stand out from the crowd. - To companies who already use design to reinforce future planning action. - To public and private design consultants. - To researchers looking for outlets for their research or research themes. - To politicians responsible for the quality of public areas. - To teachers of all disciplines - To design consultants - To purchasers - To the general public
<p>Artesanías de Colombia http://www.artesaniasdecolombia.com.co/</p> <p>Mission Its mission is contributing to the integral improvement of the artisan sector by promoting the professional development of resources, guaranteeing environmental sustainability, and preserving the living cultural patrimony of the country increasing its competitiveness.</p> <p>Vision To consolidate as leading entity in the sector of crafts in Latin America through policies and coordination of plans and development programs addressed to the progress of Colombian crafts worldwide. Its primary interest relates to tasks developed with national and international private and public entities by investing in physical, human and financial resources, in such a way it involves a better life and welfare for the people that are part of and working in the artisan sector.</p> <p>The main objective of Artesanías de Colombia is to increase the participation of artisans within the national productive sector, which will allow accomplishing sustainable and integrated development for the improvement of the level of life, reflected both in income increase and more spaces for social participation; in addition, achievement of greater productivity and positioning of crafts in the local, regional, national, and international markets. 2005-09-13</p>
<p>Association of Applied Artists and Designers of Bosnia and Herzegovina http://www.ulupubih.com.ba/ <i>No relevant material found.</i></p>
<p>Association of Canadian Industrial Designers ACID http://www.designcanada.org/ <i>Adopted the ICSID's code.</i></p>
<p>Association of Dutch Designers BNO http://www.bno.nl/ <i>No relevant material found.</i></p>

<p>Associação de Ensino/Pesquisa de Nivel Superior em Design do Brazil http://www.facdacidabe.br/aend <i>No document available in English.</i></p>
<p>Asociacion Espanola de Profesionales del Diseno AEPD http://www.aepd.es/index2.html <i>No document is available in English.</i></p>
<p>Association of Industrial Designers, Poland SPFP http://www.spfp.diz.pl/spfp/spfp_content.html <i>No relevant material found.</i></p>
<p>Chilean Design Association QVID http://www.qvid.cl/ <i>No document available in English.</i></p>
<p>China Industrial Designers Association CIDA http://www.cida.org.tw/ <i>No document available in English.</i></p>
<p>Danish Design Center DDC http://www.ddc.dk/ <i>No relevant material found.</i></p>
<p>Design Austria http://www.designaustria.at/ <i>No document available in English.</i></p>
<p>Design Center of Czech Republic DC CR http://www.designcentrum.cz/index_e.asp</p> <p>1. Scope and objectives of the Programme The Programme is organized in recognition of the fact that good design may significantly enhance the competitiveness of industrial production, affect the creation of the living and working environments, help increase the material culture of the society and, in its consequences, it helps to shape our life styles. The support consists in providing subsidies for the development of high-quality design Guidelines for cooperation between DESIGN Programme beneficiaries and designers: These Guidelines describe the cooperation between DESIGN Programme beneficiaries and designers, and defined the activities of the DC CR in its contacts with applicants.</p> <p>I. The role of the designer in the product development process 1) The applicant shall submit his marketing study (if he has one) to the designer. If he does not have any, he shall explain his marketing strategy to the designer. 2) The applicant shall make it possible for the designer to participate in the development (innovation) of the product from the project inception, i.e. from the time when a decision to start manufacturing a new product or to innovate the existing product is taken. 3) The applicant shall make it possible for the designer to cooperate with the technician engaged in the development (innovation) project from its inception, with the technologists and any other company specialists if the character of the problems dealt with will require it. 4) The applicant shall make it possible for the designer to supervise the manufacturing process as the author of the product design. 5) The applicant undertakes to make absolutely no changes in the design without the consent of its designer. 6) The applicant undertakes to reach an agreement with the designer regarding the copyright or industrial design protection for the design developed by the designer 7) The applicant undertakes to execute a contract for work with the designer in compliance with appropriate provisions of Article 4 of the DESIGN Programme at the beginning of their cooperation. 8) The applicant undertakes to make sure that the designer performing work of the company reports directly to the owner or director of that company, and that he or she has access to all pertinent information relevant for the development (innovation) of the product in question.</p> <p>III. Design quality evaluation criteria A. Aesthetic criteria 1) Format (composition of the graphic design structure, which may be spatial, planar or linear) a) morphological unity – tectonics, scale, proportionality, relationships between details and the whole, compactness, rhythm, harmony – contrast</p>

- b) colour scheme – harmony between the colour and shape designs, surface structure, planar composition
 - c) graphic design (operation and information aspects), the style and size of characters, symbols, uniform corporate style[OB1]
 - d) craftsmanship, i.e. surfaces, edges, dividing gaps, binding elements, alignment of visible parts and details, surface treatment,
- 2) Expression (expression of content)
- a) function – comprehensiveness, good layout and logical sequencing of functional parts, control and signalling elements and graphic components
 - b) construction, technology – unity of the construction and shape, suitability of the materials used
 - c) style – relationship to international trends, originality, conformity with fashion
- corporate (relations to complementing products and to other products manufactured by the company)

B. Ergonomic Criteria

- 1) logical approach, well-planned layout, accessibility, comprehensiveness, simplicity, control interactiveness
- 2) user-friendliness, suitability (unsuitable) for children, senior citizens and the disabled
- 3) operator-friendly
- 4) public health, ease of cleaning

C. Environmental Criteria

- 1) energy and material demands of manufacture, use and disposal of the product
- 2) product life
- 3) risk for the environment during manufacture, use and disposal of the product
- 4) recycling options for the product or its parts
- 5) use of recycled materials

D. Psychological and sociological Criteria

- 1) product life
- 2) harmony between the product appearance and category
- 3) prerequisites for the creation of a permanent emotional bond between the user and the product
- 4) possibilities of extending useful life of the product (repair, restoration, completion).
- 5) fulfilment of “sustainable development” requirements.

Design Council

<http://www.designcouncil.org.uk/>

What is Design?

Design is everywhere - and that's why looking for a definition may not help you grasp what it is.

Design is everywhere. It's what drew you to the last piece of furniture you bought and it's what made online banking possible. It's made London taxi cabs easier to get in and out of and it made Stella McCartney's name. It's driving whole business cultures and making sure environments from hospitals to airports are easier to navigate.

The single word 'design' encompasses an awful lot, and that's why the understandable search for a single definition leads to lengthy debate to say the least.

There are broad definitions and specific ones - both have drawbacks. Either they're too general to be meaningful or they exclude too much.

One definition, aired by designer Richard Seymour during the Design Council's Design in Business Week 2002, is 'making things better for people'. It emphasises that design activity is focused first and foremost on human behaviour and quality of life, not factors like distributor preferences. But nurses or road sweepers could say they, too, 'make things better for people'.

Meanwhile, a definition focused on products or 3D realisations of ideas excludes the work of graphic designers, service designers and many other disciplines. There may be no absolute definitions of design that will please everyone, but attempting to find one can at least help us pin down the unique set of skills that designers bring to bear.

Translation

Design could be viewed as an activity that translates an idea into a blueprint for something useful, whether it's a car, a building, a graphic, a service or a process. The important part is the translation of the idea, though design's ability to spark the idea in the first place shouldn't be overlooked.

Scientists can invent technologies, manufacturers can make products, engineers can make them function and marketers can sell them, but only designers can combine insight into all these things and turn a concept into something that's desirable, viable, commercially successful and adds value to people's lives.

There are many misconceptions about design. Sunday supplements and glossy magazines often use 'design' as a buzzword denoting style and fashion. While the toaster or corkscrew being featured may be well designed, the result is to feed the belief of would-be design clients that design is restricted to the surface of things and how they look, and that it's best employed at the end of the product development process.

But good design isn't simply about the surface. Aesthetics are important, but only a part of a bigger picture.

Design is fundamental. People often need reminding that everything around us is designed and that design decisions impact on nearly every part of our lives, be it the environments we work in, the way we book holidays, or the way we go about getting the lid off the jam jar. When those things work, it's taken for granted, but, as Bill Moggridge, founder of international consultancy IDEO, says: 'A lot of trial and error goes into making things look effortless.'

Design and the user

Good design begins with the needs of the user. No design, no matter how beautiful and ingenious, is any good if it doesn't fulfil a user need. This may sound obvious but many products and services, such as the Sinclair C5, Wap

mobile phone services, and a great many dot com businesses failed because the people behind them didn't grasp this. Finding out what the customer wants is the first stage of what designers do. The designer then builds on the results of that inquiry with a mixture of creativity and commercial insight.

Although gut instinct is part of the designer's arsenal, there are more scientific ways of making sure the design hits the mark. Different designers use different methods - combining market research, user testing, prototyping and trend analysis.

Any product launch is ultimately a gamble, but these methods help decrease the risk of failure, a fact that often comes as a surprise to clients.

Creativity

A design doesn't have to be new, different or impressive to be successful in the marketplace, as long as it's fulfilling a need, but design methods do lead to innovative products and services.

Designers learn that ideas that may seem strange are worth exploring and that the 'common-sense' solution is not always the right one. Designers often hit on counter-intuitive concepts through methods such as drawing, prototyping, brainstorming and user testing. Watching users in real-world situations especially gives insights into their behaviour that lead to ideas that wouldn't have formed had the designer simply thought about the situation, or relied on generalised market research.

Design and public services

Billions are poured into public services every year but, despite the UK being home to a huge variety of top design talent, our best designers are rarely involved in public sector work.

Design can help public services in a number of ways, from making sure products and services meet the needs of users to increasing innovation within organisations and bringing new perspectives to issues such as procurement.

Emerging Issues

Awareness is growing all the time that to be effective, designers can't ignore issues beyond their immediate field of expertise.

Design doesn't exist in a vacuum. If a designer specifies that a new table must be made from a certain wood, then this influences who their client or employer trades with, how the material is delivered, how the table is manufactured and how much the whole process costs, all of which affect numerous other people along the way.

In recognition of this, designers have begun to think about how they and the businesses and organisations they serve make a difference to the way we live, beyond what happens when users interact with products.

This has led to increased interest in areas of study such as design and sustainability and corporate social responsibility. At the same time, design is widening its own remit to include areas such as the use of emerging technologies and service and experience design, which recognise that design methods aren't just limited to the design of a tangible product.

Sustainable design

Design and sustainability is about more than protecting the environment, although that's part of what is in fact a three-way equation - the so-called 'triple bottom line' - which takes in people and profit as well as environmental considerations. Truly sustainable design doesn't exploit the workforce or lead to other unwelcome social consequences, and it has the minimum environmental impact, but it doesn't sacrifice the profitability of the business either.

All three considerations must interact. For instance, a product may be made from 'green' materials which are sourced locally and so don't require a business to burn up resources to get them to the manufacturing plant. But if the business uses poorly paid workers and the product fails, the result will be an exploited workforce with poor employment prospects, and a large consignment of unwanted product heading for the nearest landfill.

Sustainability requires commitment and an appreciation of the wider issues on behalf of both the designer and their client. Products that on the surface promote sustainability may not address deeper problems. For example, a product that recycles plastic cups doesn't tackle the wider issue of plastic cups being wastefully produced in the first place.

Design is just one aspect of sustainability, but designers are powerful in that their specifications inform other stages such as procurement, manufacture and delivery. However the designer can't be the only one aware of sustainability - businesses and organisations need to work as a whole.

Corporate social responsibility

Sustainability and corporate social responsibility overlap somewhat, but the latter also encompasses ideas such as fair trade and human rights and links them to economic success. It is becoming more common for companies to produce reports along with their financial statements indicating their performance in this area and in some countries it is mandatory.

Pressure is mounting for businesses to be more transparent and 'just' in their practices. Boycotts on companies that egregiously exploit workforces or pollute the environment are becoming more common. Companies that ignore this area may find themselves the targets of attacks in the media. Books such as *No Logo* by Naomi Klein and *Fast Food Nation* by Eric Schlosser have raised public awareness, while internet exposés can generate unwanted bad publicity.

It's in a company's interest to put its own house in order and be seen to do so. Being seen as a leader in responsible practice can form a powerful element of a business' brand identity and values, and design has a role in communicating this both internally and to current and would-be customers in a way that will increase competitiveness.

Emerging technology

New technology presents both an opportunity and a challenge to designers and their clients. Emerging technologies make possible what was once impossible, and those who adopt early can achieve a competitive advantage.

The adoption of new technology does present a danger as well. Those who adopt without doing the necessary customer-focused research, either because they're scared they will lose out to their rivals or because they're enamoured with anything that's new, stand to make expensive mistakes. Technology is there to serve the consumer, not the other way round.

Businesses must also be prepared to look outside their niche markets. Developments in the IT sector can impact all sorts of businesses. For example the internet has made communication between global branches of businesses much easier as well as providing an interface between the business and the customer. Designers have a vital role to play in finding ingenious and unexpected applications for new technologies.

Service design

It's only recently been recognised that services as much as products have to be designed. The process is much the same - the designer has to find out what it is the customer wants and needs and then provide it.

A well designed service can provide a great competitive advantage for a business, even if that business isn't a service provider. For example, a customer service department that reacts swiftly and efficiently to complaints has a much better chance of keeping customers.

Experience and sensory design

Both experience and sensory design recognise that design is about more than the end-product. Experience design is an extension of customer-focused design. Instead of asking what the customer wants at the start of the process, the designer asks what kind of experience they should have.

This tends to reinforce a brand - for example a *Niketown* shop is more about pushing the Nike brand than it is about selling trainers. Similarly, Priestman Goode's designs for the interior of the new Virgin trains were about projecting a particular image of Virgin as well as providing comfort for the passengers.

The Design Process

Design isn't just the object you pluck off the shelf and take to the checkout - it's about trial and error and a series of decisions that starts before you even know your objective.

The design process isn't a mysterious activity designers carry out behind a cloak of secrecy, magically emerging with a sparkling new market-beating product or service. It starts when decisions about why, how and even whether to go ahead with a project are being taken.

Although designers provide a particular blend of skills and creativity, the design process works best when it is a collaboration between the design team and the people it works with and for, whether in-house colleagues or clients.

First steps

Design work proper begins with a brief setting out the aims and objectives of a project and outlining certain targets and parameters for its completion. But, ideally, the design team needs to be involved before the brief is even written for two reasons - first, its members will understand the brief better if they've had a hand in composing it and, secondly, the customer-focused, creative skills that designers possess can help decide the direction the project should take.

An organisation and its designers need to ask certain questions right at the start - why is design work needed? Is it to respond to changing markets or to customer trends? Maybe new competition has appeared on the market or the company just wants to increase its market share. Perhaps the organisation wants to make its service more efficient, or perhaps it faces a decision between improving an existing product or service or launching something completely new. By understanding both the organisation's strategic objectives and customer needs, designers can help to define the problem before working towards a solution.

The reason for the design will inform how the designers go about conducting research.

Research

Research needs to be carried out both before and during the design process, especially if the project will take some years to complete. Market research includes trends analysis, scrutiny of competitors' products and wider research such as the state of the economy, upcoming legislation and relevant social changes such as birth rates and patterns of prosperity.

Design research centres on the user. It makes use of information about customers supplied by the organisation but also takes a more hands-on approach in the form of user testing and prototyping.

Observing customer behaviour not only makes it easier for designers to create something that fulfils a need, it can also provide creative inspiration. Along with visualisation, it also helps to represent the designers' ideas to the organisation at large.

Planning

To plan a project effectively, companies and organisations need to take into account all the internal resources, people and information the project will require, from materials to customer-service support. The design team will need to be aware of these too. There's no point in a design requiring a certain manufacturing techniques or tooling, for instance, if these aren't available.

Communication

The relationship between the designer and the organisation or department that has commissioned the design work is crucial. The best relationships are a two-way street, where each party is receptive to the concerns of the other. The designers should be sensitive to the practical concerns the client expresses and, if they are from an outside agency, understand that the client knows more about the detailed issues of the particular market than they do.

On the other hand the client should give the designers' ideas a fair hearing and grasp the opportunity to think differently rather than rejecting on sight anything that might at first seem too radical.

Communication needs to be maintained throughout the design process. It helps if review stages can be

predetermined, so that the project doesn't progress in the wrong direction. The organisation also needs to maintain communication with other affected parties both internally and externally.

The need for communication was summed up by designer Wayne Hemingway during the Design Council's Design in Business Week 2002: 'There's no point sitting a designer in a room and letting them design. They have to work with you and be part of the business. They're not the cleaner - they need to know everything.'

And the need to ensure that all parts of an organisation are on board with the evolving design process was underlined by John Porter, of shower manufacturer Daryl Industries: 'The whole team, from manufacturing to finance, must be on board with an idea. A substantial number of people are involved in bringing a product to market. Managers and board members have to buy in to design.'

Implementation

The final stage is implementation - by manufacturers, engineers, IT experts or service providers - but that doesn't mean the designers exit the scene. It is important to allow for redesign and the designers also have a vital role to play in representing their ideas to all those involved in executing them.

Finally, if the organisation is going to learn from the experience and evaluate its design investment properly, it needs to put in place a procedure to assess how the project was handled and how the design process can be improved in future.

Design Forum Finland

DFE

<http://www.designforum.fi/>

The Finnish Society of Crafts and Design

Design Forum Finland actively promotes the competitiveness and development of Finnish industry and culture through the means of design. This work seeks to improve the exposure of Finnish design and to increase the use and applications of design in industry. Design Forum is an information centre of design presenting a wide range of news and materials on the achievements and strengths of Finnish design both within the country and abroad. Design Forum organizes exhibitions both in Finland and internationally, in addition to projects promoting the use of design, information services and publications.

The **main objective** of impacting society in our activities is to improve the quality of life of people, through both high-quality products and the improved competitiveness of Finnish industry.

Design Institute of Australia

DIA

<http://www.dia.org.au/>

Vision

An Institute recognised as a dynamic body representing designers in Australia and promoting the highest ethical and professional standards through education, information and event management.

Mission Statement

To promote and assist the effective excellence, political influence, and co-operative spirit of the Australian design professions and enhance their relevance to Government, business and society.

Key Result Areas

Management

Representation Influence and Commercial Services

Education and Professional Development

Ethics and Professional Standards

Information and Membership Services

Membership

Key Roles of the DIA

To support the DIA's vision, the key roles are to:

- promote excellence in the professional design industry through education and professional development;
- provide timely, relevant and targeted information and support services to members and, where appropriate, government and the community
- conduct research and formulate policies that affect present and future directions of activity
- uphold the input value of design in the national framework of business and the community
- represent the views and interests of the design profession to government, regulatory bodies, business, education, and the community
- maintain and enforce a members' code of professional and ethical conduct
- develop and maintain strategic alliances with similar organisations overseas to further the interests and roles of the Institute
- provide event management services for the promotion of design excellence in the different sectors of the industry.

DIA Code of Ethics

Guide to Professional Conduct.

1 Introduction

An important object of the DIA is to have its members recognised in the design professions and among the general public as having professional status of the highest standard.

To achieve this the DIA expects its members to conduct themselves honourably and honestly in their dealings with their clients, the community and their colleagues.

This Guide is based on the Model Code of Professional Conduct for Designers which has been accepted by members of the following bodies: International Council of Societies of Industrial Design (ICSID), International Federation of Interior Designers (IFI), International Council of Graphic Design Associations (ICOGRADA).

The DIA offers this code as a guide to acceptable behaviour. The DIA's Constitution provides for the expulsion of members who do not comply.

2 Definitions

"Designer" means an individual practising as a freelance or salaried designer or a group of designers acting in partnership or within other forms of association and includes:

- 2.1 Designers concerned with products and capital goods
- 2.2 Interior architects/interior designers & interior decorators
- 2.3 Designers concerned with graphic and visual communication
- 2.3 Designers concerned with textiles & fabrics

3 The designer's responsibility to the community

- 3.1 A designer accepts a professional obligation to further the social and aesthetic standards of the community
- 3.2 A designer shall act in keeping with the honour and dignity of the profession
- 3.3 A designer shall not consciously assume or accept a position in which personal interests conflict with professional duty

4 The designer's responsibility to the client

- 4.1 A designer shall act in the client's interests within the limits of the designer's professional duties
- 4.2 A designer shall not work simultaneously on assignments which are in direct competition without informing the clients or employers concerned, except in specific cases where it is customary for the designer to work at the same time for various competitors
- 4.3 A designer shall treat all knowledge of a client's intentions, production methods and business organization as confidential and shall not, at any time divulge such information without the consent of the client. It is the designer's responsibility to ensure that all members of staff are similarly bound to confidentiality

5 The designer's responsibility to other designers

- 5.1 A designer must not attempt, directly or indirectly, to supplant another designer who has a firm commitment with a client in relation to a particular project
- 5.2 A designer shall not knowingly accept any professional assignment upon which another designer has been acting without notifying the other designer
- 5.3 A designer must be fair in criticism and shall not denigrate the work or reputation of a fellow designer
- 5.4 A designer shall not accept instructions from a client which knowingly involve plagiarism nor consciously act in a manner involving plagiarism

6 Designer's remuneration

- 6.1 Before accepting an assignment a designer shall define exactly and comprehensively to the client the basis on which the total remuneration is calculated
- 6.2 A designer who is financially concerned with any company, firm or business which may benefit from any recommendations made in the course of the commissioned work shall notify the client or employer of this fact in advance
- 6.3 A designer who is asked to advise on the selection of designers shall accept no payment in any form from the designer recommended

7 Publicity

- 7.1 Notwithstanding anything elsewhere stated in this Guide to Professional Conduct, circumspect advertising may be properly employed by the designer to announce the practice and services offered. The media or other forms of communication used and the content of the announcement shall be dignified, becoming to a designer and characteristically free of any factor or circumstance that could bring disrepute to the profession. Information given must be truthful, factual and free from ostentatious, complimentary or laudatory expressions or implications
- 7.2 A designer may allow the client to use the designer's name for the promotion of articles designed or service provided, but only in a manner which is appropriate to the status of the profession
- 7.3 A designer shall not allow his/her name to be associated with the realisation of a design which has been so changed by the client as no longer to be substantially the original work of the designer.

Designers Institute of New Zealand's DINZ

<http://www.dinz.org.nz/>
No relevant material found.

Design Singapore Council <http://www.designsingapore.org/>

No relevant material found.

Diseno + Diseno of Argentina <http://www.d-connections.com/>

No document available in English.

Design South Africa DSA

<http://www.dsa.org.za/>
No relevant material found.

<p>DZ Centro de Diseno, Bilbao http://www.dzdesign.com/index.php <i>No document available in English.</i></p>
<p>Estonian Designers Association EDL http://www.edl.ee/</p> <p>EDL is driven by enthusiasm – making noise, promoting design awareness and communicating with the state are our hobbies. We do not regard design only as the make-up art of the material world but as something much deeper building a bridge between economy and culture, business and man. The invisible role of design is to create quality and pleasure around us and to ensure higher productivity of the industry. That is our belief. We also try to prove it.</p>
<p>German Design Council http://www.german-design-council.de/ <i>No relevant material found.</i></p>
<p>Hungarian Design Council HDC http://www.hpo.hu/hivatalrol/testuletek/mft/ <i>No relevant material found.</i></p>
<p>Industrial Designers Society of America IDSA http://www.idsa.org/</p> <p>The Industrial Designers of America (IDSA) is the voice of the industrial design profession, advancing the quality and positive impact of design.</p> <p>Definition Industrial design is the profession that designs products and experiences that have value to business and the user, and that are innovative and aesthetically appropriate. This service is often provided in the context of a cooperative working relationship with other members of a development group. Typical groups may include marketing, engineering, manufacturing, research & development, software development, entrepreneurs and other professions. The industrial designer's contribution places special emphasis on human characteristics, needs and interests that require particular understanding of visual, tactile, safety and convenience criteria. Industrial designers combine these considerations with practical concern for technical processes and requirements for manufacture; marketing opportunities and economic constraints; and distribution, sales and servicing arrangements. Industrial designers, as professionals, are guided by awareness of their obligations to protect the public safety and well-being, to respect the environment, and to observe ethical business practice.</p> <p>IDSA's mission is threefold:</p> <ul style="list-style-type: none"> •Lead the profession by expanding our horizons, connectivity and influence, and our service to members • Inspire design quality and responsibility through professional development and education • Elevate the business of design and improve our industry's value <p>Code of Ethics Recognizing that industrial designers affect the quality of life in our increasingly independent and complex society; that responsible ethical decision making often requires conviction, courage and ingenuity in today's competitive business context: We, the members of the Industrial Designers Society of America, will endeavor to meet the standards set forth in this code, and strive to support and defend one another in doing so.</p> <p>Fundamental Ethical Principles We will uphold and advance the integrity of our profession by:</p> <ol style="list-style-type: none"> 1. Supporting one another in achieving our goals of maintaining high professional standards and levels of competence, and honoring commitments we make to others; 2. Being honest and fair in serving the public, our clients, employers, peers, employees and students regardless of gender, race, creed, ethnic origin, age, disability or sexual orientation; 3. Striving to maintain sufficient knowledge of relevant current events and trends so as to be able to assess the economic and environmental effects of our decisions; 4. Using our knowledge and skill for the enrichment of human well-being, present and future; and 5. Supporting equality of rights under the law and opposing any denial or abridgement of equal rights by the United States or by any individual state on account of gender, race, creed, ethnic origin, age, disability or sexual orientation. <p>Articles of Ethical Practice The following articles provide an outline of ethical guidelines designed to advance the quality of our profession. They provide general principles in which the "Ethics Advisory Council" can resolve more specific questions that may arise.</p> <p>Article I: We are responsible to the public for their safety, and their economic and general well-being is our foremost professional concern. We will participate only in projects we judge to be ethically sound and in conformance with pertinent legal regulations; we will advise our clients and employers when we have serious reservations concerning projects we have been assigned.</p>

Article II: We will provide our employers and clients with original and innovative design service of high quality; by serving their interests as faithful agents; by treating privileged information with discretion; by communicating effectively with their appropriate staff members; by avoiding conflicts of interest; and by establishing clear contractual understandings regarding obligations of both parties. Only with agreement of all concerned will we work on competing product lines simultaneously.

Article III: We will compete fairly with our colleagues by building our professional reputation primarily on the quality of our work; by issuing only truthful, objective and non-misleading public statements and promotional materials; by respecting competitors' contractual relationships with their clients; and by commenting only with candor and fairness regarding the character of work of other industrial designers.

Article IV: We will be responsible to our employees by facilitating their professional development insofar as possible; by establishing clear contractual understandings; by maintaining safe and appropriate work environments; by properly crediting work accomplished; and by providing fair and adequate compensation for salary and overtime hours.

Article V: We will be responsible to design education by holding as one of our fundamental concerns the education of design students; by advocating implementation of sufficiently inclusive curricula and requiring satisfactory proficiency to enable students to enter the profession with adequate knowledge and skills; by providing opportunities for internships (and collaboratives) with and observation of practicing designers; by respecting students' rights to ownership of their designs; and by fairly crediting them for work accomplished.

Article VI: We will advance the interests of our profession by abiding by this code; by providing a forum within the Society for the ongoing review of ethical concerns; and by publishing, as appropriate, interpretations of this Code.

Vision and Mission

IDSA Strategic Plan 2005 - 2006

Vision Statement

As the voice of the profession, IDSA advances the positive impact of design on business and society while directly benefiting members by evolving into the world's most effective design organization.

Mission Statement

1. Promote the benefits, awareness and value of design in business and society
2. Assist the advancement of our members throughout their careers
3. Facilitate design quality through professional development and education
4. Create a vital and expanding global design community
5. Provide access to information most relevant to the design profession
6. Pursue continual improvements to IDSA

Objectives:

1. Promote the benefits, awareness and value of design in business and society.

- a. Develop an umbrella plan to promote the value of design to business and society
- b. Execute plan in coordination with a quality control plan
- c. Develop a plan of action through 2009 capitalizing on IDSA's role in the 2007 ICSID Congress

2. Assist the advancement of our members in their careers.

- a. Introduce best of class certification programs with real employment value to our members
- b. Refine IDSA competitions and endorsements to stress design quality and impact
- c. Develop professional education programs emphasizing business principles & practices
- d. Promote increases in industry compensation
- e. Structure volunteer experience to emphasize career enhancement

3. Facilitate design quality through professional development and education.

- a. Provide "best practices" industry guidelines on topics such as the environment, universal design, etc.
- b. Create and maintain a professional education program with implementation at all levels (chapter, section, district & national)
- c. Encourage graduate education and the development of distance learning programs at universities
- d. Encourage creation of interdisciplinary and entrepreneurial programs based in university design departments

4. Create a vital and expanding design community.

- a. Facilitate the integration of education and practice
- b. Encourage membership diversity
- c. Inspire new membership growth

5. Provide access to information most relevant to the design profession.

- a. Continually refine and improve Internet-based services
- b. Increase the quality, quantity and access to published materials
- c. Institute a quality control plan for all publications

6. Pursue continual improvements to IDSA.

- a. Enhance our brand and message to accurately reflect the core of our discipline and our vision for our organization
- b. Continually assemble accurate demographic and market data in order to target our programs and benefits
- c. Engage broad spectrum of design leadership in affecting the direction of the society
- d. Motivate, empower and acknowledge volunteerism
- e. Evolve conferences to reflect the changing needs of our members and volunteers and their businesses in order to deliver the right content as well as rewarding experiences
- f. Clarify the IDSA services and product lines
- g. Implement organization-wide quality control plan

Value Statement

IDSA is dedicated to communicating the value of industrial design to society, business and government. IDSA provides leadership to and promotes dialog between practice and education. As a professional association, it serves

its diverse membership by recognizing excellence, promoting the exchange of information and fostering innovation.

IDSAs communicate the value of design by:

- publishing *Innovation* the professional journal of industrial design practice and education in America;
- organizing a national conference each year, the largest gathering of industrial designers, educators and business executives in the US;
- conducting the annual Industrial Design Excellence Awards (IDEA) under the sponsorship of *BusinessWeek* magazine, and distributing information on the winners to the business, general and international design press;
- providing statistical research studies on professional practice, and the structure and financing of consulting and corporate design organizations;
- speaking for the industrial design community to federal agencies and state governments, and testifying before congress on design-related issues;
- serving as the primary information resource for national newspapers, magazines and television networks; and
- acting as a clearinghouse for design information requested by the general public.

Industrial Designers' Society of Turkey

ETMK

<http://www.etmk.org/>

ETMK (Industrial Designers' Society of Turkey) with 300+ members at home and abroad is the only professional association in Turkey to promote the industrial design profession, to protect professional rights of designers, and to facilitate co-operation among designers, producers and users. Since its establishment in 1988 by a group of young industrial designers in Ankara, ETMK has organized various events to introduce the profession to the public in general, and to promote it in industry in particular.

The following section was translated by the author.

The objective of the Association

Article 3

The objective is to introduce the industrial design profession to the public, to develop and protect the designers' rights and authorities, to strengthen the communication and solidarity among the members of the profession, to follow the developments in the world, to collaborate with related organizations concerning producers and consumers in order to provide the public with qualified products.

International Council of Societies of Industrial Design

ICSID

<http://www.icsid.org/>

Definition of Industrial Design

ICSID has defined design in two parts, giving separately the aim and the tasks as follows:

Aim

Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange.

Tasks

Design seeks to discover and assess structural, organizational, functional, expressive and economic relationships, with the task of:

- Enhancing global sustainability and environmental protection (global ethics)
- Giving benefits and freedom to the entire human community, individual and collective final users, producers and market protagonists (social ethics)
- Supporting cultural diversity despite the globalization of the world (cultural ethics)
- Giving products, services and systems, those forms that are expressive of (semiology) and coherent with (aesthetics) their proper complexity.

Design concerns products, services and systems conceived with tools, organizations and logic introduced by industrialization – not just when produced by serial processes. The adjective "industrial" put to design must be related to the term industry or in its meaning of sector of production or in its ancient meaning of "industrious activity". Thus, design is an activity involving a wide spectrum of professions in which products, services, graphics, interiors and architecture all take part. Together, these activities should further enhance – in a choral way with other related professions – the value of life.

Therefore, the term designer refers to an individual who practices an intellectual profession, and not simply a trade or a service for enterprises.

ICSID Mission Statement

The mission of The International Council of Societies of Industrial Design is to:

1. To research design principles and the evolution of design.
2. To further the profession of design, its status in society, and the protection of intellectual property rights.
3. To further design education and the continuing development of practicing designers.
4. To promote design activities and well-designed products, services and systems in the world's regions.
5. To develop a better understanding of design for the benefit of all human beings.

Today, ICSID facilitates co-operation and interaction among its more than 150 Member Societies in over 50 countries, providing a global force through which independent organizations can combine resources and efforts.

ICSID Members are professional associations, promotional societies, educational institutions, government bodies, corporations and institutions — which aim to contribute to the development of the profession of industrial design.

These societies collaborate to establish an international platform through which design institutions worldwide can stay in touch, share common interests and new experiences, and be heard as a powerful voice.

ICSID Code of Conduct for Industrial Designers

The following articles provide an outline of ethical guidelines designed to advance the quality of our profession.

Article 1: Benefit the economic, technical, and strategic interests of the client

The Industrial Designers' ultimate responsibility to their Clients will be carried out by providing appropriate and original designs which provide both value and benefit to the Clients' Customers and the General Public while meeting the Clients' ethical business objectives. By Client we mean any individual, institution, agency, or organization, which employs or retains the designer.

As a result of the appropriateness, quality, and desirability of the design, the economy of means required for its production, and the honest business practices of the Designer, the Client's long-term interests will be furthered.

Article 2: Provide Benefits to the General Public: the ultimate users of the products and services of design

The responsibility of the products for their safety, economic and general well-being is an essential professional concern. The Industrial Design will advocate and thoughtfully consider the needs of all potential users including those with different abilities such as the elderly and the disabled.

Article 3: Protect future generations by protecting the earth's ecosystem

Ultimately, the best interests of current and future generations can only be protected if the world's ecosystem can be safeguarded. As a result, ICSID Council Members agree to adopt the following principles of environmental stewardship.

A. Advocacy for Safe Products and Services

Designers will advocate with their Clients the development of environments, landscapes, products, communications and packaging that minimize environmental harm and are for safe use by all people.

B. Protection of the Biosphere

Designers will seek to minimize the release of any pollutant that may endanger air, water, or earth.

C. Sustainable use of Natural Resources

Designers will strive to specify processes and materials which are the result of sustainable and/or renewable natural resources, including the protection of vegetation, wildlife habitat, open space and wilderness.

D. Reduction of Waste and Increasing Recycling

Designers will try to minimize waste. To this end, they will design for durability, adaptability, repair and recycling and will include these as criteria in their purchasing and specifying.

E. Wise Use of Energy

Designers will choose environmentally safe energy sources and adopt energy conservation means of production and operation whenever possible.

F. Sharing Information

Designers will share information that will help peers make the best choices in specifying materials and processes.

Article 4: Enrich the cultural identity of individual societies

The Industrial Designer realizes that the environments, objects and services created as a result of the design process both reflect and help to define the cultural identity of their nations and distinct societies within nations.

The Institute of Designers in Ireland

IDI

<http://www.idi-design.com/>

No relevant material found.

Japan Design Foundation

JDF

<http://www.jdf.or.jp/eng/index.html>

Foundation's objectives

Lack amidst physical affluence

Recent industrial and economic development and advancing internationalization have earned Japanese society a considerable degree of physical affluence. However, people are beginning to recognize that something is missing; they now demand the restoration of the humanity necessary to a spiritually and culturally rich society and a more sophisticated social environment.

The promise of design

As one manifestation of these trends, people are depending more and more on the strengths of design, the bridge between cultural and material realities, the international language capable of visually expressing life.

Promotion of international exchange through design

To satisfy such demands, Japan should serve as a center for international exchange through design. A means by which Japan can publicize design, not only domestically but internationally, is essential Japan is to become a source of new designs for the future. This will greatly increase public interest in and understanding of design.

Objectives in establishing the Foundation

In response to these needs, the Japan Design Foundation was established in November, 1981 to promote international exchange in all genres of design, thereby encouraging the sound development of both industry and culture, and ultimately contributing to the enrichment of human society.

<p>Korean Association of Industrial Design KAID http://www.kaid.or.kr/ No relevant material found.</p>
<p>Latvian Designer's Society http://www.iclub.lv/pages/lds <i>Adopted by ICSID's code.</i></p>
<p>Mexico Design Promotion Center http://www.centrodiseno.com/ <i>No document available in English.</i></p>
<p>Norwegian Design Council NDC http://www.norskdesign.no <i>No relevant material found.</i></p>
<p>Norwegian Industrial Designers NID http://www.nid.no/ <i>No relevant material found.</i></p>
<p>Portuguese Design Center CPD http://www.cpd.pt/ <i>No document available in English.</i></p>
<p>Premsele, Dutch Design Society http://www.premsele.org/</p> <p>The main objective of Premsele's policy is to shape new attitudes. Dutch design will have to re-think its attitude toward culture, economics and society; to client and user, to technology and application, to theory and practice, to visual art and architecture, to generalization and specialization, to the Netherlands region and the rest of the world, to reality and ideals.</p> <p>Mission Premsele is a foundation that promotes the development of Dutch design. In Shaping New Attitudes. Policy Plan 2005-2008, Premsele has chosen its position against the background of the recommendations of the Design Commission and an outline of the design sector's infrastructure.</p> <p>Premsele has chosen to promote (initiate, cultivate, enhance) the development of public-oriented economic, social, international, regional, and cultural design-as well as the infrastructure of the design field. The emphasis will be on economic, social and international development.</p>
<p>Romanian Artists' Union - Design Department UAP http://www.uap.ro/design/ <i>No document available in English.</i></p>
<p>Russian Research Institute for Industrial Design VNIITE http://www.advtech.ru/vniite/vniitee.htm <i>No relevant material found.</i></p>
<p>Swedish Industrial Design Foundation SVID http://www.svid.se/wlt/ <i>No relevant material found.</i></p>
<p>Swiss Design Association http://www.swiss-design-association.ch/ <i>No document available in English.</i></p>
<p>Slovak Design Center SDC http://www.sdc.sk/ <i>No relevant material found.</i></p>
<p>Taiwan Design Center TDC http://www.tdc.org.tw/ <i>No document available in English.</i></p>