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Design
Futures

2020设计未来 线上国际会议

Online International Conference
on Design Futures
2020



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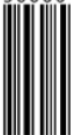
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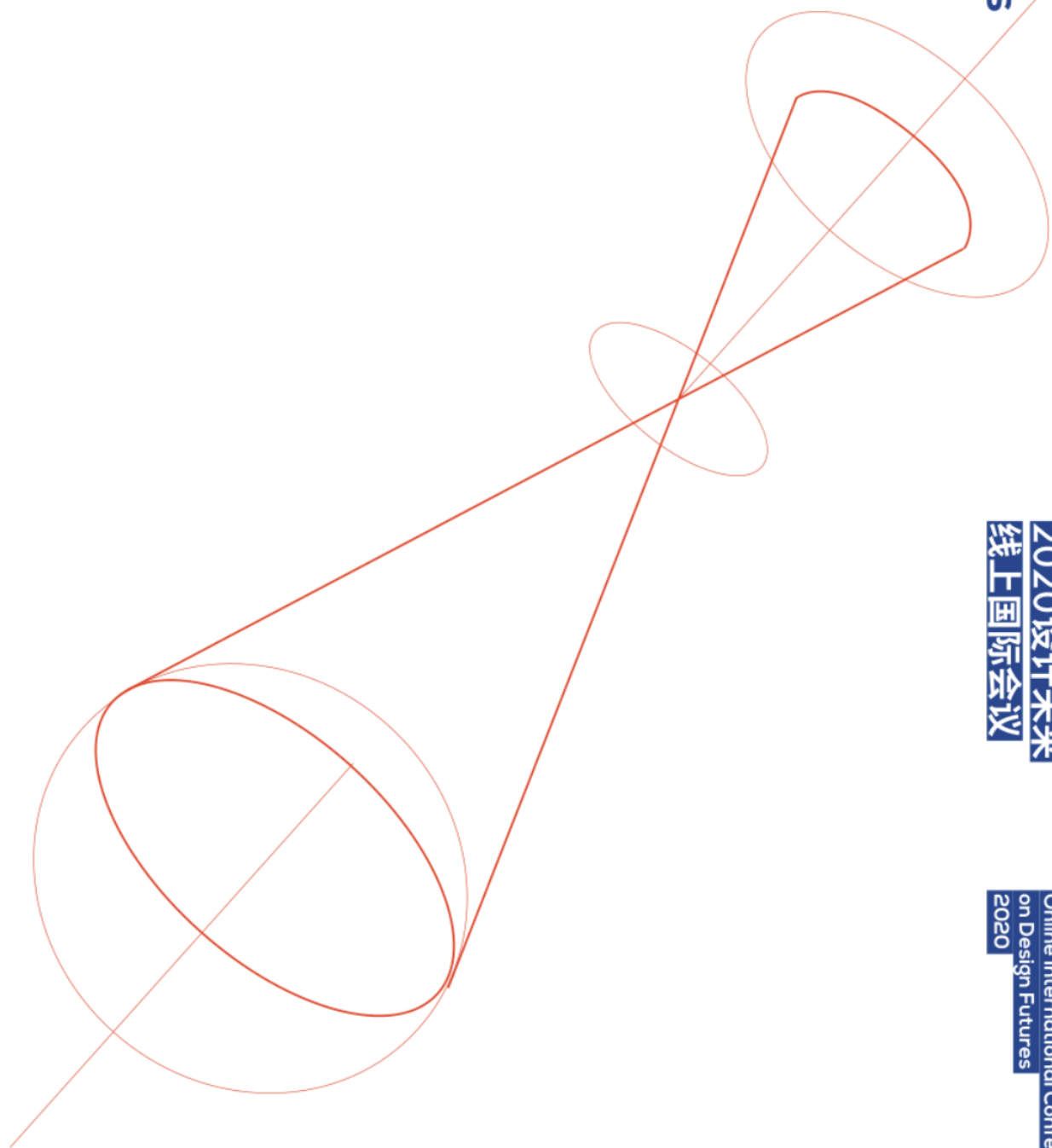


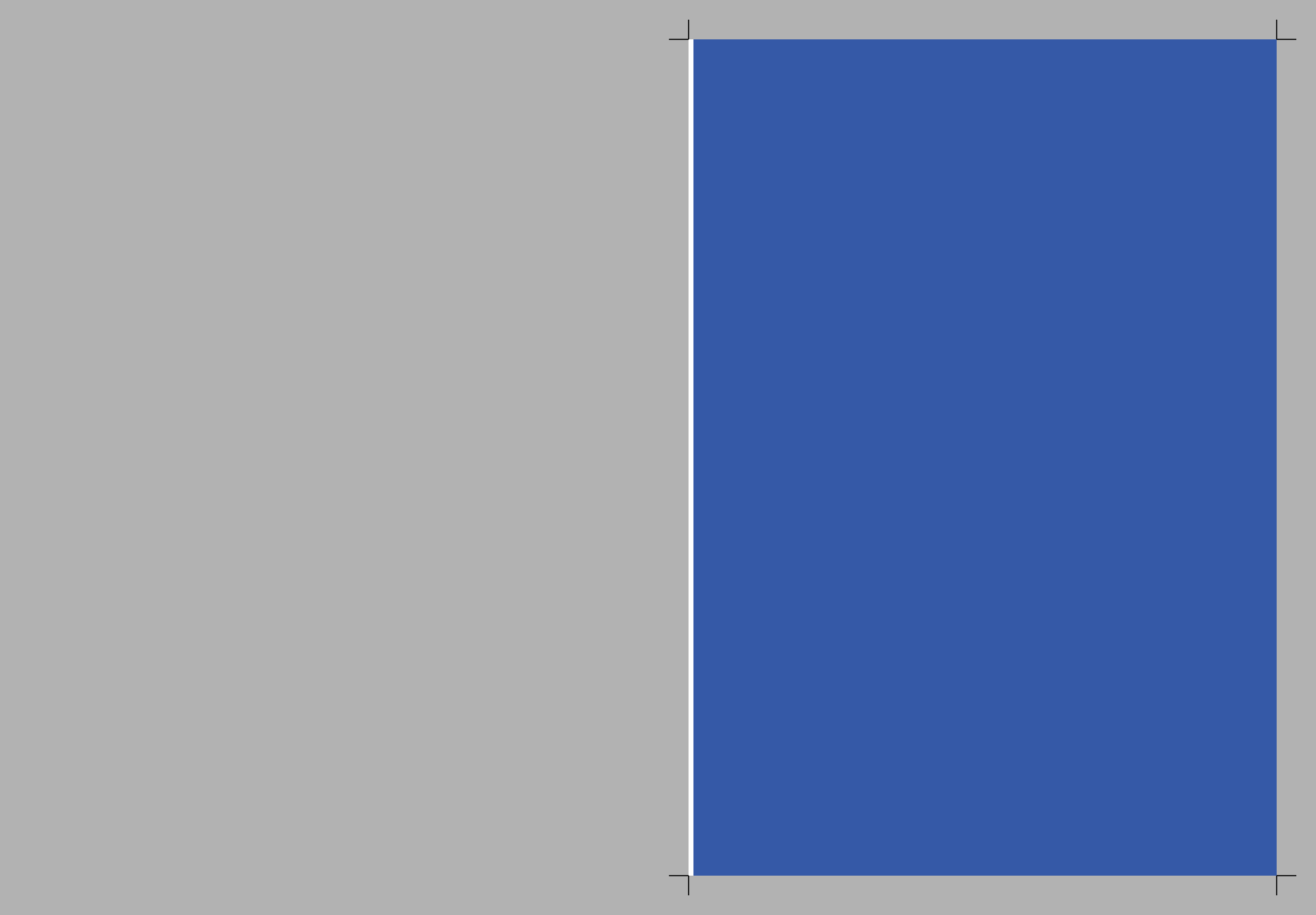
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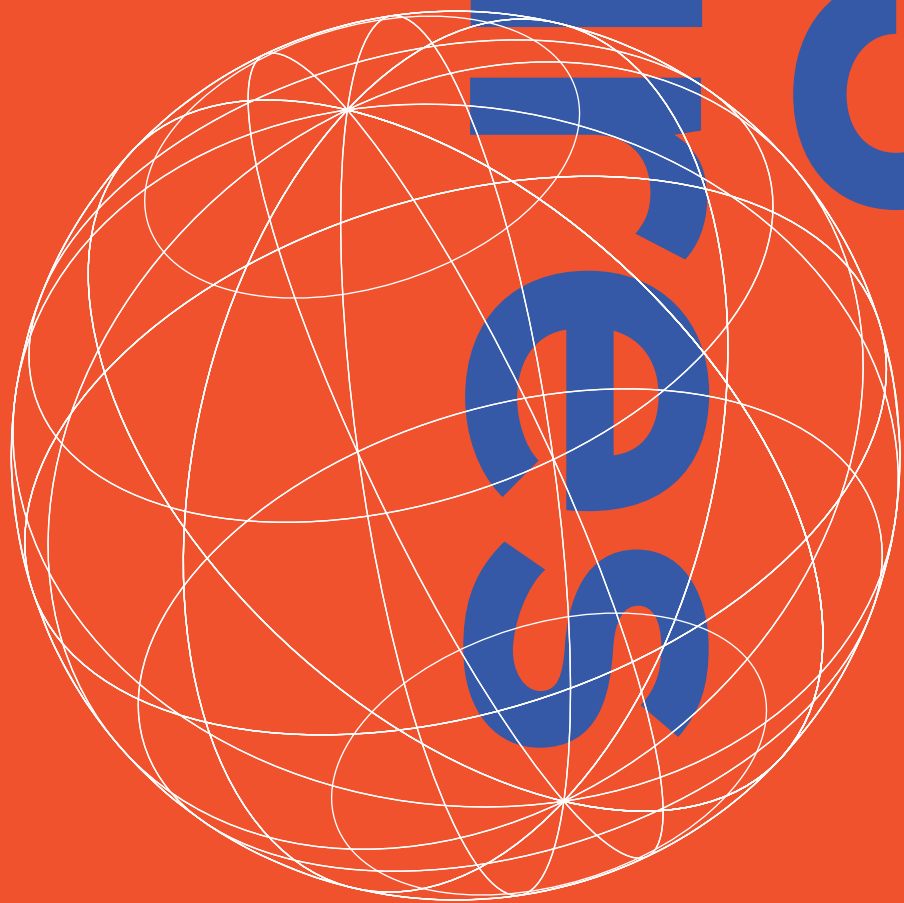
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总述

EXECUTIVE
SUMMARY

Design Future



在急剧变化的当下，探讨趋势、审视变革、通过设计创造未来价值，成为全新的议题。从以物为中心、以用户为中心、以社会为中心，以自然为中心，到以未来为中心的设计，设计未来将所有事物的未来可能性——包含人类主体与外在客体的动态发展——作为设计的新内容与标准。

以设计学和未来学为基础，设计未来从人文视野展望未来研究，在产品与服务中融入对世界观、价值观的社会人文视角宏观思考；它为设计赋予时间变量，将演变过程与趋势视为设计的有机组成，为设计思考和实践注入未来思维，帮助创造者通过未来审视当下设计与技术发展路径。

本次论坛将从四个维度展开设计未来对话：

未来探索——新常态下塑造未来社会文化；

未来学说——将未来思维融入设计方法；

未来赋能——多层次视角下产业与创新趋势；

未来趋势——未来生活场景实验与智慧社会实践。

我们希望这次会议可以成为设计未来的对话开端，激励更多创新力量加入到设计未来的队伍，一起创造合意的未来！

设计未来的教学

TEACHING TO DESIGN FUTURES

我们的未来有很多不确定性，未来情境变得越来越复杂，诸如气候问题、全球疾病大流行等。同时社会也面临着“白人至上”、“种族主义”等问题。对此，皮特教授提出了疑问：我们的设计师如何应对这样的问题，用什么样的设计去解决社会上的挑战？

作为设计教育者，皮特教授经常向学生提出以上问题。设计思维是一个很强大的工具，它使我们的视角变得更宽广。当前人类对地球的影响是前所未有的，而设计在这其中可以发挥非常重要的作用。

皮特教授提到了“去未来化”，这是指我们当下“不去思考未来，但保有着未来的视角”。这意味着我们今天的所作所为是为了我们可以拥有共同的美好未来。

皮特教授强调了设计 4.0 的概念。他表示，设计 1.0 是传统的设计，设计 2.0 是产品的设计，设计 3.0 是组织性的转型设计，而设计 4.0 是社会转型的设计，它包括了国家、社会、星球所面临的挑战等等。

皮特教授还援引了 Arnold Wasserman 的研究。在 Arnold Wasserman 看来，设计 1.0 是以物品为中心，2.0 是着重于以人为本，设计 3.0 关于改变世界、改变社会以及社会的变革等，而设计 4.0 则是把以上设计理念都包含在转型设计上。当设计者面对整体社会层面上越来越大的问题时，各个层次的设计都需要调动起来。

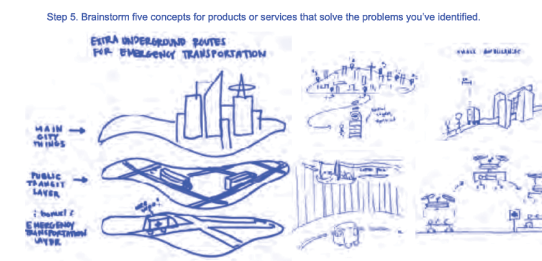
作为一个设计教育者，皮特教授经常向学生提出以上问题。设计思维是一个很强大的工具，它使我们的视角变得更宽广。当前人类对地球的影响是前所未有的，而设计在这其中可以发挥非常重要的作用。对此，皮特教授提出了要解决的三个问题：时空中的设计、特定价值的设计、去全球化的设计。为了解决以上问题，皮特教授提出了“乌托邦”和“去

乌托邦”。表示想要实现有理想的世界，我们需要对设计者进行教育。并且介绍了他在卡耐基梅隆大学相关的课程设置。他介绍了“设计未来”、“设计未来课堂导论”、“设计未来场景导论”三门课程。

皮特教授着重介绍了“设计未来”这一课程。课程采取翻转课堂的形式，面向大三、大四学生，包含了线下课和线上课。

皮特教授加入了学生的“反思实践”环节，学生在课堂上思考、讨论课上所学，帮助他们加深学习效果，让他们更好地将其应用到自己的设计工作中。在课程结束后，学生会在白板上罗列成果。这一课程包括了 15 周和 7 周两种课程设置。

皮特教授还强调了课程的相关内容是在和世界各个高校包括清华大学在内的教授学者的通力合作下完成的。课程目前在清华大学学堂在线有慕课课程。



We live in interesting times, with global challenges such as: Climate Emergency, COVID-19 pandemic, Black Lives Matter, and so forth. Such societal level challenges require a broader version of design than Design Thinking (e.g., empathize, define, ideate, prototype, test). Design educators worldwide seek to prepare designers to engage with such challenges. The societal challenges mentioned are global in nature and require at least three expansions on design thinking: designing in time, designing for sustainable, futures oriented values, and designing for planetary scale outcomes. First, designing in time. Societal challenges such as the UN Sustainable Development Goals, require operating in both short-term and long-term time horizons. For example, according to the IPCC 2018 1.5C report, the climate emergency requires people to reduce their carbon emissions by over 50% by year 2030, and 100% by year 2050. Consequently, short-term design action needs to align with such long term goals.

Second, designing for sustainable, futures oriented values for planetary scale problems requires moving beyond Modernist design values (e.g., aesthetics, consumerism, economic growth) to include a futures oriented values-based approach. The Climate Emergency requires designers to commit to and act upon futures centered values so that short term actions today lead to desirable long term collective futures. Designers need to transition to new values and worldviews and design accordingly.

Third, the Anthropocene Era was created by design and affects life forms all over the planet. Likewise, solutions to planetary level problems need to work on multiple levels and scale globally.

Design education for 21st century challenges can significantly benefit from the field of Futures Studies. In this talk, I describe the Dexion Futures (DF) course and the related open-source project. Dexion Futures differs somewhat from other rich design futures traditions represented at this conference such as Design Fiction, Speculative

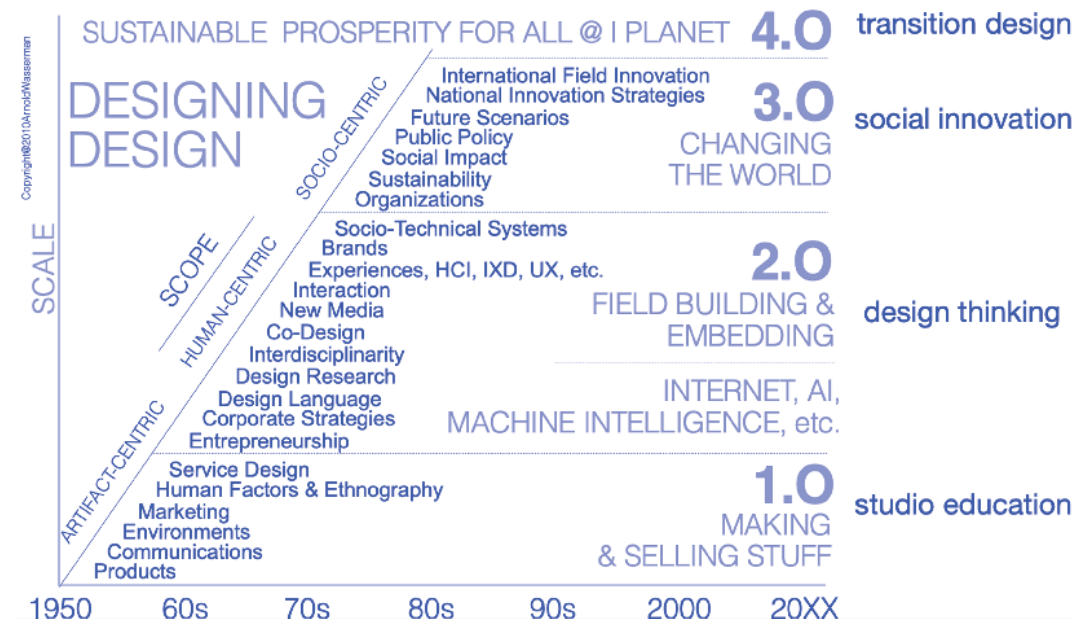
Design, Discursive Design, Experiential Futures, and so forth.

The term Ddesign was originated by Arnold Wasserman in 2013 while we were co-teaching at the "Ddesign the Future" course at Carnegie Mellon University. The term Ddesign Futures explicitly focuses on aligning near-term design action with sustainable futures. The "X" signifies an experimental form of design combining design thinking with futures thinking to align near term design action with long-range vision goals – while navigating uncertainty and accelerating innovation toward desired futures. The 2013 Ddesign the Future course lead to a series of related courses over the years: Introduction to Ddesign Futures, Ddesign Futures Seminar, and finally the "Ddesign Futures" course.

The "Ddesign Futures" course was created to teach undergraduate design students in the School of Design at Carnegie Mellon University a new set of design methods that combine futures thinking with design thinking. The course is taught with a flipped-classroom pedagogy. "Flipped" courses

shift new-content exposure to pre-class work and use class time for hands-on application activities. Pre-class work includes online readings, videos, and interactive activities with immediate feedback; as well as a mechanism for students to submit questions to the instructor ahead of each class session. Weekly reflections asked students to explain how they might integrate futures methods into their design practices. These course materials have been taught five times at and iteratively improved. DF this semester is being taught as a flipped-class over ZOOM.

The flipped classroom materials described are available as open-source teaching materials through the ddesignfutures.org open source project. Portions of the course materials are being tested with three global partners: at Tsinghua University in Beijing, China, Politecnico di Milano, Italy; and Georgia Tech University in Atlanta, Georgia, USA. In this lecture, I describe challenges and opportunities I've observed regarding teaching design students how to learn to apply futures methods within their nascent design practices.



时间的设计是如何影响世界上的重大事件的

DESIGN FUTURE TIME_BASE PARADIGMS

安娜·芭芭拉 (Anna Barbara) 指出，时间的设计是最重要的全球趋势之一，我们应将未来作为设计现在的重要工具。

安娜·芭芭拉 (Anna Barbara) 提出问题：我们生活在怎样的现在？

首先，她解释了收缩的现在的含义，告诉我们时间的形式在发生变化，我们正像一辆汽车一样，朝着未来行驶，从后视镜里面看到的是过去，而现在就简化为一瞬间。这就是我们当下的状况。

我们将情感和见解分解，通过智能手机、摄像机等过滤器去过滤我们给世界留下的遗产，这就让我们在现实和相关问题之间产生了距离，让我们和社会责任产生了距离，选择生活在舒适区，让我们变成了被动的旁观者而不是主动的参与者。

安娜·芭芭拉 (Anna Barbara) 提出，现在有越来越多的不同的视角，给我们带来了不同的见解，这也在改变我们设计和即将生存的空间的质量。我们希望对于所生存的空间、体验、经历做出反应，而我们的空间更多可能是 50 年前设计出来，完全不是现代的设计。与此同时，数字时代又给我们带来了完全不同的生活。

另外，对于时间的探索很重要的一点，是和移动、交通领域的创新息息相关。安娜·芭芭拉 (Anna Barbara) 以上图望着游泳池的人为例，屏幕上的游泳池比现实中的更让人兴奋，提出社交的方式使生活变得不再社会化。过度使用社交媒体，使我们有了界定感和存在感，我们现在跟身边人不亲近了，但与另外一个空间的人建立了联系。回到刚才所说的这一点，事实上我们在空间中漫步，同时我们漫步的时候并没有移动我们的脚步。我们现在甚至并不存在于空间中，我们的存在即是不存在。

安娜·芭芭拉 ANNA BARBARA

米兰理工大学室内和空间设计专业副教授
Associate Professor, Interior and Spatial Design,
Politecnico di Milano

在时间的压缩或者扩张中，不仅是设计者，人们最大限度提高生产率。我们都在不断地调整我们对于时间的适应性。现在到底是什么样的？随着时间不断压缩、扩张，我们变得越来越高效，我们的生产力得到了最大化，我们都像身在养殖场中的鸡一样，使用人造的，升起落下的太阳，但以一种不可持续的方式，使它们产出更多的鸡蛋。

我们现在变成了空间的消费者，我们对于地方的感觉和体验被扭曲、诱惑、享受和娱乐，即使在这个过程中使我们的生理节奏妥协，我们也变成了过度兴奋的消费者，产生了情绪上的暴食症。

最后安娜·芭芭拉（Anna Barbara）提出问题：对于未来设计而言，现在应该是什么样的？

学生才是生活在未来的人，她要求学生设计一个希望能够去生活的空间，可以看到他们对未来的展望。她认为作为教师应当走出知识的反思，让自己站出去，能够让自己容纳进去，去教授方法，抛弃观念，教给学生们如何去问正确的问题，而不是仅仅简单给予答案。使学生们能够真正生活在一个有意识的时间空间里，建立真正的相近性、共享经济和开放知识。如果教师们能够承担起不抛下任何人，不论社会、文化背景，针对所有性别的年轻人的、平等的方案，在未来，学习将是高度可持续性的。



timer design

Anna Barbara pointed out that the design of time is one of the most important global trends, and we should take the future as an important tool for designing the present.

Anna Barbara asked the question: what kind of present do we live in?

First of all, she explained the present meaning of contraction and told us that the form of time is changing. We are driving towards the future like a car. What we see in the rearview mirror is the past, and now is simplified to a moment. This is our current situation.

We decompose our emotions and opinions and filter our heritage to the world through smart phones, cameras and other filters, which gives us a distance between reality and related problems, between us and social responsibility, and choose to live in a comfortable area, making us passive bystanders rather than active participants.

Anna Barbara pointed out that there are more and more different perspectives, which have brought us different opinions, which is also changing the quality of our design and the space we will live in. We hope to respond to the living space, experience and experience, and our space may have been designed 50 years ago, not modern design at all. At the same time, the digital age has brought us a completely different life.

In addition, the exploration of time is closely related to the innovation in the field of mobile and transportation. Anna Barbara, for example, looks at the swimming pool in the above figure. The swimming pool on the screen is more exciting than in reality. She puts forward a social way to make life no longer socialized. Excessive use of social media gives us a sense of definition and existence. Now we are not close to the people around us, but we have established contact with people in another space. Back to the point just mentioned, in fact, we walk in space, and we don't move our steps when

we walk. We don't even exist in space now. Our existence is nonexistence.

In the compression or expansion of time, not only designers, people maximize productivity. We are constantly adjusting our adaptability to time. What is it like now? With the continuous compression and expansion of time, we become more and more efficient, and our productivity has been maximized. We all use artificial, rising and setting sun like chickens in farms, but make them produce more chicken eggs in an unsustainable way.

We have now become consumers of space. Our feelings and experiences of place have been distorted, seduced, enjoyed and entertained. Even if our physiological rhythm is compromised in this process, we have become over excited consumers, resulting in emotional bulimia.

Finally, Anna Barbara asked: what should it be like for future design?

Students are the people who live in the future. She asked students to design a space where they hope to live and see their prospects for the future. She believes that as a teacher, we should go out of the reflection of knowledge, let ourselves stand out, be able to accommodate ourselves, teach methods, abandon ideas, and teach students how to ask correct questions, rather than simply give answers. So that students can really live in a conscious time and space, establish real proximity, sharing economy and open knowledge. If teachers can afford equal programs for young people of all genders without leaving anyone behind, regardless of social and cultural background, learning will be highly sustainable in the future.

