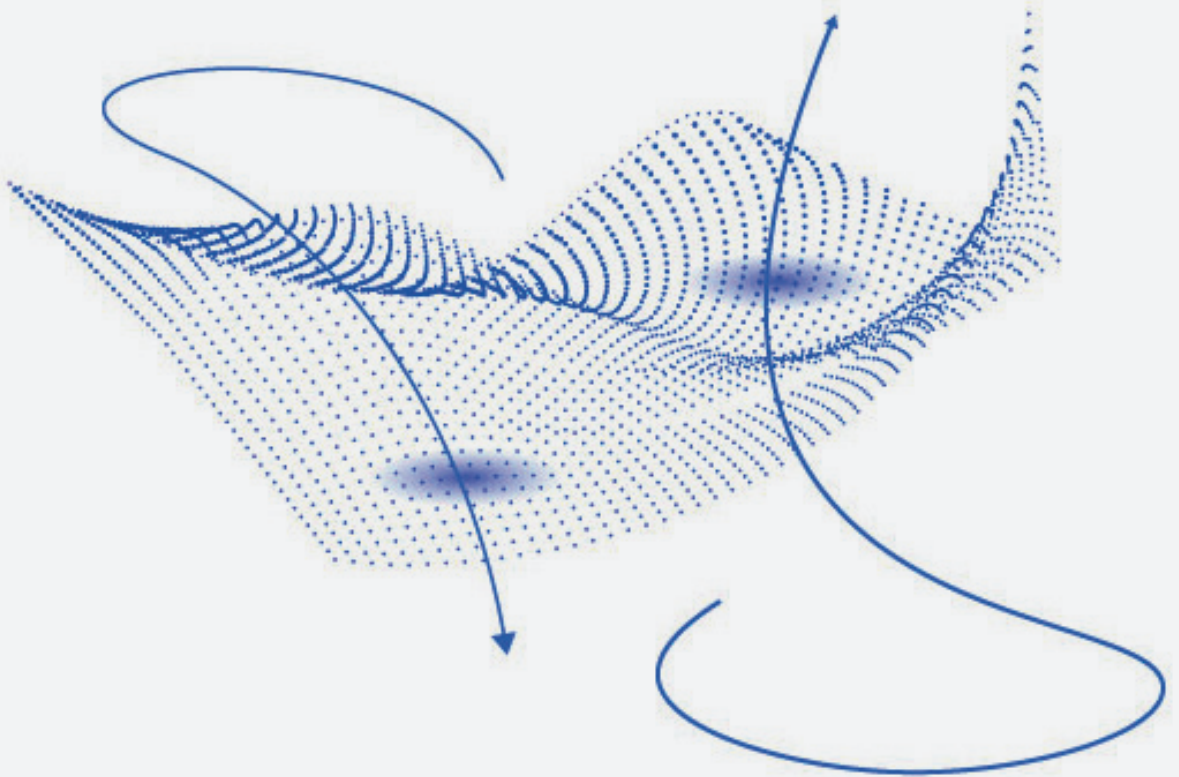# The Social Impact Paradigm

Visualizing artifacts in a future where
social value is a key driver in society.

By Ida Lahm
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The Social Impact Paradigm
By Ida Lahm

Supervised by
Simon David Clatworthy

Abstract

In our current paradigm, success is to a large extent based on financial value. Worth is equatable with money, yet this systemic ideal - the essence of worth in our paradigm - is proving unsustainable in the long run. The role model of the rational economic man is causing us to overshoot our resources, and blindly develop for the sake of development. It also leaves us blind to the values of society, where a global force majeure - such as Covid-19 - is needed to trigger a reconsideration of how we value social impact as opposed to financial worth.

However, the future doesn't have to look like this. It is possible to perceive a future in which the social contribution a person makes is valued equally, or as an alternative, to economic value.

In other words, a society where social value is central, and economic value peripheral. This diploma explores the idea of social value as a key metric for measuring worth. Through design fiction, social design and critical theory, this diploma offers a contribution on how to answer the problem of our finance-focused current paradigm, by means of a portal into the Social Impact Paradigm. It is the constructed paradigm used in this diploma, not too far from our current state - the only thing that has shifted is the way we perceive value. From this paradigm I will present a visualization of the solution, presented as five unique artifacts, making the Social Impact Paradigm plausible, believable and comprehensible.

Content

Acknowledgements

01

Context

This diploma is situated in the intersection of service design, social design and design fiction.

The process has been informed by critical theory, and the result offers a contribution to our current discourse on value. Although being roughly categorized as a service design project - it has only been using service design partly, as social design, design fiction and critical theory are not defined as belonging to any single category.

Motivation

On a personal and social level, the currently over-arching discourse of my generation is that of sustainability and the legacy of the post-war generations. We are reminded that the collective level of consummation is deemed irresponsible and unsustainable on a political and scientific level. We, as members of our society, see the need to re-evaluate what is important to us.

Last year I was introduced to the concept of Social Return On Investment (SROI) through the elective course Innovation in the Public Sector at AHO. SROI is a cost-benefit analysis, calculating how societally profitable something is. It was developed as a result of a commercial and charitable need for a framework to monetize non-financial assets and consequences (Arvidson, Lyon, McKay and Moro, 2013). Working with this framework for my delivery in the course made

me more curious about social value. The idea evolved to the point of me not being able to shake the feeling of SROIs potential future importance - a key theory in the evolving discourse on value, it's worth and how it is measured.

During recent times - and especially after the pandemic - observable trends in discussions on value have emerged. For example: As a response to the increasing cases of Covid-19, the government issued a list of critical functions, stating which vocations were allowed to continue daily operations. This caused an observable shift in the discourse on how we consider value, through a new definition of what is deemed critical from a governmental perspective. In this context I decided to make my diploma answer to the new realities of how worth is measured between people and the systems surrounding them - expanding those horizons in fiction.

Design driven innovation
in the public sector

IDEOLOGY AS A SERVICE

Explaining the social return of investment
Imagine that instead of being measured by your financial worth, or even your CO2 footprint, that your worth would be measured by how valuable your job is to society. This is done by calculating the societal value you create while doing your job.

The basis of the concept of Social Return Of Investment (SROI) is that a given profession holds the potential of either generating or destroying a set worth of social value, measured in currency. For example will a person working

in childcare generate 117 NOK of social value for every pound in financial value they generate. A banker, on the other hand, who is collecting a significantly higher salary consisting of millions, will destroy 92 NOK of social value for every financial pound they generate.

As a service
SROI will be integrated as a fundamental parameter of worth in many aspects of public norwegian services. It will for example be used as one of the basic search parameters in searching for vacant positions on the job market, or in measuring the impact of a given employment agency. SROI would also be fundamental in adjusting your tax payments, or regulating the cost of receiving other services such as public transportation, electricity, internet or even produce.

Stakeholders
As such, SROI would provide the public sector an objective parameter of worth as microservice in both the development and implementation of the overall services they provide. Thus SROI would be an invaluable tool for optimizing most public services providing or producing either health- or career-chains. For example, it would let public health providers measure the

What if society measured you social value...ted?

STATE	USER	ECONOMY	SOCIETY
Introducing progressive taxation. Thus making previous undesired jobs, more desirebale.	Explore the possibility of positively discriminating towards people from low-income backgrounds.	To promote high SROI jobs, daily goods and services could get a discount based on their societal benefits.	Promoting a culture where SROI as a societal success criteria might make Norway pioneers in working towards a truly sustainable future

worth of prioritizing one patient over another based on their impact of social worth, or relocating a certain skilled labourer to the agency of highest SROI-ranking based on a set scale.

Impact
A society promoting a culture of contribution. A society with positive discrimination towards people from low income homes. As such, SROI would benefit the whole of society as it creates a more complex relationship between worth and value - that of societal value seen as a parallel parameter to the measure of financial worth. More than targeting the praise of financial worth, it aims at including those of value.

Examples
For every 13 NOK being payed:
Hospital cleaners	create	131 NOK
Waste recyclers	create	158 NOK
Childcare/parents	create	132 NOK
Bankers	destroy	92 NOK
Advertisement Executives	destroy	145 NOK

...cietally profitable man alive, according to the EU panel of SROI

Ideology as a service
by Ida Lahm

Delivery for the Innovation in the Public Sector

Approach

The Dominant System

Social Reality or
Societal Context

Transition

The Emergent System
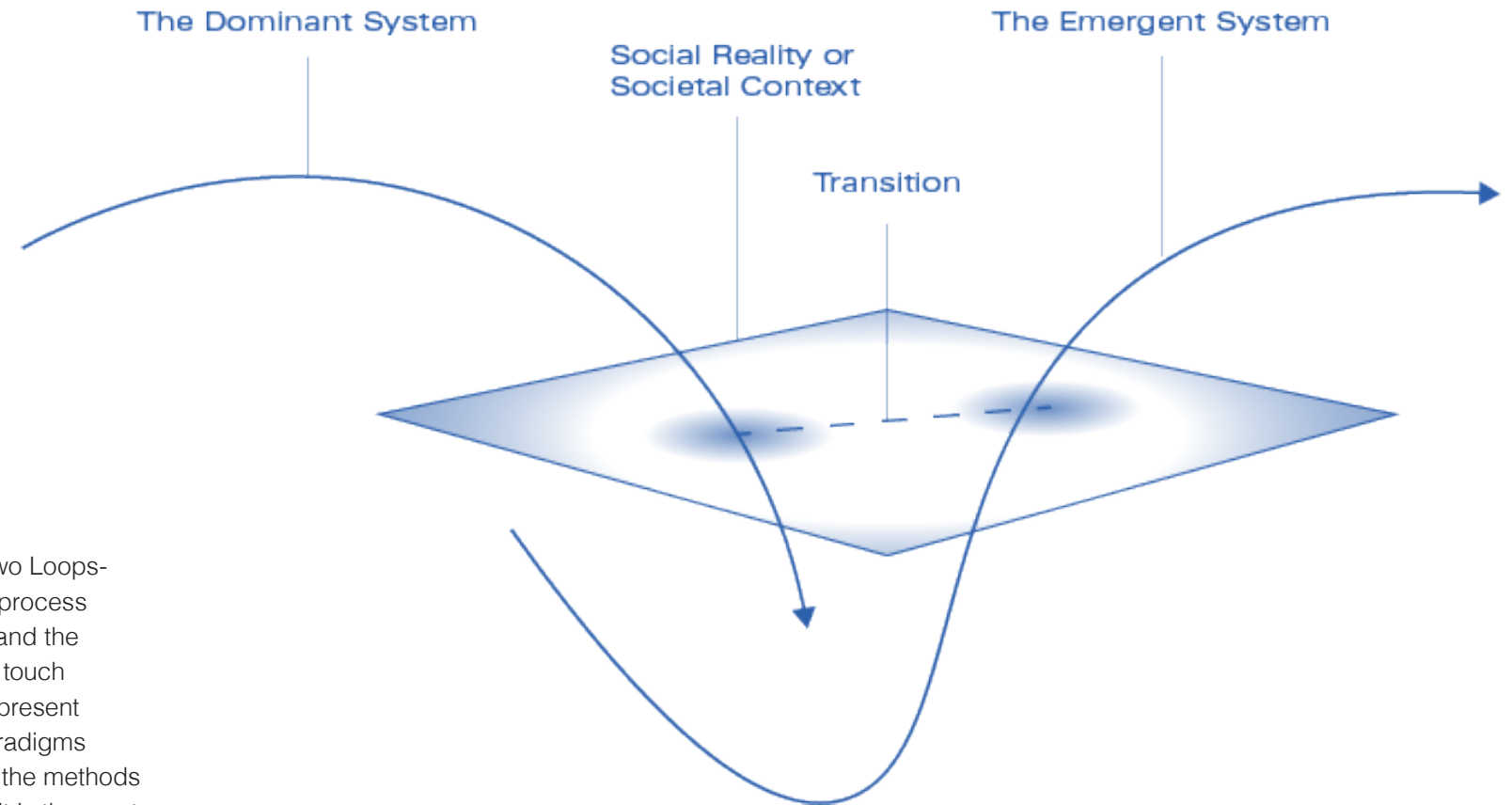
Frameworks

My process has been informed by critical theory, design fiction and social design. A central part of a critical design project is identifying which aspects of the present world we wish to provoke - in this project provoking reflection on the way we view value (Bardzell, Bardzell, Zimmermann and Antanitis, 2012). I have done this through developing artifacts from another paradigm - diegetic prototypes - in order to suspend a disbelief in the audience. This creates an intentional space of discursion, produced by design fiction and speculative design (Lindley, 2015).

The Berkana Institute Two Loops-model has inspired the process - where the old system and the emergent system never touch in the model, as they represent two entirely different paradigms (Robinson, 2011). Of all the methods of visualizing the future it is the most suitable framework for my project, with alterations. The framework has been used loosely, as I have only been focusing on the second loop - the emergent system - and not the transition towards it.

Scope

Methods

The purpose of this project is not to remove financial value, or any other set of value, as a whole, but to amplify the importance of social value as a key measure alongside other sets of value.

The project focuses on artifacts from another paradigm. How the values of that paradigm differ from ours is reflected in the nature of the artifacts. The goal of using critical design in the context of this diploma is not to fulfill a need or to intervene in a given situation or state - the artifacts are simply design fiction. As such they are meant to provoke thoughts and reflections in the audience, and act as boundary objects for discussion.

The level of provocation is intentionally not set to be radical. Nor is the project focused on feminism, equality, the environment or political agendas.

The project focus is on the artifacts, the process of developing them and the reactions they invoke. I would like for this diploma to be evaluated by not only its outcomes, but also the processes in which I have developed my artifacts, and evidenced the relevance of the Social Impact Paradigm as perceived by the project participants.
As such, I would ask the reader to join in as a participant, and assess how this diploma describes, perceives and communicates that paradigm.
The setting is that of a western context, and I recognize that social, cultural, spiritual and financial value might be perceived differently in other parts of the world.

A brief summary:

Desktop Research -
Scanning the horizon of social value, status, doughnut economics, and permaculture

Reading -
11 Academic articles on critical theory, speculation, sociological social design and design fiction

Watching and listening -
Science fiction titles about the future, including: 2001 - A Space Odyssey; Annihilation; Black Mirror; Of Love and Robots. Listening to podcasts on value, social value, religion, altruism, science, history and philosophy.

7 Interviews -
Semi-structured interviews with experts on designing for the future

6 Workshops -
Both digitally and physically.

Design Probe -
Testing -
Analysis -
Self Ethnography -

02
Research

The initial research started with a standard design procedure, using the double diamond to concretize my area of interest - social value and the methods I wanted to learn. After the first diamond, the project direction evolved into non-linear processes. All data has been gathered, mapped and analyzed using Miro.

Discovering the Frameworks

Social Design Categories

Utopian

A good example of utopian social design is the scandianavian welfare state: A society where the social-democratic ideology is a key driver for a society where everybody partakes in the operation of a common level of welfare.

Molecular

Molecular social design is typically done on a small scale through minor changes or through products and specific touchpoints - for example a public bench or a new bus stop. Hence, molecular - small - in a societal context.

Sociological

This category is different from the others by being built on sociological theory. It aims at understanding the cause of a given situation, often using theory to explore culture and beliefs. It is more theoretically grounded than utopian and offers a clearer critique than molecular.

Critical Theory

Critical design is an approach to constructive design research. It has its roots in critical theory and seeks to disrupt or transgress social and cultural norms, and its approach has no fixed methods (Bardzell, Bardzell, Zimmermann and Antanitis, 2012).

How do they connect in this project?

Critical theory is a framework for doing design research with the aim of disrupting the normal - this has been an overall approach when it comes to this project. As such, the project outcome was always meant to be design fiction, and in the beginning its final form was unknown. Predefining which level of social design the proposed fiction belongs in creates a conscious relationship between the designer and their understanding of how their concept fit into society. The final result is artifacts from the Social Impact Paradigm, based on the principles of characterization of social design.

Design Fiction

It's a design practice aiming to explore or criticize possible futures through artifacts - or diegetic prototypes - meant to narrate the future scenarios. The artifacts are acting as boundary objects for discussion - provoking thought and reflection (Lindley, 2015).

Social Design

Social design, and more specifically social design for change, has been practiced for the past 50 years, but gained traction in 2008 after the economic crisis. Koskinen and Hush (2016) explains how social design relates to design practice in the following way:

Discovering the Area of Interest

Social Return on Investment

A good example of how SROI as a framework is supposed to work is that some occupations, for example hospital cleaners generate £10 in value per £1 they earn in wages, while advertisement executives are destroying £11 of social value per £1 they earn (Lawlor, Kersley and Steed, 2009).

However in January, during the initial research phase I decided to not use SROI as a central part of my diploma, even though it had been a key framework for developing my project proposal. SROI was being used as a way to argue for, and prioritise charitable projects in,

monetary terms, rather than being an entrance to an alternative paradigm (Arvidson, Lyon, McKay and Moro, 2013). Thus the SROI-framework proved to be less relevant in the context of my own project.

Ascribed Status
(Kongehuset.no, 2021)

Achieved Status
(Pedersen, 2021)

Social Status

Social status can be acquired in two ways - achieved and ascribed (Williams, 2015). Achieved status is gained through hard work and much effort, and people with achieved status are often self-made men or famous athletes, while ascribed status is gained through your family name, your title, social group or level of personal economy. As such this diploma aims to challenge the ascribed-status-segment, and add to its definition the factor of social impact and how this affects your social status.

Experiental Capital
Cultural Capital
Intellectual Capital
Spiritual Capital

Social Capital
Material Capital
Financial Capital
Living Capital
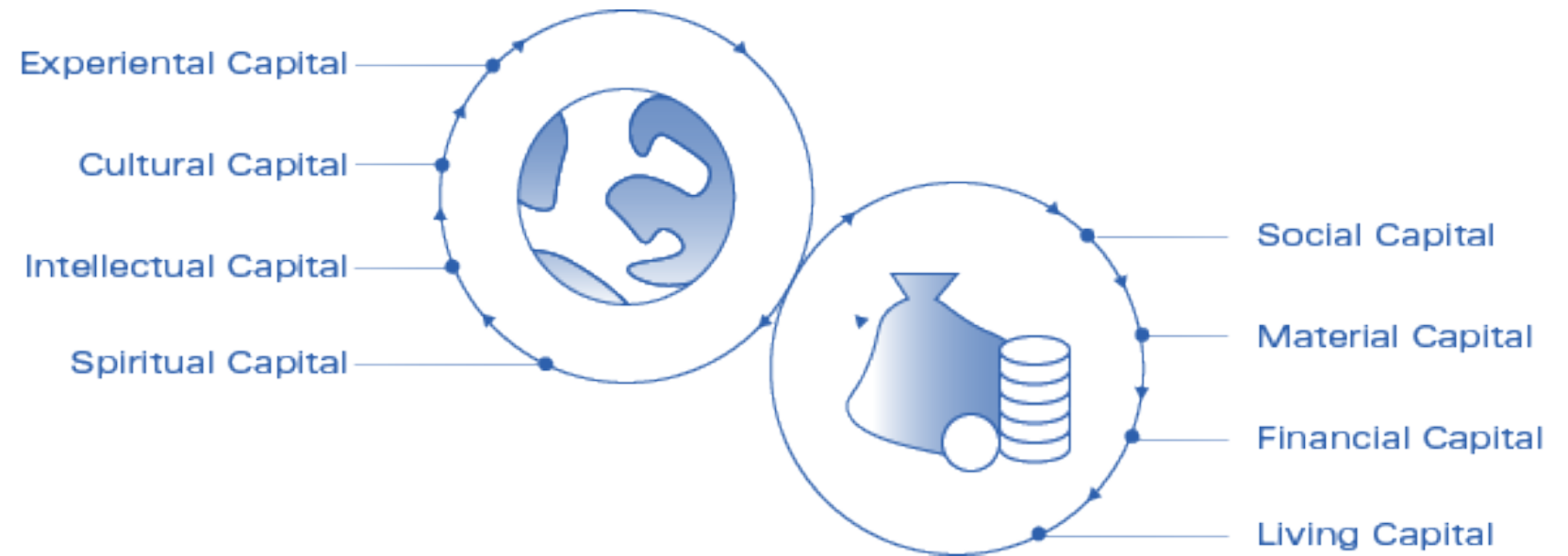
8 forms Of Capital, Roland, 2011,
rendered by Ida Lahm

Social Value

Social value is experienced when something good happens that gives our lives meaning - for example good friendships, gaining confidence or experiencing nature or art. Social Value UK defines social value as "[...] the quantification of the relative importance that people place on the changes they experience in their lives" (What is Social Value? - Social Value UK, 2021).

Social value is also related to social capital - one of 8 defined types of capital - its currency being connections, or influence and relationships (Roland, 2011). A part of the issue regarding our current paradigm is the large focus on the financial capital, and achieving the ascribed status which follows.

There are however alternative, existing solutions to regulate our current financial system, where the principles are easily understood and intuitive. One such system is "Doughnut Economics", which offers to re-evaluate our current system of consummation. These systems may even help transition towards sustainability, and have inspired me to aspire for systemic change - even though this project solves it through fiction.

"When people, and the businesses, organizations and governments, understand the eight forms of capital, they may find that financial capital is not the whole system".

Roland (2011)

How do they connect in this project?

These topics have been central in deciding the functions
of my imagined paradigm, and in defining my research
questions. Even though SROI has not been used,
the investigation of the framework
sparked my first research question:

*What would the world look like if
nurses had a higher social status than brokers?*

Social status and capital played a role in defining my
second research question;

*What would the world look like if your status
was reflected by how much social impact
you create in your society?*

Researching the matter along with the methods made me
want to flip the paradigm we live in today, and make design
fiction from a paradigm where social value is amplified;

*What everyday objects,
systems or services would you come across in a
paradigm where social value is of great importance?*

03
Generative Exploration

This section contains an elaboration of how I've used design to explore and generate insights into social value, and the perception of critical functions, as well as identification of trends and drivers. I've explored these topics in a series of digital, co-creative workshops which will be summarized with key takeaways and reflections.

Workshop I

Exploring Our Current Paradigm

Aim: Understanding social value and motivations to contribute to society in our current paradigm.

Participants: Medical doctor
Politician
Student of law
Historian of religion

Reflections

This was the first of several co-creative workshops, helping me to tune my co-design facilitation skills with non-designers. Learning through co-design and learning other perspectives from other areas of expertise is a great way to grow aware of biases.

It also taught me to appreciate the professional perspective of other fields, and to adjust my own professional language in accordance with the participants.

Outcomes

Outcome:
Motivations for doing good

Social pressure
Higher pay
Governmental regulations
Social status
Measurable impact
Recognition
Easier housing
Goods that cannot be bought
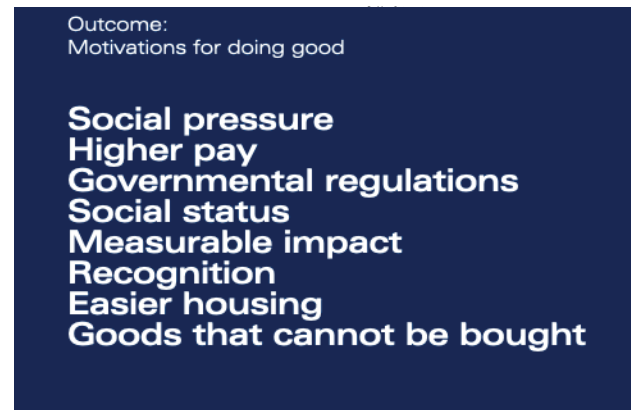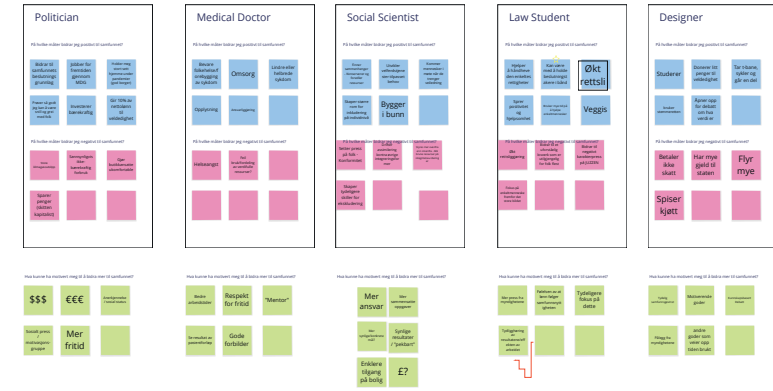
Workshop II

Poetic Think Tank

Aim: Explore the three predefined areas through facilitated debate:
- Make effort visible / measurable
- Higher status for critical functions
- Goods and benefits for fulfilling a critical function

Participants: Two Poets

Reflections

The role of the facilitator is to facilitate co-design with its participants in mind. These poets spoke slowly and dwelled upon things in a way designers usually don't. The format of a think tank with poets suggests deep discussions which shouldn't be rushed. Even though the workshop provided valuable insights on value and society, the slow nature of the discussion was not an ideal fit for the rapid nature of a standard co-creative workshop.
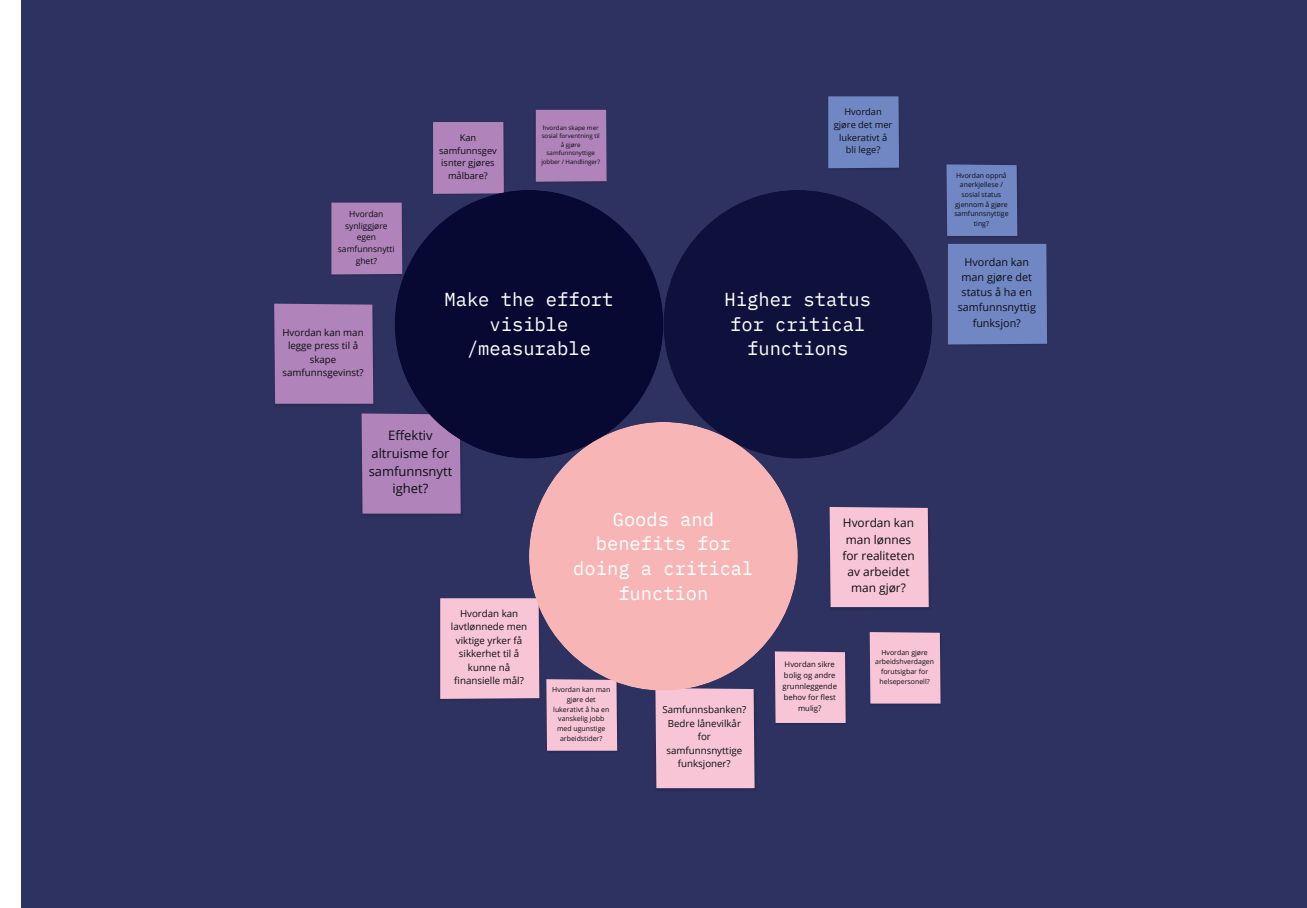
Outcomes

Discussions on the ethics of social value, and whether all striving for social value is legitimate - for example: Would a person that donates all their money, but earns a living by defending criminals, be celebrated for creating social value?

Design Probe

Zombie Apocalypse Survey

Aim: Understanding perceived importance of critical functions

Participants: 112

About the Survey

The survey was built to act as a design probe, gathering data over time. The idea of gathering data on the perception of critical functions originates from warm-up in Workshop I.
I named it "Zombie Apocalypse" because it is a recognizable scenario for most people. This was an exercise for me to set the mindset to another reality and get reliable data for the development of the concepts. The questions were framed as a post-zombie-apocalypse-scenario, and the multiple choice-answers were based on the governments list of critical functions.

Survey Replies

Title: Vrøvl

Reflections

A survey is normally framed very straightforward to get answers to questions on a specific area, while this survey has a speculative and playful approach to the topic of perceived value. While the survey is meant to act as a probe it had an underlying function as an object of critical design, aiming to provoke a reaction in its participants. This exercise of subtle provocation proved successful.

Workshop III

Get Familiar With Trends and Drivers

Aim: STEEP analysis of our current paradigm

Participants: Historian of Religion

Ranging the drivers

FUTURE REALISM

high

conservatives

absolute units

desire for the altruistics aspects of technology (welfare tech)

Desire for sustainability

Increasing differences between socioeconomic classes

Digital technological development and accessibility

FEAR of the future : of the p and pe

CLIMATE CHANGE

Changes in demography

Spreading and access to information

search for meaning

Global discrepancy of resources

Affordance of indivisualism

at the very top

mediocres

WANTING fair distribution of resources

societal lock down (global)

how realistic is it that this driver is relevant in the future?

societal lock down (Norwegian)

or losing ranteed stable sustainability

states of crisis (pandemics wars etc)

implausibles

radicals

More critical thinking (sourcebased / society based)

Fear of technology surplanting humanity

Culture for measuring success

low

low

High

CRITICAL

Reflections

The STEEP-analysis is a thorough framework for identifying trends and drivers in our current paradigm. Seeing as my project delivery is fiction, and not on the actual transition towards making that fiction real, the framework was not implemented directly to my project's final outcome. A key take-away from this workshop was a more conscious awareness of trends for change, with emphasis on the signals for such trends.
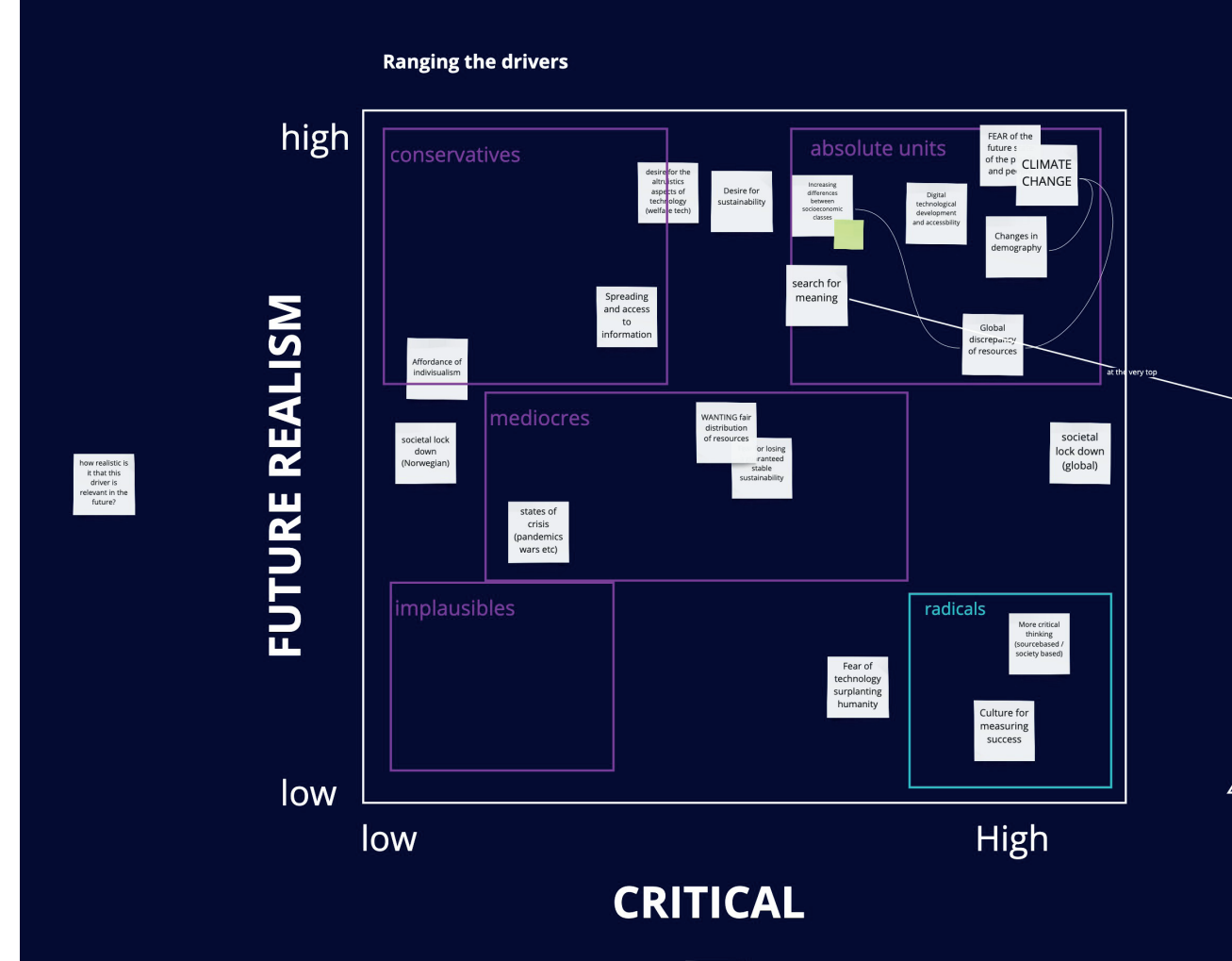
Outcomes

Identification of drivers and trends in our current paradigm. Learning a new framework for future design

Conclusion

My initial research
phase consisted of two main parts:

Discovering the frameworks and
the area of interest, before moving
into the area of material exploration
through co-design.
At this point of the project I found
it difficult to understand value in
another paradigm.

My co-designers and I were
generating, but every concept and
idea seemed misplaced. As I learned
new methods for analyzing trends,
during my third workshop it suddenly
dawned on me that I had been
situated in the wrong paradigm the
entire time - I was paradigmatically
biased! What I was designing did not
have to make sense in our world.

04
Designing for a New Paradigm

"The shared idea in the minds of society, the great big unstated assumptions, constitute that society's paradigm, or deepest set of beliefs about how the world works. These beliefs are unstated because it is unnecessary to state them— everyone already knows them. Money measures something real and has real meaning; therefore, people who are paid less are literally worth less"

Thinking in systems, A Primer.(Donella Meadows, 2009).

Entering a
New Paradigm
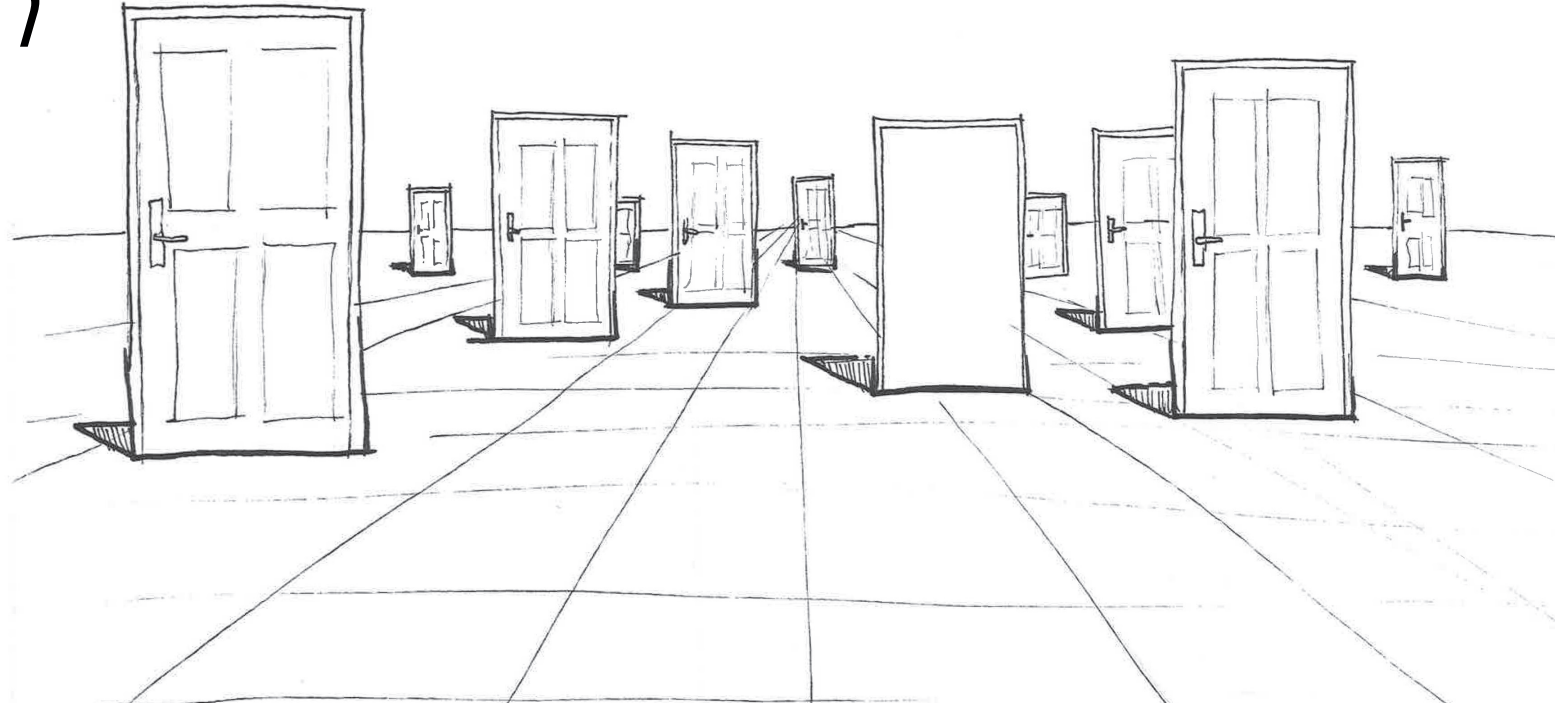
When changing a paradigm you change a mindset, a way of thinking and relation to the society around you. In the same way I needed to change *my* mindset - I had to start to think differently about values and identify key elements that would stand out in the future world - a few pieces of reality that would allow others to understand the wide ranging impact of a new paradigm.

A way to visualize this would be to imagine yourself standing in a void, and in front of you is a panorama of different doors, each one representing a different reality. Imagine opening one of the doors, entering it, and grabbing something before hurriedly returning back to your own reality with the object. The outcome of my project, and my main delivery, consists of artifacts from behind one of these doors - from The Social Impact Paradigm, where nurses and teachers have higher status than bankers and brokers.

Must have been an intoku

"Must
have been
an intoku"

*Musing upon a
change
of luck for the better*

youtube.com/results?search_query=sourdough+bread+braided

YouTube ᴺᴼ

sourdough Reflection bread braided

FILTRE

Startside
Utforsk
Abonnementer
Bibliotek

Sourdough Bread For Reflection | RECIPE for Shareable Bread | Reflection bread BRAIDING
Sett 21k ganger • for 1 år siden
Foodgeek
Error in voice over: The dough should be rolled out to about 20 inches, not 12 inches. Thanks Meir Taub. The article: ...
4K
10:49

Braided Reflection Sourdough Bread
Sett 1,5k ganger • for 1 år siden
TheMudbrooker
1 heaping teaspoon instant yeast 2 tablespoons softened butter.
22:06

Sourdough Bread SCORING Techniques | Bread Scoring PATTERNS & DESIGNS
Sett 692k ganger • for 1 år siden

PRICE IS WHAT YOU PAY • VALUE

REFLECTION DAY ISSUE

Forb

KATE RAWORTH

THE BRAIN
BEHIND
DOUGHNUT
ECONOMICS

Telenor

15:29

Tuesday, 18 May

AFTENPOSTEN   now
The Ministry of Social Value and Welfare
to gain ownership of, and re-establish
guidelines for, OBOS.

48

Planning the Artifacts

Introduction

It is important to recognize the challenge of visualizing another paradigm as a classically defined "wicked problem", as characterized by Rittel and Webber (1973). The most relevant characterization of a wicked problem for my project is that they have no right or wrong answers. As such, the artifacts from the envisioned paradigm are neither true or false, they are simply valid functional fiction.

Ensuring a Strategic Fit

In order to choose which artifacts to develop I started brainstorming, mapping and categorizing possible solutions, while sparring ideas with my supervisor and project participants. Afterwards I mapped the alternatives into the categories of social design - sociological, molecular, and utopian - and utilizing the categories to

ensure a strategic choice of artifacts and their fit:
- *Big and systemic*
- *Small and specific*
- *Tangible*
- *Intangible*

The results are strategic fragments of a whole, and together are chosen to explain the whole.
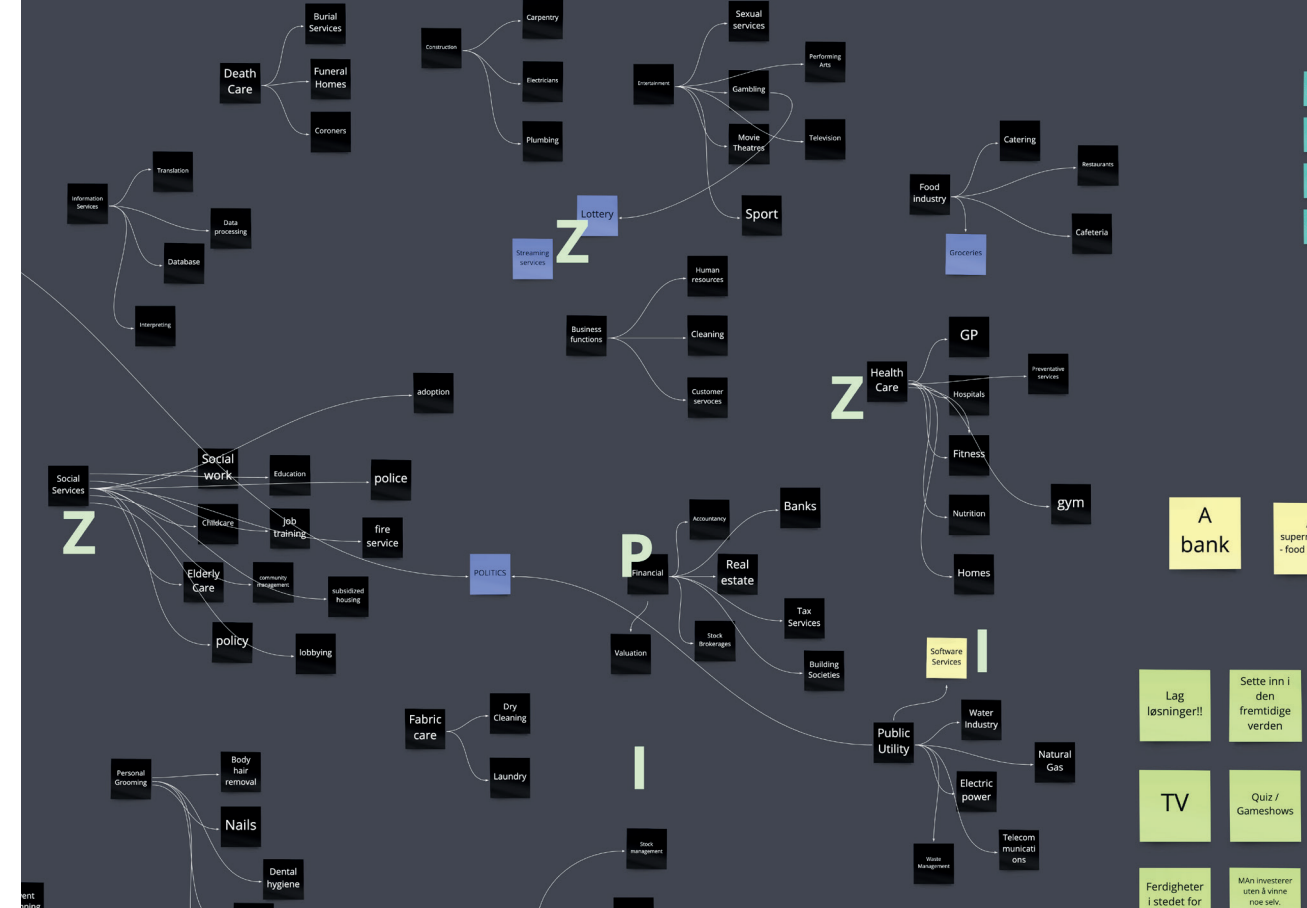
ZIP analysis on map of services at the core of western societies

Mapping and ZIP- Analysis

This exercise provided an overview of the systemic infrastructure of a modern western society. I used this to make sure that at least one of my artifacts covered a systemic level of design.

Mapping Out Possible Solutions
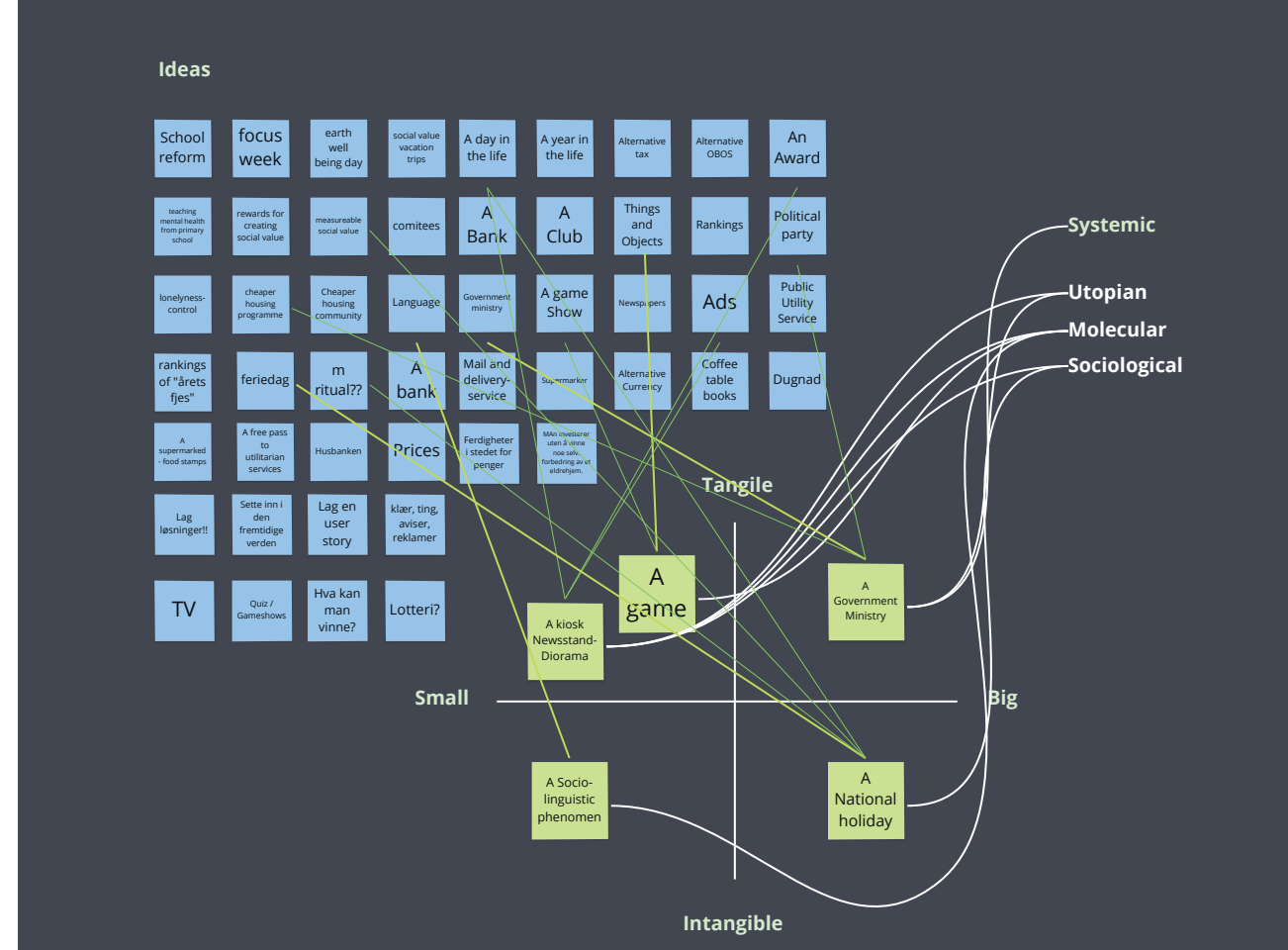
All proposed solutions and ideas were mapped put in Miro.
The artifacts I ended up choosing were a game, a sociolinguistic phenomena, a government ministry, a national holiday and a diorama of a newsstand, because of their strategic spread across the matrix, covering all levels of social design and including one element of systemic design. Because of time constraints and limited access to the workshops, the idea of a newsstand diorama - a peephole into another reality - was discarded, and a magazine cover was chosen instead.

From this point I started the parallel design processes of developing the artifacts.

Methods

A brief summary:

Desk Research -
Visual expression and symbols

Interviews -
Insights on social sustainability

Workshop Planning -
and analysis with a social
anthropologist.

Workshop IV -
New government ministry
Co-design with a politician.

Workshop V -
Developing a National Holiday using
social design
as a co-creative method.

Workshop VI -
What is a Magazine
Co-design / interview with an art
director / graphic designer

Ensuring a Strategic Fit

Each artifact demanded its separate
design process.
Co-design has been central, but
also presenting an extra challenge
in facilitating the workshops:
Participants had to understand the
new paradigm, as well as co-design
the artifacts belonging to it.

Conclusion

The process of designing for another
paradigm has been difficult - It is
a complex task to change your
foundational understanding of value.
Through my selection of design
methodologies and practices, the Social
Impact Paradigm has been made real
and comprehensible - not only to myself
but for others as well.
For the development of my artifacts I
have mainly used service design met-
hodology, mapping and analyzing,
workshops, interviews and user testing.
This has helped me get feedback along
the way and made me confident in my
design proposals as they are a result of
a targeted process.

05

Welcome to
the Social
Impact Paradigm

This chapter contains
the artifacts from the
Social Impact Paradigm,
including their respective
processes and conclusions

The Social Impact Valued-Deck

The first of the five artifacts is a deck of playing cards. This artifact is relevant as the cards are a reflection of status embedded in the everyday. We take them for granted, when they in fact communicate and reflect a hierarchy of power in historical perspectives.

What better to replace in the new paradigm?

Visually, I have designed them to be recognizable and familiar in character. The cards have been designed after the golden ratio. I used an art deco expression, but with a slight oddness to them in line with speculative design principles (Dunne and Raby, 2001). Jacks, kings and queens have been swapped out strategically with occupations of high societal impact. They are now nurses, teachers and farmers. The deck is fully functional, and can replace any normal deck of playing cards.

05 Welcome to The Social Impact Paradigm

Process
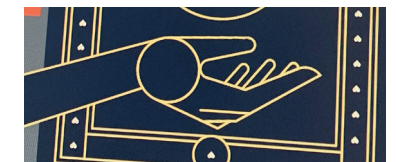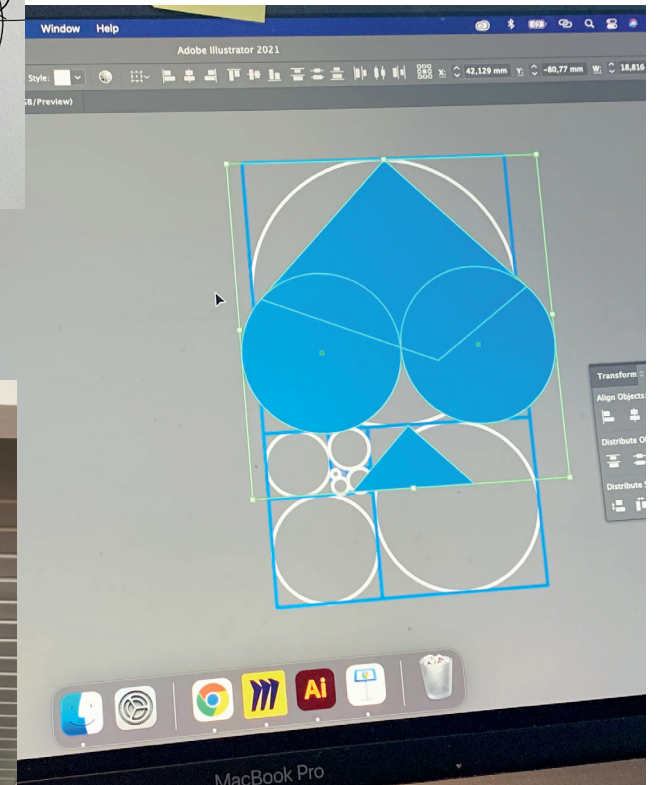
Deciding the Symbols

In order to choose which professions should be represented, I sent out a survey called Zombie Apocalypse after the first milestone presentation. The aim of the survey was to get a glimpse of which professions are considered to be at the core of any society. I based the image cards on the highest scoring professions in the last question of the survey. I sorted them into different categories, picking the

highest scoring professions in the categories of Agriculture, Education and Healthcare. There was a high scoring group of professions in the Security-category that were not included as they already carry a certain status of importance. Their inclusion in the deck would not as effectively represent a change of paradigm, and thus be less of a provocation.

Process
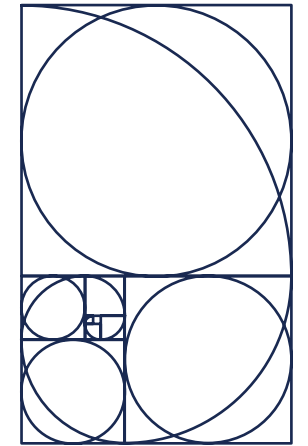
Visual Expression

The style I chose is based on art deco and inspired by works done by J.Fletcher.

I chose this specific visual expression for two reasons: Firstly, I wanted to design something other than the trending post-modernistic Allegria with big blobs and pastel colours - also known as "big tech art style" (Liu, 2021) - having my design counteract the trend.

Secondly, I wanted to ensure a subtlety to the provocation by choosing a visual expression which suits the character of a deck of cards as a classically designed and recognizable object.

The dimensions are set to standard poker playing cards and are printed in a paper quality called *nevertear.*

The Reverse
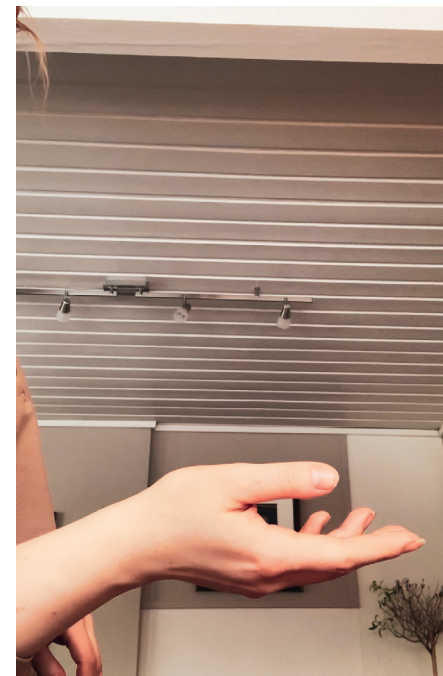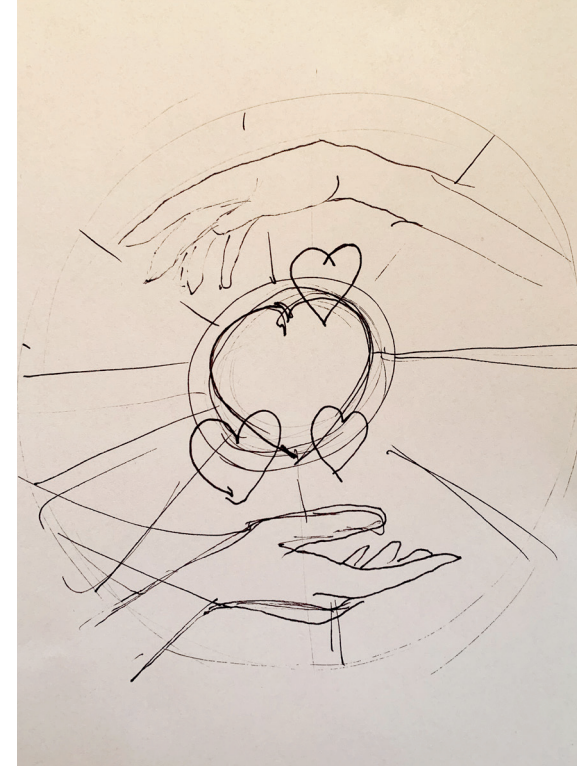
In order to achieve the right look and feel of the reverse side, some research was needed. A google search with the words "community", "love", "value", "co-creation" and "peace" resulted in the following symbols: Hands, holding hands, the globe, hearts, white doves, cities, smiles and happy people. I quality checked the array of symbols with a historian of religion, before committing to self ethnography:

- When am I experiencing social value?
- What am I doing when having such experiences?
- What symbols are central when doing so?
The design ended up being hands - one above the other in a position of draping around a sun - with a geometrical pattern of hearts spread across the sides and the center of the sun.

The
Image Cards

The difference between the Social
Impact Valued-deck and a normal
deck of playing cards is the image
cards, based on results of my
zombie-apocalypse survey.
The results of the survey, and thus
the chosen occupations, were
teachers, nurses and farmers.
Their relative values are meant to be
discussed prior to playing.

The Joker

The only image card in the Social Impact Valued-deck without a specific value is the Joker, replaced by the Broker.
The function of a joker may vary from game to game, it can be used as a wild card with a radical function and great importance, or it could be discarded completely and only comes in handy when another card breaks or rips - the value it replaces is then normally written on it by hand.

I wanted this card
to be represented by an animal.

Animals are an efficient way of conveying symbolism - My original idea was a fox because it's mischievous - both good and bad. The reason for it being a broker is: In the envisioned paradigm, where social value is a key measure, brokers aren't necessarily viewed as high status; The broker was among the lowest scoring professions in my survey. The broker is seen as a disruptor and fits the joker function, it also fits the seemingly perfect play on words - broker replacing joker.
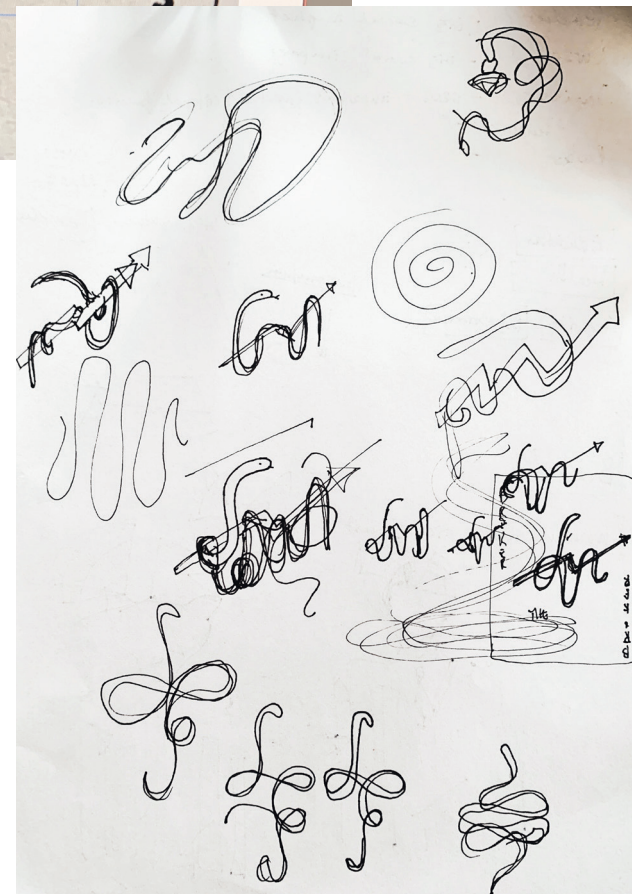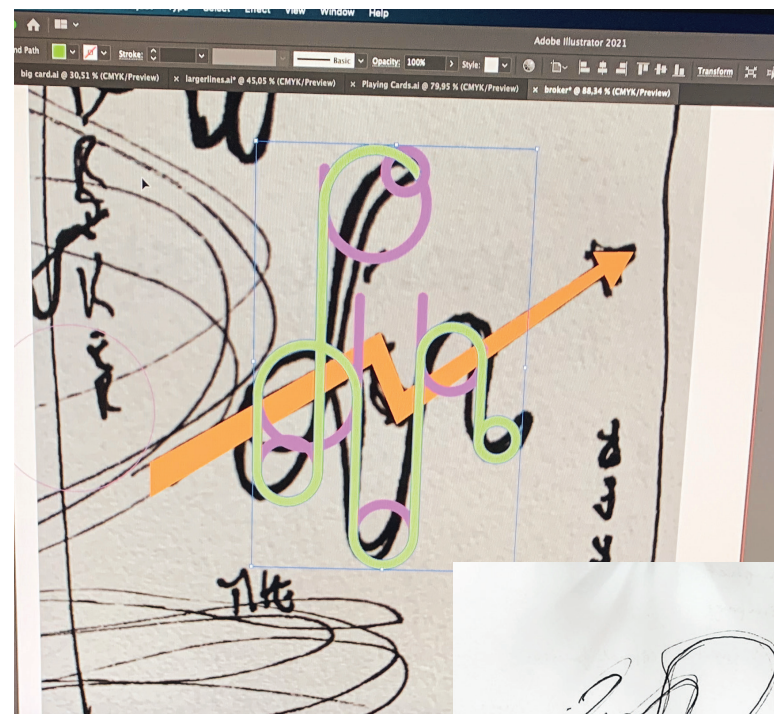
It started out with a question in the story-reel on one of my social media platforms, where I asked what animal my followers associate with brokers. I received 22 replies, with the following results:

Broker   Joker

"When I say Broker, what animal do you think of?"

Bull   II
Snake   IIIII
Fox   III
Rat
Shark.   II
Cougar   III
Pig
Dog (doberman, German Shepherd)
Tiger
Baboon

"De ser stilige ut, men er helt ubrukelige"

14:06

TODAY

Need help! Ka slags

dyr assosiere dåkker

med aksjemegler?

The interesting find is that the snake scored the highest -
so my first take on the broker was to design a snake.
However, after some user testing and feedback, I decided to change it - the data is biased because it comes from a very small selection of people, all in academia and in the middle of their 20s.
The historical symbolism of the snake is also not quite what I was aiming at, symbolizing evil, deception and lies and religiously being connected to the devil. The broker isn't supposed to be an evil card, but a wildcard, and in the envisioned paradigm brokers aren't evil - they're just not important. Therefore my designerly choice ended up being my initial idea, the fox, because they are symbolically neutral and have historically been both portrayed as sweet and sly.
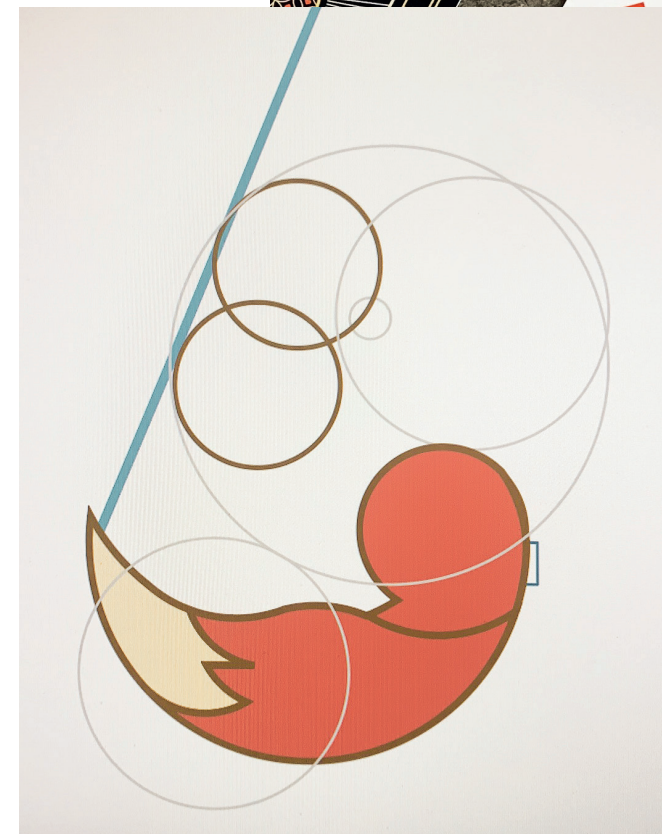
Testing

The most
interesting part
of playing is not
the game, but
the discussion
on which card
carries which
value relative to
the others - and if
Teachers are worth
more than Nurses
and Farmers."

Participant in user test

I have held one official user test of the card deck. We were 4 people playing the game "Idiot". It's a fast paced fun game which stretched over three rounds.

I have also used the deck on a couple of more occasiosn as my parents seem to prefer it to their normal decks.

Conclusion

The deck can be exchanged for any other deck of playing cards, and used in any existing card game - given the necessary discussion beforehand, agreeing upon the values. Over some time the definition of each image card's value might become integrated as an unwritten rule in family homes, friend groups and societies. Thus, the same deck of cards will symbolize different attitudes towards the chosen symbolism and professions. This artifact represents social design at a molecular level.

Intoku

intoku[1]

/ˈɪntoku:/

noun

1. the act of doing good without recognition or in secrecy.
   "She payed their bill intoku "

Language shapes most, if not all, layers of understanding the social - language shapes our thoughts, and how our world view is communicated to others. As a shift in form redefines function, a shift towards the Social Impact Paradigm necessitates a shift in how social value and impact is framed through our language.

Intoku is a japanese word meaning good works done in secret. I was first introduced to the term by a social anthropologist. Intoku is in line with societal value because of the selflessness and empathy it carries and fits into the Social Impact Paradigm as a word one would speak in given settings.

Little information, and no english definition, was available on Google - so I evidenced it by searching for another word and manipulating the screen text by entering developer mode on the web-side and adjusting the HTML-document. Upon making evidence on what the googled definition might look like i checked with a field expert on the phonetic adaptation to english and how it would be phonetically written.

Use of Intoku

Loanwords

With globalisation and digitalisation we are more tightly knit together on the globe. This also means adapting linguistically on a global scale and more loan words in our languages.

Physical Manifestation

It could manifest physically as a small, yet meaningful tattoo symbolizing one's values.
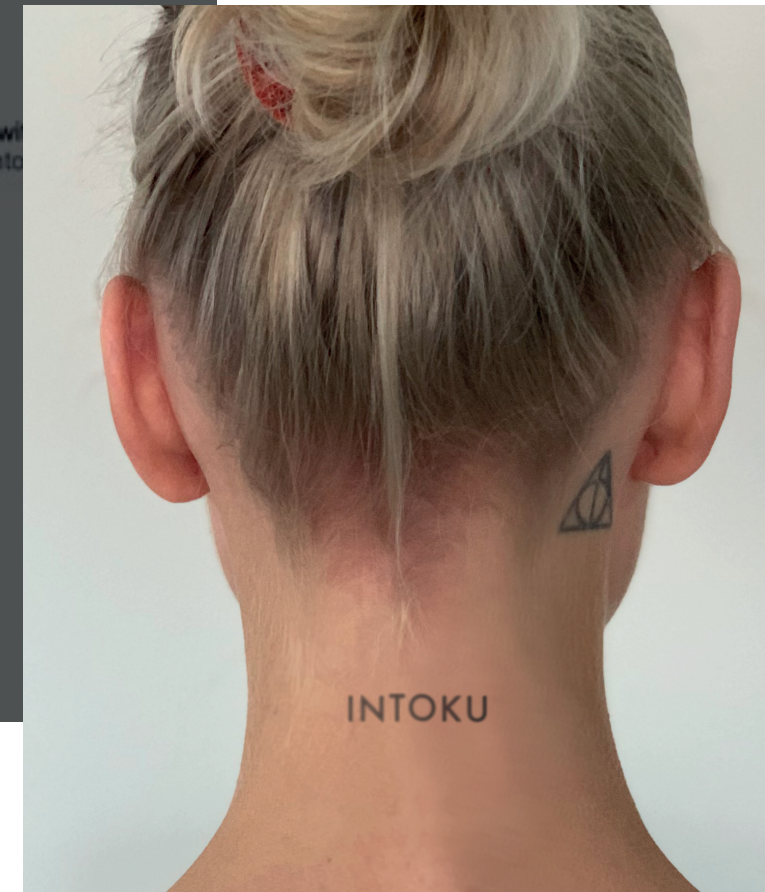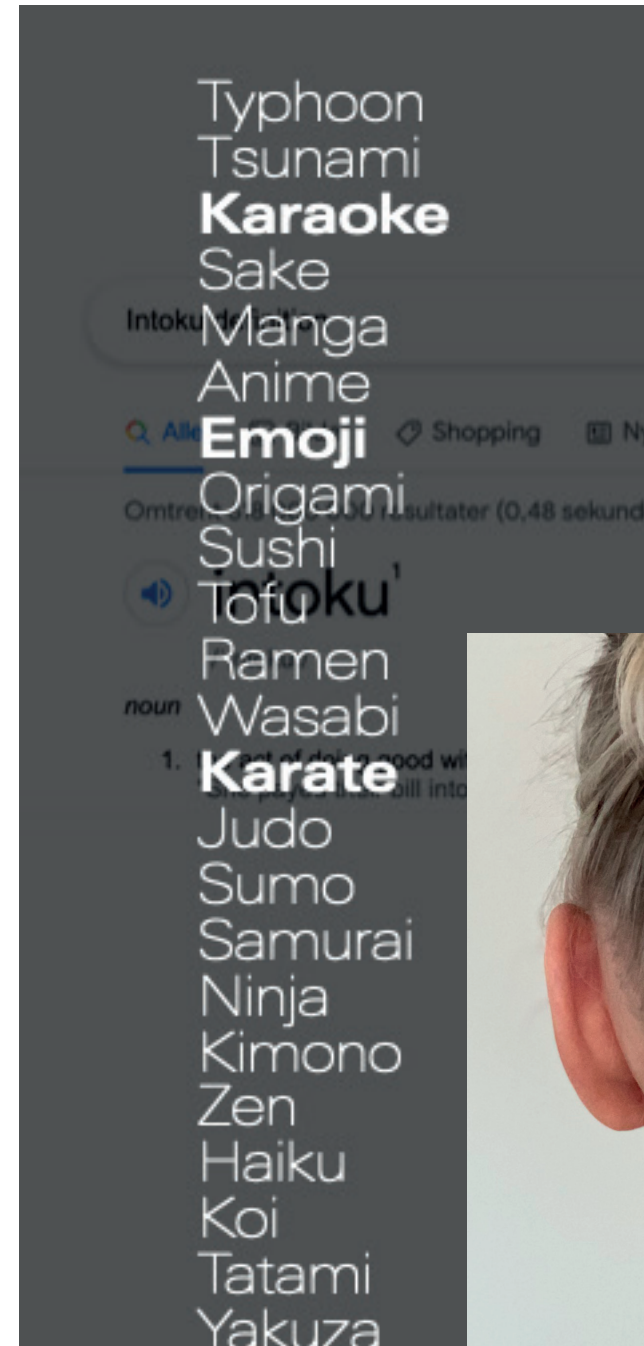
In a Sentence

"I received
an intoku!"

*Commenting on something
convenient having happened*

"Hopefully
I'll receive some
intoku"

Being in need of assistance

"Must
have been
an intoku"

*Musing upon a change
of luck for the better*

"Today I am
going to intoku
someone"

*Having the urge to do
something for anyone*

Conclusion

Of all my designed artifacts, Intoku has the shortest development process. Both the word and the practice of sociolinguistic changes already exist. The only thing needed was the evidence in order to connect it to the Social Impact Paradigm. The evidencing technique I chose was the physical manifestation, the dictionary definition and use in everyday speech as it covers the combination of molecular and sociological social design.

The Ministry of Social Value and Welfare

This artifact represents both sociological and utopian social design at a systemic level where western institutions of governing are implemented. As such, the artifact seeks to explore not the question of "Do ministries exist?", but rather "How are their purposes shaped?" in the context of the Social Impact Paradigm.

Party Vision

All functions that actively and direct is promoting social- and societal well being for the people of Norway

Management

Minister Post

Political Counsellors

Other Political Management

Departments

Employer Policy Department

Department of Equality

The Department of Welfare Politics

Department of Minorities and Religious Communities

The Immigration Department

Department of Civil Society and Sports

Department of Family and Housing

Sami- and Minority-policy Department

The Department of Faith, Philosophy and Cultural Reservation

The Department of Housing and Building

The Department of Family and Upbringing

Offices

The Housing Bank
the state's central body for implementing housing policy

The Agency of Equality and Anti-Discrimination

Lånekassen
provides scholarships and loans for education in Norway and abroad,

SSB (Statistics Norway)
Responsible for Norwegian Statistics

Directorate for Building-quality

NAV
Social services and welfatre

The Discrimination Tribunal
(diskrimineringsnemda)

Office of Lotteries and Foundation

The Social Security Court
(Trydgeretten)

The Immigration Appeals
(UNE)

The Norwegian Directorate of Immigration (UDI)

Directorate for Integration and Diversity (IMDI)

The Cultural Schoolbag
Introducing art and culture to pupils in primary- and in upper secondary school

Husleietvistutvalget
resolve disputes about renting a home

Establishments

Norwegian Institute for Festivals and Fares
Ensures welfare by making public events accessible

SIVA
facilitates growth and development in industry and business. We contribute to jobs, value creation and viable communities.

Innovasjon Norge

MatMerk
Quality assurance for farmer, industry and consumer.

Vinmonopolet
National monopoly on retail sales of wine, spirits and strong beer.

Originating from

Ministry of Local Government and Modernisation

Ministry of Labour and Social Affairs

Ministry of Justice and Public Security

Ministry of Culture

Ministry of Climate and Environment

Ministry of Agriculture and Food

Ministry of Finance

Ministry of Petroleum and Energy

Ministry of Defence

Ministry of Education and Research

Helse- og Energidepartementet

Ministry of Trade, Industry and Fisheries

Ministry of Children and Families

Ministry of Transport

Ministry of Health and Care Services

Ministry of Foreign Affairs

New Establishment

Making a Ministry

Aim: Create a new government ministry

Participants: Politician, MDG

Process

First, we co-designed the ministry vision: All functions that actively and directly promote social- and societal well-being for the people of Norway. We used Jens Bokaspens Gigamap f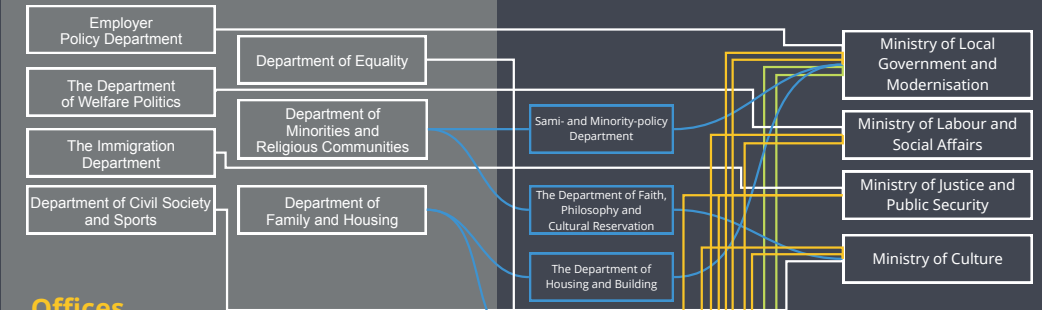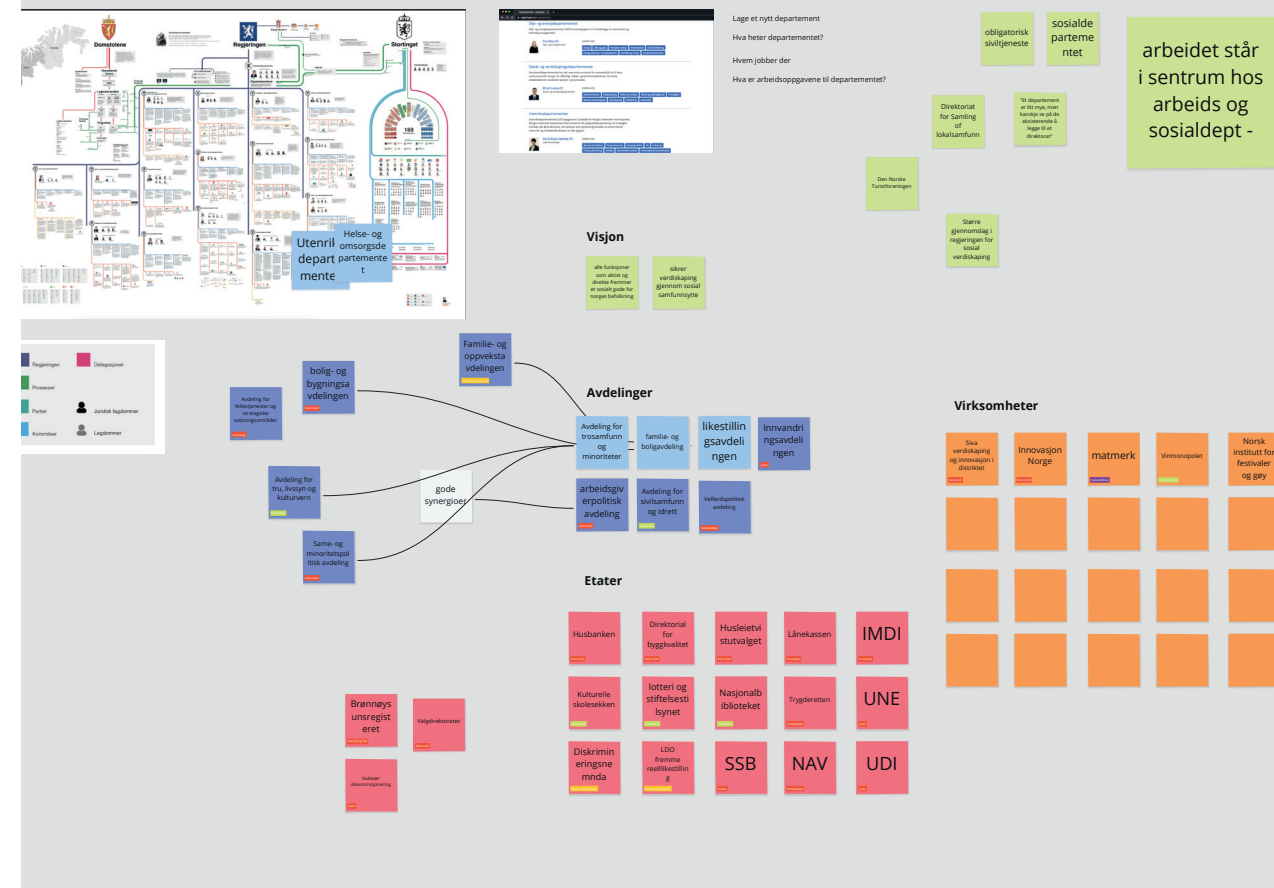rom Systems Oriented design at AHO (2018) as a boundary object for the workshop. We systematically went through the existing government ministries and extracted relevant functions for the new ministry. We then analyzed these functions, combining some and constructing some new functions (see map) in order to finalize the new ministry.

Outcomes

The new government ministry, including its name, vision and functions. Reconstruction of symbolic authority in a new paradigm: Moving SSB from the financial ministry to the ministry of social value and welfare, reflecting the shift in paradigms from financially based to socially based value.

Reflection

This proved to be a fruitful exercise on systemic analysis, getting a glimpse of how our current state government is built and operated, opening up for discussions on the placement of public functions under seemingly unrelated ministries. Using an already familiar framework was a great way of constructing fiction.

Conclusion

I have constructed a new
government ministry based
on already existing functions.
This artifact renders systemic
changes and visualises
utopian and sociological social
design in the Social Impact
Paradigm. In relation to the
other artifacts it covers the
systemic understanding of the
new paradigm, as opposed
to changes in smaller and
everyday objects.
It touches upon constitutional
structures of authority and how
we relate to such structures.

Reflection Day

Every society has holidays where people act in accordance with a specific purpose or theme. Reflection Day is a day off work for people to gather and reflect on social value. The celebration consists of sharing meals with neighbours and friends, connecting with people you haven't talked to in a while, and in general showing appreciation of our social impact in our society.

Typically the day's preparations consists of baking shareable goods, and sorting through clothes and unused belongings in order to find items to donate to charity.

Symbols of the day are oranges, and a typical decoration is a mobile made out of dried slices of orange, or any other fruit that is naturally shareable. Alternatively, the mobiles can include effects to turn it into a windchime. The collection of windchimes in a neighbourhood will add a soundtrack to the celebrations.

Workshop V

Preparation

Aim: Get familiar with social sustainability, social value, rituals and traditions.

Participants: Social Anthropologist and Service Designer: Maiken Alm

The process started with an interview with Maiken, who is specialized in social sustainability and social value.

A second interview was conducted in order to gather insight and prepare the coming workshop in accordance with my goals of ritual-

and tradition-based exploration through co-design.

After the workshop, the results were presented back to Maiken in a third session to analyze and choose the most relevant findings
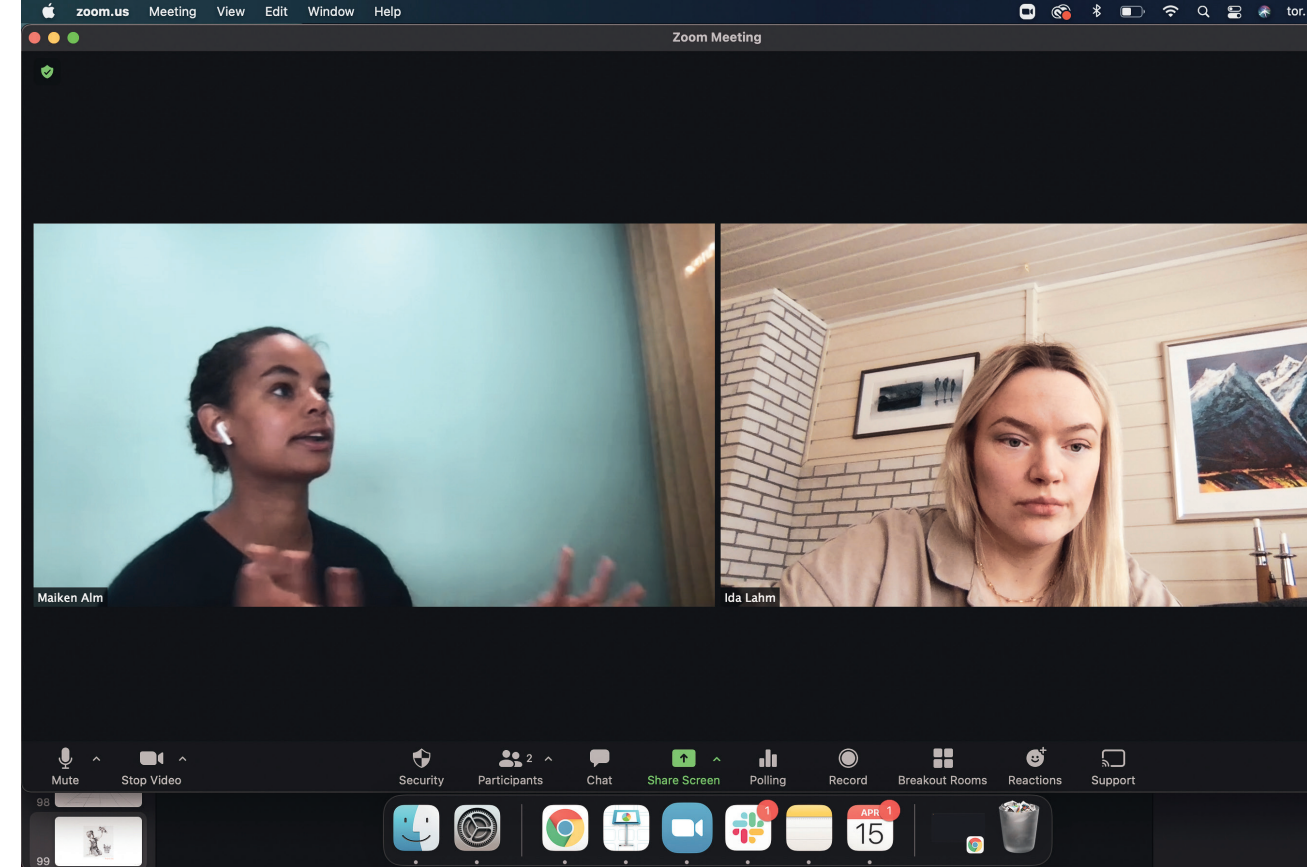
Workshop V

Fictional Holiday

Aim: Develop a fictional holiday / day to celebrate

Participants: Seven design students, most of which with a shared masters course on rituals and social anthropology from Service Design II at AHO.

Reflections

I wanted to explore how the design fiction generative process could be implemented in a workshop setting, and if the participants had any specific feedback regarding this type of workshop.

The participants were co-students, which means that I didn't have to explain the process that much. Because of this the workshop became more relaxed and fun. We came together to play around, and discuss the concepts of "value", "symbols" and "rituals" while enjoying the process. In a way, the workshop became the holiday.
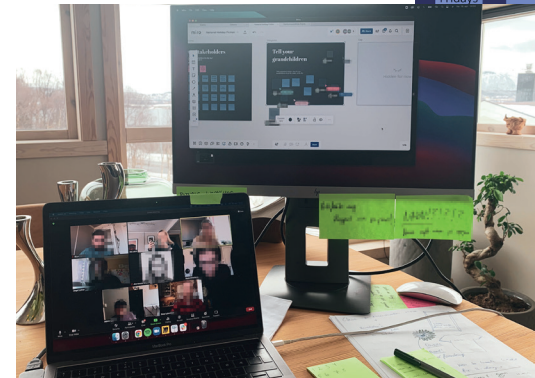
Building the Prototype

I built the mobile out of orange - and lemon slices that I dried in an oven. I then planned the strands by laying out the slices on a table in suitable lengths, making sure each of the eight strands had both small and large slices attached. I then assembled the strands with a thread and needle, before attaching them onto a steel wire ring.

The construction was stress tested by hanging indoors for 48 hours before bringing it outside.
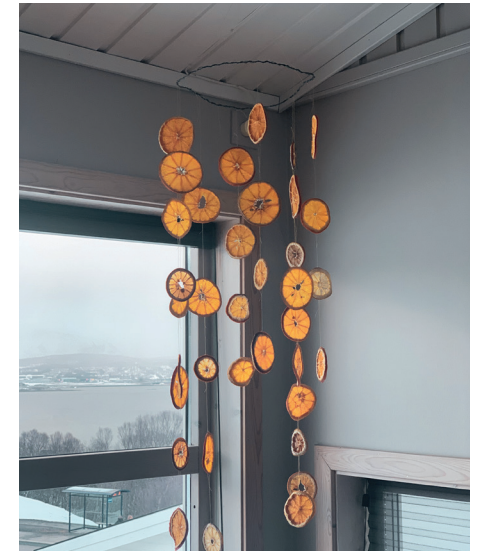
Testing

It is hard to test another paradigm, so I brought the decoration of the orange-mobile to the celebration of a friend's PHD-defence. Instead of having all participants role play the scenario of reflection day, I used the mobile as an opportunity to talk with the party participants about my project and the fictional holiday. The general feedback at the party was that the project is exciting and relevant. Most of them weren't aware of social design - or service design - even existing, though expressing excitement over the fact that it does.

Conclusion

I wanted to design an artifact
from the ritual dimension of
the Social Impact Paradigm.
The process of designing the
day has been done through
sociological social design,
and the outcome - the holiday
in the new paradigm - being
purely utopian. The artifact is
intangible and idealistic because
it is a focus for thinking and
acting in a set pattern. For
Reflection Day, this pattern is
decided by the importance
of social value.
This is what makes this an
effective boundary object for
discussing the Social Impact
Paradigm, also in our reality.

Forbes Magazine

Magazine covers mirror thematic sections of our societies. They are tangible as an object, while their influences, perceptions and provocations are intangible. Their discursive value is larger than their physical manifestation. The magazine is also a good opportunity to tie some of the other artifacts together, for example by including intoku and Reflection Day on the front page.

Choosing Forbes, which is a global-reaching magazine, places the artifact on both a systemic and molecular level at the same time: Systemic in reach and ideology, molecular in its materiality. The headlines of the magazine cover reflects its systemic and ideological ambitions - commenting on which values are central,
and which are peripheral,
in the Social Impact Paradigm.

PRICE IS WHAT YOU PAY • VALUE IS WHAT YOU GET

REFLECTION DAY ISSUE

Forbes

KATE RAWORTH

THE BRAIN
BEHIND
DOUGHNUT
ECONOMICS

THE POWER
OF INTOKU

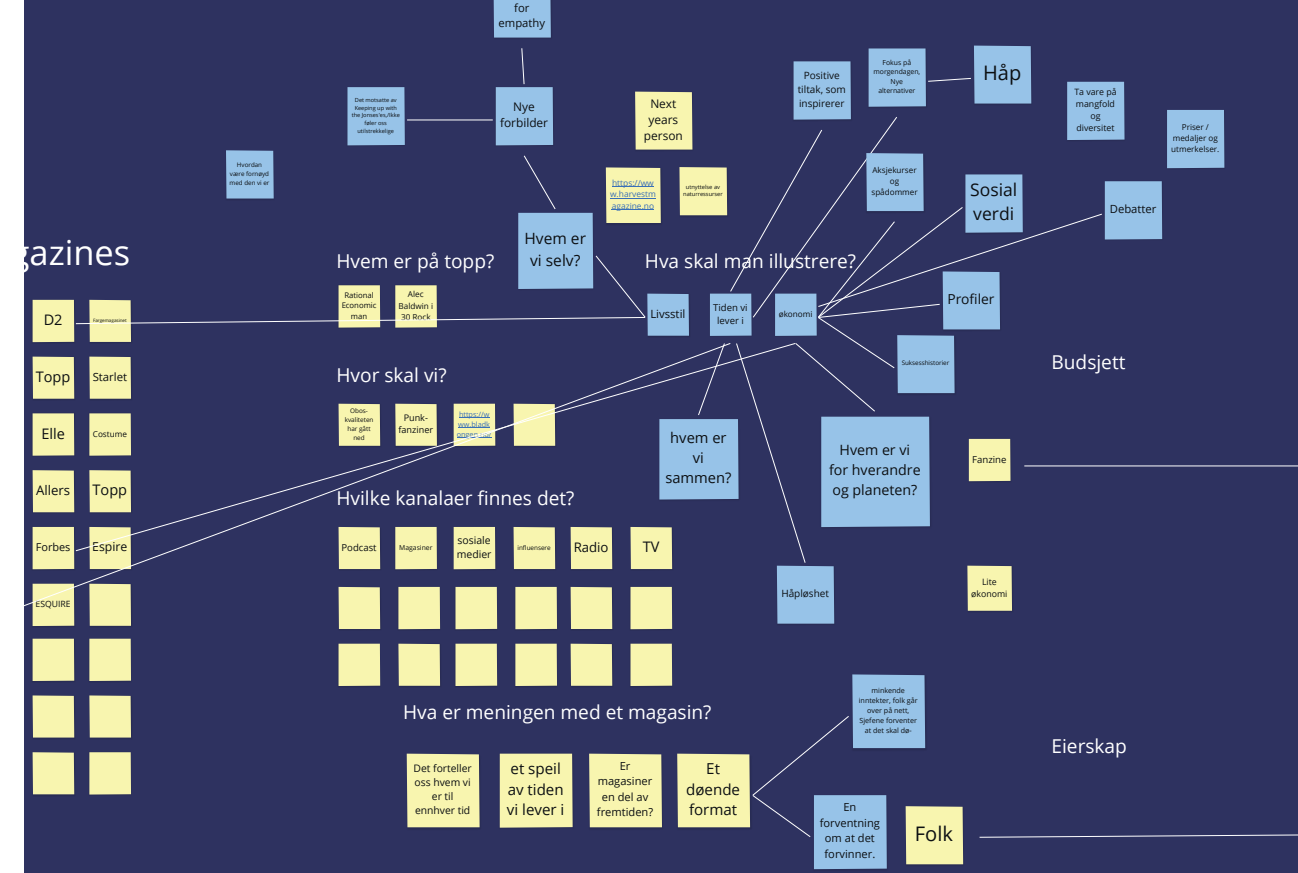REFLECTIONS ON HOW JAPAN
SHAPED A GLOBAL MOVEMENT

Workshop VI

What is a Magazine?

Aim:　　Figure out what type of magazine to choose for evidencing.

Participants:　　Art director in a national Norwegian paper.

Reflections

The workshop was held digitally in Miro with a loose format - We started with a blank board and worked our way from there. In retrospect, I should have facilitated a longer workshop, or a second part, focused more on generating ideas for the actual magazine cover, instead of going in-depth on the purposes of a magazine.

Outcome

Map and analysis of how a magazine and its purpose is constructed. Reflections on which magazine to transfer as evidence of the Social Impact Paradigm.

Board content

for empathy

Håp

Fokus på morgendagen, Nye alternativer

Positive tiltak, som inspirerer

Ta vare på mangfold og diversitet

Priser / medaljer og utmerkelser.

Det motsatte av Keeping up with the Jonses'ss./Ikke føler oss utilstrekkelige

Nye forbilder

Next years person

Hvordan være formayd med det vi er

Sosial verdi

Debatter

Aksjekurser og spådommer

https://ww w.harvestm agazine.no

utnyttelse av naturressurser

gazines

Hvem er på topp?

Hvem er vi selv?

Hva skal man illustrere?

Profiler

D2	Fagmagasiner
Topp	Starlet
Elle	Costume
Allers	Topp
Forbes	Espire
ESQUIRE	

Rational Economic man

Alec Baldwin i 30 Rock

Livsstil

Tiden vi lever i

økonomi

Budsjett

Suksesshistorier

Hvor skal vi?

Obs-kvaliteten har gått ned

Punk-fanziner

https://w ww.Medi apart.com

hvem er vi sammen?

Hvem er vi for hverandre og planeten?

Fanzine

Hvilke kanalaer finnes det?

| Podcast | Magasiner | sosiale medier | influensere | Radio | TV |

Håpløshet

Lite økonomi

Hva er meningen med et magasin?

minkende inntekter, folk går over på nett, Sjefene forventer at det skal da-

Eierskap

Det forteller oss hvem vi er til ennhver tid

et speil av tiden vi lever i

Er magasiner en del av fremtiden?

Et døende format

En forventning om at det forvinner.

Folk

Conclusion

I chose a magazine from this reality, for the same reason I chose the classical visual expression of the deck of cards - I need the artifact to be recognizable, for the effect of subtle provocation though an oddness to the familiar. Regarding the scope of social design, the magazine is molecular in its materiality, yet sociological and utopian in its scope, range and potential effect. The magazine inhabits two different spaces at once: As a physical object, and as having an intellectual nature.

This artifact is not only a diegetic prototype. It is also an exercise in understanding the categories of social design.

Conclusion on the Artifacts

Through this series of small artifacts, each developed through - and thus representing - its own design process, the Social Impact Paradigm materializes. I chose to design artifacts because they are a strategic way of showing a different reality - making it real, accessible, and through a process of reaction and / or reflection - relatable.

The artifacts invite thought, and may be provoking, due to their otherness. The level of provocation is intentionally not set to radical, as the focus is that the artifacts need to be believable. An example is steering away from political ideologies by defining a constituted ministry - instead of designing a political party - and setting the joker in the deck of cards to be a fox rather than a snake.

In regards to who the project is aimed at, the simple answer is "most people in general". Having evidenced the paradigm through each design process, the project shows that the visual, physical and mental design resonates with most - if not all - of the project participants and audiences. Several that have reacted to the artifacts think they touch upon something important, in a manner appropriate to the scale of the artifact - the socially sustainable future of our societies.

A reminder - all of these artifacts belong to the emergent system, being The Social Impact Paradigm.

The Dominant System

Social Reality or Societal Context

The Emergent System
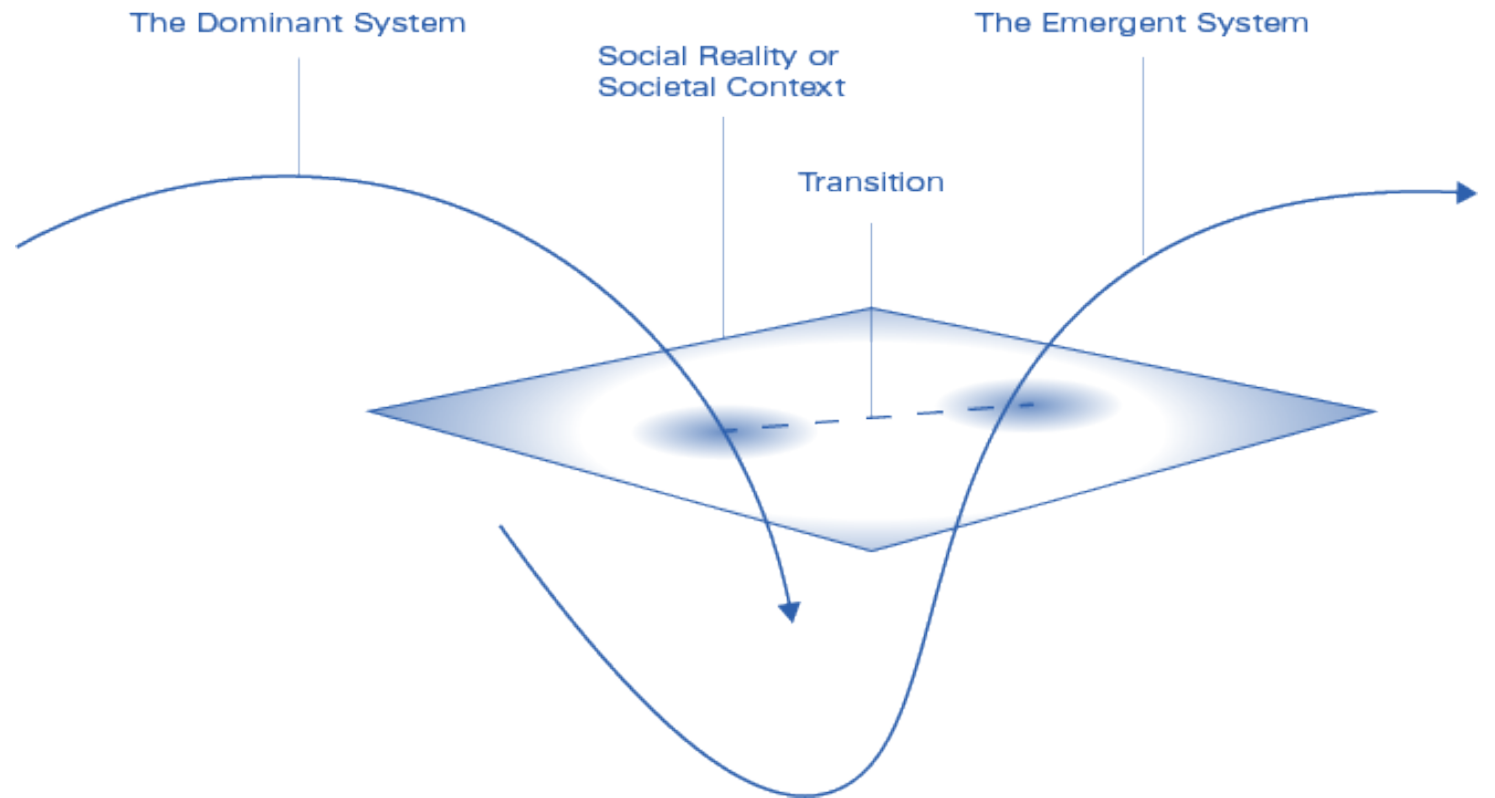
Transition

06

Reflections on the Social Impact Paradigm

So is the
Social Impact Paradigm
a utopia?
Should we strive
to live in it?

The signs of transitions towards
a paradigm similar to that of
the Social Impact Paradigm are
real. We already know that the
consumerist western societies
are not behaving in
accordance to our planetary
resources and boundaries.

There are already many signals
for the trends that implicate a
wish to change our ways - and I
believe my project to
be a conscious contribution to
those signals.

As a Project

"I think you have managed to capture the zeitgeist of our times with this project"

Feedback on the second midterm presentation

From its initial conception, this diploma mirrored the transitional signals we experience in our current paradigm, through my research questions:

- What would the world look like if your status was reflected by how much social impact you create in your society?

- What everyday objects, systems or services would you come across in a paradigm where social value is of great importance?

- What would the world look like if nurses had a higher status than brokers?

In the process of designing the artifacts the challenge of Wicked Problems arose: How do I guarantee that my design solution contributes in answering the challenge of my research questions?

The research phase quickly framed the scope of what kind of artifacts I was to develop, by framing the process in social design theory.

I imagine my research questions as a way to turn up the volume on a given parameter in a social design context.

My design processes included social design perspectives on all of the three levels I wished to explore - utopian, sociological and molecular - making sure that the artifacts from the Social Impact Paradigm were visualized and made available using the parameters set by the research questions.

Critical theory and design fiction has been utilized in combination throughout the whole project, both as a baseline for the progression of the project phases, and as a tool in redeveloping traditional design practices in the context of designing for future, alternative horizons. They have informed me in my reflections upon bias, choices of scope, and been a boundary framework for my choice of design tools and practices.

"Most social designers finish their projects with physical objects or service plans. These objects range from public furniture to virtual products, urban plans and situations"

Jantzer and Weinstein (2014)

The Pandemic and Home Office
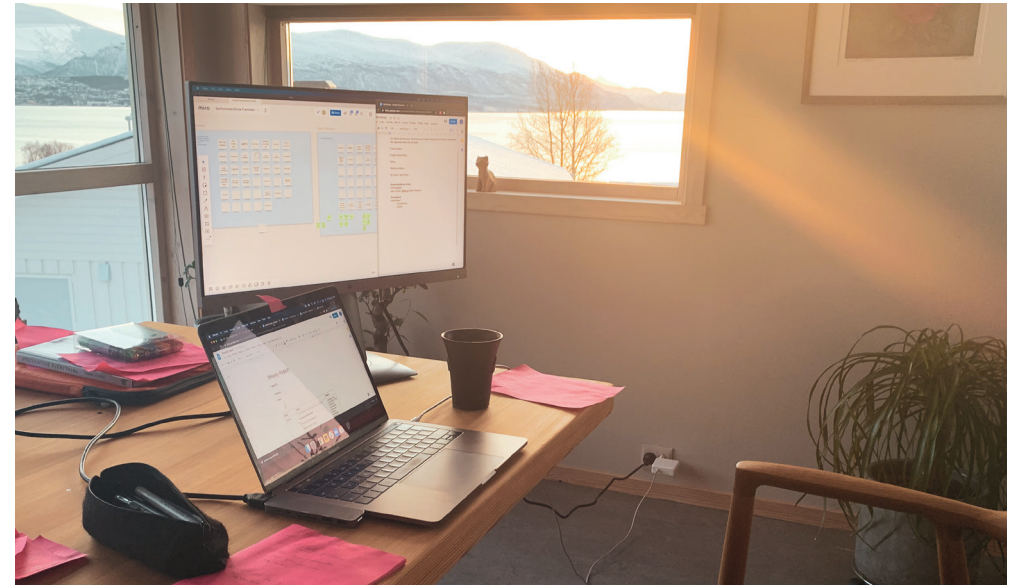
The nature of service design is user-centric and revolves around co-creative methods and workshops. The pandemic has made it hard to facilitate co-creation in person.
However, this has proven not to be a problem, as *digitalisation* has shifted from being a buzzword to being a part of our everyday society. The designers responsibility of being pragmatic fits our current situation, as I think all designers should lean into a pragmatic approach.

07
Conclusion

This project started out as an exploration of social value and the outcome was set to be design fiction.

The end goal of the project was two-fold - One part focused on learning new approaches to design, such as critical theory and design fiction, and applied it to my vision of a future-focused project within the field of service design. This has, in turn, produced tangible evidence, visualizing alternate futures as a piece of comprehendable reality. The other part consists of exploring and reflecting on alternative forms of value - how status and success is perceived and what reality might look like if the parameters of measuring success are altered.

Both of these goals are met by my design proposal, in the shape of the five artifacts from a paradigm where social value is a key way to measure worth in a society.

The artifacts have made The Social Impact Paradigm available on several levels:

Physical
Through the materiality of the artifacts.

Mentally and Intellectually
By suspending disbelief in the audience and provoking thought through objects from another reality

Philosophically
as debate on value forms over harmless objects, such as the deck of cards, or by investigating new manifestations of recognizable institutions of authority, such as the ministry.

This project aims at envisioning a paradigm from one of several possible perspectives, and its proposals are some of many potential artifacts from such a paradigm.

Social value as paradigmatic for how we construct society is a vision of broad horizons. My project does not exhaust the possibilities of further studies, as I have only opened one of many possible doors.

Suggestions for Future Projects

As stated in my scope - this diploma did not focus on feminism, equality, the environment or political agendas. I would love to see projects exploring how design fiction, critical theory and social design could affect those topics in the future, or what the transition towards it could look like. I would be honored if this diploma inspires future projects.

07 Conclusion

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