

THE HAGUE UNIVERSITY OF APPLIED SCIENCES PIN-C 2015 *reframing design* Design as a change agent in social innovation Location: ST 2.84/ST 2.82 15.30 - 17.30



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15:30 – 16:30: Paper presentations
Bart Barnard: Artists and designers as agents of change (stakeholder collaboration)
Lisa Malmberg: Hoe design game results can be further developed for public and policy organizations (design time)
Aditya Pawar: Composing the Umeå pantry (situated practice)

16:30 – 17:30: Workshop
 Presentation of three propositions
 Working in three groups
 Presentation of key challenges and opportunities
 Summary / Conclusion (what did you take back from this afternoon)



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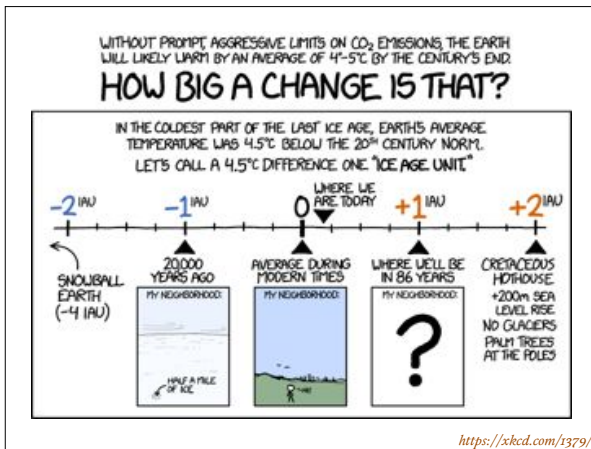


Hanze Hogeschool Groningen
University of Applied Sciences
Kenniscentrum Kunst & Samenleving

Bart Barnard

ARTISTS AND DESIGNERS AS AGENTS OF CHANGE

二零一五年五月十八日



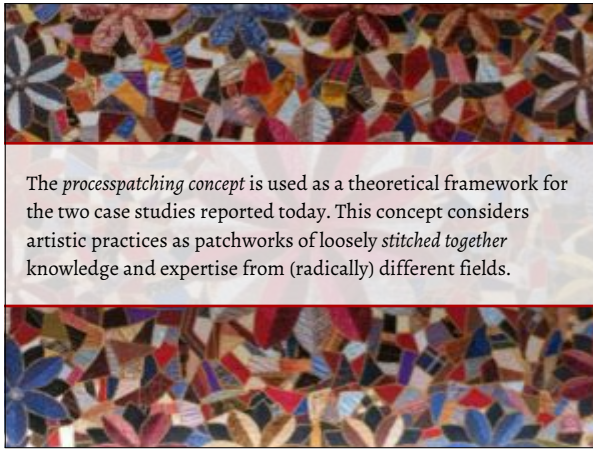
Today we face a lot of problems and challenges. To solve or eliminate these, we have to change our way of looking at things as well as the way we live our lives. Change is key.



One example of a change is this traffic situation in Sneek. This five-way junction was unable to digest the amount of traffic that was offered to it.

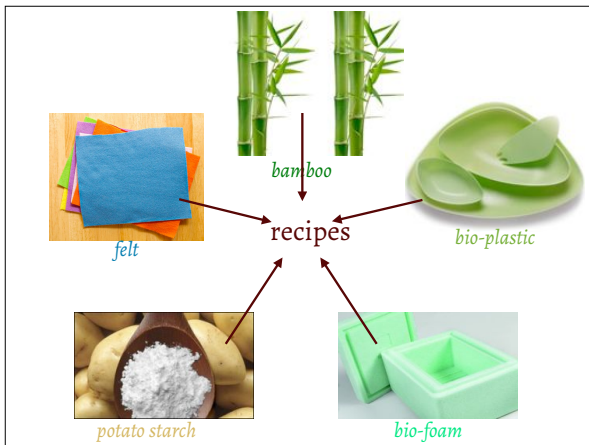


So it was changed in a roundabout. Which doesn't help at all. The point is that the problem was not looked at with an artistic, radically different view. This is a *technological* solution to a *technological* problem.



In every process, artists and designers should take up a role equally important as the engineers, policy makers and construction workers. Even, perhaps, managers should have an important role. This we call process patching: synergy in which the whole is greater than the sum of its parts.

case study 1: Bio-based materials



In the first phase, students worked together with teachers and producers to get experiences with different kinds of sustainable resources.



The students were involved in exploring how a *creative dialogue* between entrepreneurs and artists can add to product innovation.

In his reflection on the workshop outcomes, the undertaker mentioned the *broad range of perspectives* and the *thorough and personal approach* as two factors that truly surprised and inspired him.

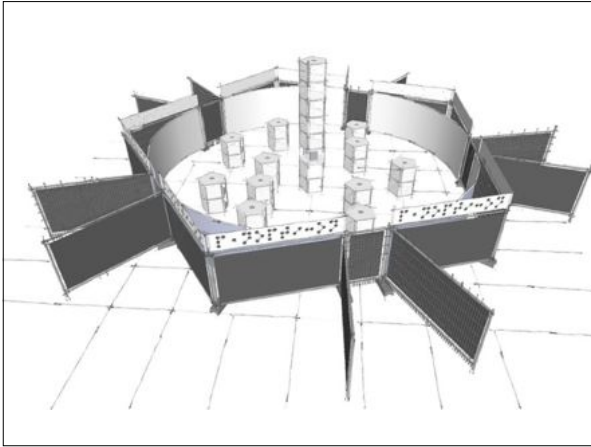
The second phase, we used a patched process in which students from different disciplines, SME's, teachers etc. looked at ways in which materials used by the undertaker could be recycled.



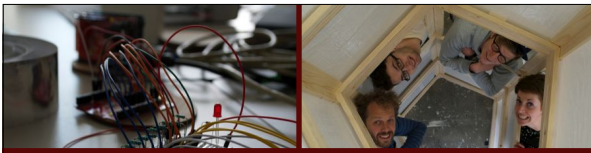
This resulted in different types of commemorative jewelry, such as these vases.

So we *changed* the way in which the undertaker, and those left behind, uses the materials.

case study 2: Panopticon



The panopticon was about social change: we wanted to change the way people look at interacting with strangers.



The students' findings (from theory and surveys) were translated into practical design considerations, which were subsequently tested on subjects that were interviewed about their experience after each test.

The goal of the Panopticon installation was to let participants experience that cooperating with strangers (one might never see again) could yield great (aesthetic or ludic) rewards.



Again a patched process with a lot of stakeholders.





Conclusion

Besides the innovative outcomes of the case studies, they also display the students' professional development towards becoming *innovators* and illustrate how their contributions can unleash the innovative potential among the participants or user groups themselves.

Artists and designers are in a pioneering stage of playing the role of agents of change, but the case studies discussed reveal a glimpse of what their role may look like in the future of innovation processes.

Discussion

Should artists – in the broadest sense of the word – always seek cooperation with other disciplines?

- does a social abyss exist between the arts and the non-arts and if so, how can we bridge it?
- should artists always seek cooperation with other stakeholders in order to enhance participatory engagement with their works?
- in what way can the arts contribute to the emergence of a 'better world'?