# BONSIEPE'S KEY IDEAS

1970s & 1980s → wave that popularised design + increased efforts to promote it.

and design promotion

THEORY → media related propositions

WALTER BENJAMIN
as contemplative behaviour
(objectifying theory)

- permanent compulsion to legitimate itself
- duality of contemplation and action
- consumes its object in order to exist
- presupposes the materiality of what it is theorising.

as a free/cheap commodity
(people only ask for its show value)

ARTEFACT — HUMAN BODY

STRUCTURAL COUPLING

"WITHOUT INTERFACE THERE ARE NO TOOLS."

"Ready-to-hand as opposed to present-at-hand."
HEIDEGGER.

## ONTOLOGICAL DESIGN DIAGRAM

DESIGNER → focuses on → THE INTERFACE

FOCUSES ON SOCIO-CULTURAL EFFICIENCY
↓ based on a
criteria/scale of values.

THE USER
(a body/social agent)

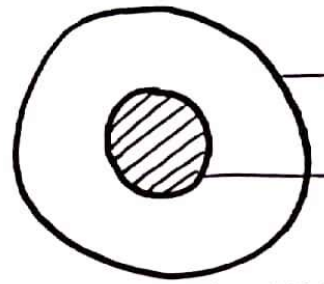
THE INTERFACE → THE ACTION
(a task/a purposeful action)

PRODUCT CYCLE
to enable effective

reveals the character of
THE TOOL
(artefact)
(information in an act of communication)

the dimension for interaction
(goes beyond the duality of material/immaterial)

is concerned with



GENERAL THEORY OF ARTEFACTS

DESIGN THEORY

HA SIMON'S WORK
(late 1960s)
↓
Set standards for a precise scientific viewpoint.

DOMAIN OF DESIGN = DOMAIN OF INTERFACE

meaningless

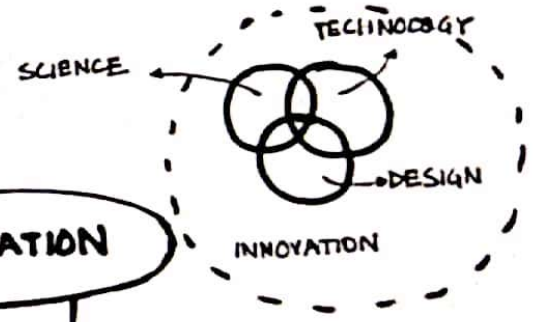
1970s • APPROPRIATE TECHNOLOGY → DESIGN IDENTITY (?)
(highlighting the difference between the concept of design in central and peripheral countries)

1980s • CRITICISM OF RATIONALISM & FUNCTIONALISM
(discussions on style and form. Design should first and foremost be fun).

1990s • ENVIRONMENTAL COMPATIBILITY + DESIGN MANAGEMENT

oriented to the future

domain that can be manifest in any field of human knowledge and practice.




related to

REINTERPETATION OF DESIGN — INNOVATION

involves body and space

aims to facilitate effective action

located linguistically in the field of assessments

is a particular form of

SCIENTIFIC
- cognitive innovation (new knowledge)
- production of true propositions
- recognition by peers.

DESIGN LED
- practical and functional aspects
- customer satisfaction
- structure the interface b/w the artefact and the user. (socio cultural innovation)

TECHNOLOGICAL
- operational innovation development of (new products)
- find out whether an innovation is viable.
- technical and commercial viability of making a product
- physical and economic efficiency

(by providing concrete instructions for action)
should not be overtaxing — JOHN DEWEY

should not be presumptious
(by posing as the regulative agency of praxis)

THEORY ⇌ PRAXIS

must not isolate itself in contingency

cannot be accessed in a purely discursive manner

non-despotic gaze

can be characterised as the domain in which distinctions are made that contribute to praxis having a reflected understanding of itself.

"Theory mendens that explicit which is already implicit in praxis as theory."

EVOLVING MEANING OF
DESIGN
- PRODUCTIVITY
- RATIONALISATION
- STANDARDISATION
  1950s. (1)
- MARKETING (4)
- SCIENCE (NATURAL + SOCIAL) (3)
  relation to
- DESIGN METHODOLOGY
  1964 (2)

Design Theory
can be used to investigate

DIVISION/LINKS BETWEEN DISCURSIVITY & VISUALITY
leading to
A new approach to design education

"Design is the last link in the chain through which scientific and technological innovations are fed into everyday life."

MONICA PODDAR
WEEK 2: READING