From Style to Humility: 150 years of design progress

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www.qcollaborative.com
A brief history of design practice:

- 1870: Styling
- 1960: Human-centred
- 1990: Participatory
- 2000: Post-human
- Present
Design is to design a design to produce a design.

to design is to devise a course of action aimed at changing existing situations into preferred ones.

Herbert Simon, 1969.
THE DESIGN PROCESS

STEP 1: DEFINE THE PROBLEM

STEP 2: COLLECT INFORMATION

STEP 3: BRAINSTORM & ANALYZE IDEAS

STEP 4: DEVELOP SOLUTIONS/ BUILD A MODEL

STEP 5: PRESENT YOUR IDEAS TO OTHERS FOR FEEDBACK

STEP 6: IMPROVE YOUR DESIGN
**DESIGN THINKING 101**

- **EMPATHIZE**: Conduct research to develop an understanding of your users.
- **DEFINE**: Combine all your research and observe where your users’ problems exist.
- **IDEATE**: Generate a range of crazy, creative ideas.
- **PROTOTYPE**: Build real, tactile representations for a range of your ideas.
- **TEST**: Return to your users for feedback.
- **IMPLEMENT**: Put the vision into effect.
a brief history of the DESIGNER

1870
styling

human-centred

participatory

post-human

PRESENT
wicked problems

wicked problems

who has / holds power?
what is recognized as a valuable solution
who has / holds power?
what is recognized as a problem

what is recognized as a valuable solution

who has / holds power?
The master's tools will never dismantle the master's house.

Audre Lorde, 1984.
DE-CENTERING the designer

1. Challenges existing practices
2. Aims towards an actionable ideal future
3. Looks for what has been made invisible or under represented
4. Considers the micro, meso, and macro
5. Privileges transparency and accountability
6. Expects and welcomes being subjected to rigorous critique

Inspired by work of Bardzell, Bardzell & Bardzell, Ruecker et al., and others.
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- TechnoTampons
  Radzikowska

- It's a Wicked World: Feminist Design for Project Management
  Radzikowska, Ruecker, Roberts-Smith

- Design for Peace: Design Research and Intersectional Feminism in Prototyping for Reconciliation
  Ruecker, Radzikowska, Roberts-Smith

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DISCOMFORT

Look for what is made invisible or under represented.

Search for what exists outside the bounds of “typical” discourse.

Choose the uncomfortable, or what creates tension (for you): what will help you push outside what you (will) know?
TRANSPARENCY & ACCOUNTABILITY

Self disclose position, preferences, biases, and perception of users.
Conversando sobre algunos temas

Tradiciones (Traditions)

Barreras (Barriers)

Silencio (Silence)

Narraciones Orales (Storytelling)

Abandono (Abandonment)

Participación (Participation)

Re-utilización Creativa (Creative Re-use)

Tiempo (Time)

Apertura (Openness)

Muestras de Poder (Display of Power)

(normalized violence)

Normalización de Violencias
AWARENESS

Consider the micro, meso, and macro. Based on the ideas of “close” and “distant” reading.


Who / what exists outside your perceptual range?
Xinyue Zhou,
Prototype for It’s a Wicked World, 2016.
MADE PUBLIC

Consider every design instance as an iteration, thus subject to analysis and critique.

Welcome substantive critique from diverse perspectives.

Listen to those who aren't like you.

Amplify others; avoid hoarding “knowing”.
Recuperar las semillas nativas para una sana alimentación en armonía con el ecosistema árabe

Familia

Familia y Comunidad

Comida y Consumo

Tradiciones orales

Música tradicional

Arquitectura paliáfica

Recuperar el saber ancestral y cuidar la naturaleza

Conservación de la playa del morro

Edificación tradicional

Sabeber ancestral

Comunidad

Agua

Diseño

Ecosistema natural

Tenemos acceso y contacto con la naturaleza

Naturaleza

Cuidado por el mar y la biodiversidad

Recuperación de saberes ancestrales

IDENIDAD NEGRA

IDENTIDAD NEGRA

Música tradicional

Justería y uso de las ollas y otros instrumentos de la tierra y el fuego
de-centering the designer through INTERSECTIONAL FEMINISM

1. Public
2. Intersectional
3. Seeking new models, processes, and craft
4. Experimental
5. Interested in wicked problems
6. At the intersection of performance and technology
7. Committed to signal-boosting
8. Community-focused
9. Recognizes students as intellectual contributors
10. Collaborative
11. Welcoming (expecting) critique
critique and/or connection

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Thank you UBC!