Design for Design

How can we better orient our design practices towards complex planetary challenges?

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FIELD

Master in Design, Strategic Design
The Oslo school of Architecture and Design

CANDIDATES

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SUPERVISORS

Joakim Formo
Strategic Design teacher

Henry Stephens
Snøhetta Architect

DURATION

5 months

The result of this diploma project focuses on democratizing design outcomes through a co-creative infrastructure which various design practices and projects can utilize to collectively address and navigate complex planetary challenges.

This project result is visualized through the structure on the right, consisting of four co-creative meeting points: missions, consensus, visions and continued processes - these steps have been iterated, tested and explored throughout the project to reflect the findings gathered through our process.

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One design project

Vision

5 year review

Mission

Consensus
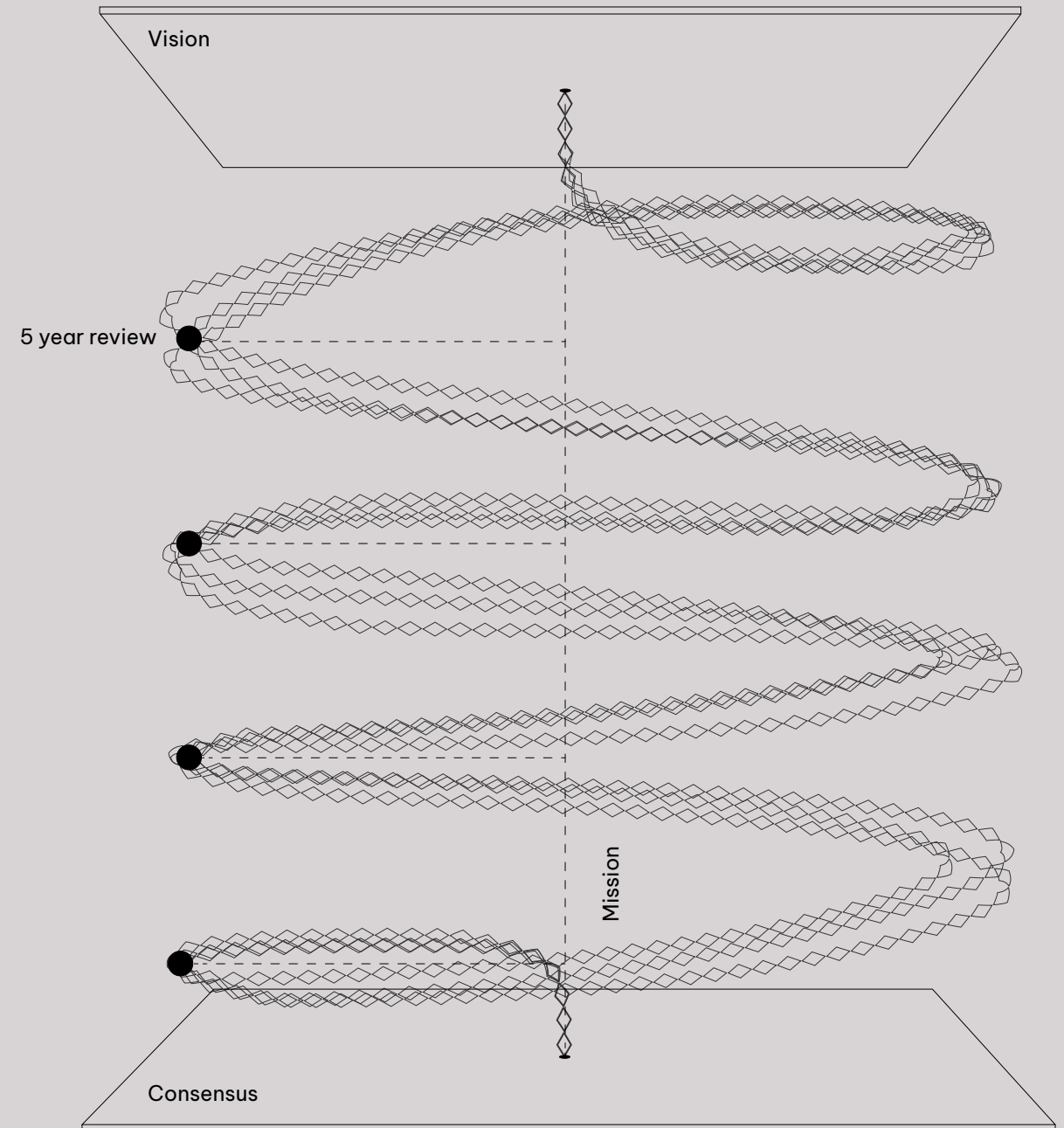
MOTIVATION
This is definitely a project interwoven with personal motivation. We wanted to seize this opportunity to better understand and learn about the various dynamics affecting the design field and how we might make the most out of this career path.

POSITIONING
This is a speculative and exploratory project oriented around possibilities and under-standing of a complex challenge, rather than finding one final solution. Instead, it seeks to utilize possibilities as a starting point to create conversation and a deeper understanding of the multifaceted subject at hand. That's not to say that we don't believe our interventions could help address design for complex planetary challenges, but rather that it is limited how much one can understand such a complex problem within the course of one semester, we want to be cautious about making claims that this is "the way to go," and instead position ourselves as a starting point exploration.

We are also not looking to replace design as it is practiced today, but rather contribute to the evolution of the field.

OUR APPROACH
This diploma is a five month long project based on design principles and methods from strategic design. The intention has been to explore possibilities and challenges in directing design practices towards complex planetary challenges. This project followed the strategic design process structure of "what is - what if - but how and so what?" as taught in our strategic design course by Einar Sneve Martinussen and Joakim Formo. Deeper descriptions of each of these phases will be described in the introduction to each chapter.

We chose to begin our process with a broad starting point, as we did not feel we had the expertise to make any claims yet about what the scope of the problem was. In a sense, we could've regardless began with a more defined scope but this would've also limited our opportunity to get a holistic understand-ing of our field and possibly made for a less meaningful project if the starting point was based off wrong assumptions.

Through this open approach we've examined the layers such as current structure of studios, changes to the field, needs to address complex challenges, trends, the market space, processes, outcomes and what influences the design practice. To not get too stuck in the "current model of practice," we have also explored how design was practiced in historical aboriginal tribes, before "design" was part of our vocabulary.
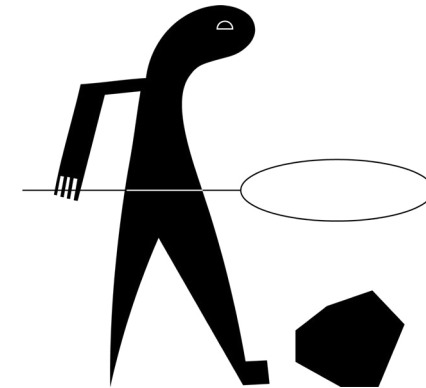
In hindsight we can see that there were

two biases we had entering the process: the belief that we would uncover *one* core problem with a clear solution to guide our path forward and that this solution would be situated within singular design practices. The process revealed the topic to be a lot more complicated than that.

After these realizations, we shifted our focus away from finding solutions situated within a singular design practice and instead focused on *possibilities and support* for an *ecosystem* of design practices. During the experimentation phase, these possibilities would be oriented around our *hypotheses of core problems*, rather than addressing one problem.

Our experiment phase thus acted as a probe to better help us understand the core problems through dialogue with experts. These dialogues would then inspire new iterations of both our ideas and problem hypotheses, both which were refined as the process went along.

Culminating our process, the final delivery aims to create open and democratic co-creative meeting spots. Within this structure, we see "consensus, missions, visions, and continued processes" as mean-ingful possibilities that could activate the public and evolve the design field in order to better address complex problems rooted in necessity.

How might we better orient the design field towards complex challenges, rooted in necessity?
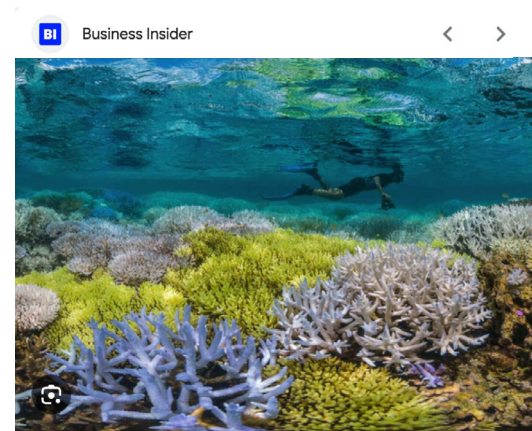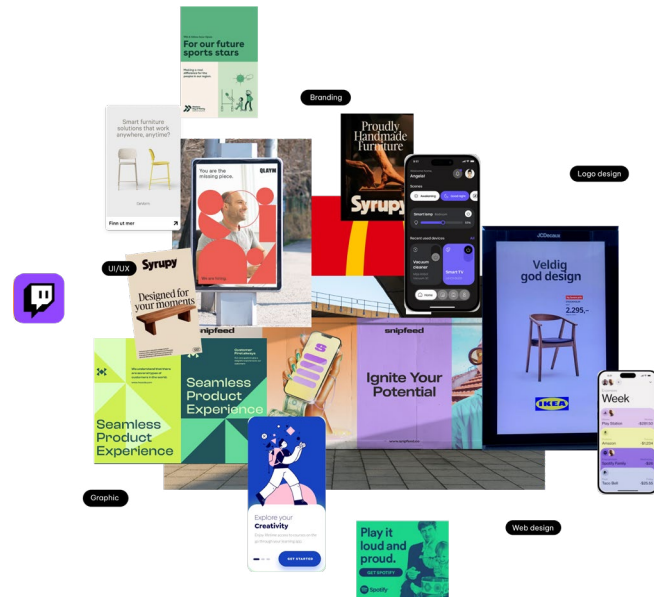
Half of Great Barrier Reef Died — What Happens If All Coral Reefs Die

Anti-lockdown protesters march through London against tougher coronavirus measures

Experts urge rethink of social structure amidst aging population trend - Türkiye News

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DEFINING "COMPLEX PROBLEMS"

The term "complex problems" can be a bit ambigous. In this context we are using this term to define problems that fall under these categories:
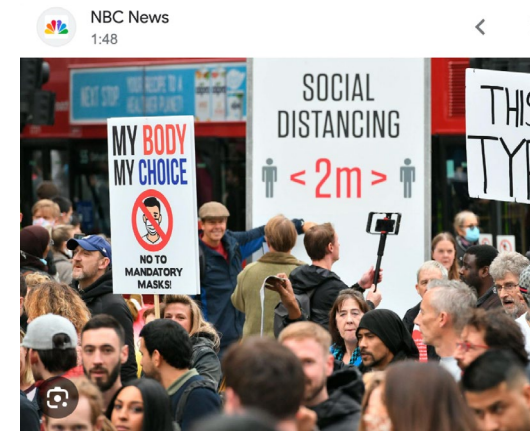
ROOTED IN NECESSITY OVER DESIRE

"Problem statement" is a pretty common term in the design field, yet many of the problem statements we work with are not rooted in real needs, but instead concerned with manufacturing desires to consumers. In other words, create profit over meeting needs. With this project we instead wish to explore how we can free up this collective energy towards adressing challenges rooted in necessity, that we have no choice but to address.
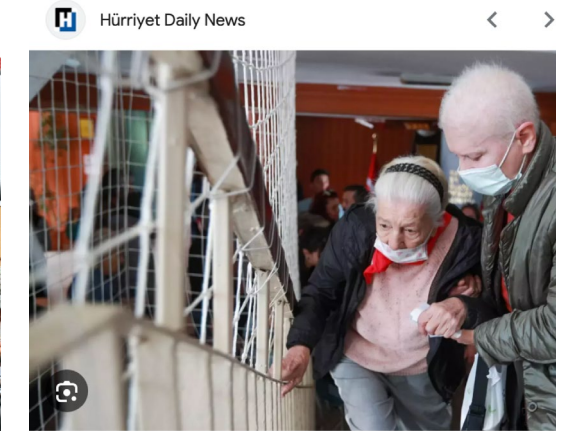
CANNOT BE SOLVED THROUGH COMMERCIAL INITIATIVES ALONE

One of the main hypotheses of capitalism is that the free market is able to address the major challenges the world faces by creating financial incentives for businesses to solve different problems. However, what do you do in the case where there is little opportunity to profit, or if profit is often created at the expense of exasperating a problem?

In complex problems, such as the envi-ronmental challenges, we see that design has often worsened the problem, creating pollution and other unsustainable behaviors. Even for those who *do* want to help solve the problem, this has often come at a financial cost instead of financial opportunity. How do we address these challenges that com-mercial initiatives can't solve?

WE DON'T KNOW THE SOLUTION FOR

The challenges we refer to in this project are difficult to know the solution for. Just like Facebook was for a moment seen as a solu-tion to enable democracy during the Arab Spring movement, only to later be used as a tool to limit democracy one decade later. The full effect of design solutions are often a lot more unpredictable than originally thought. There is often great uncertainty and disagreement surrounding the response to these problems, such as in the pandemic. At the same time, a certain level of agreement is vital in order to effectively address the problem.

WON'T BE SOLVED IN ONE LIFETIME OR BY ONE GROUP OF PEOPLE.

Instead of one solution fixing the problem once and for all, complex problems require a holisitic shift consisting of many unified solutions. Such as in the problem of the shifting age demographic, with the elderly outweighing the work force, addressing this problem require multilayered responses over a long period of time, by many different actors. For this reason, we are defining complex problems as those that won't be solved in one lifetime or by one group of people.

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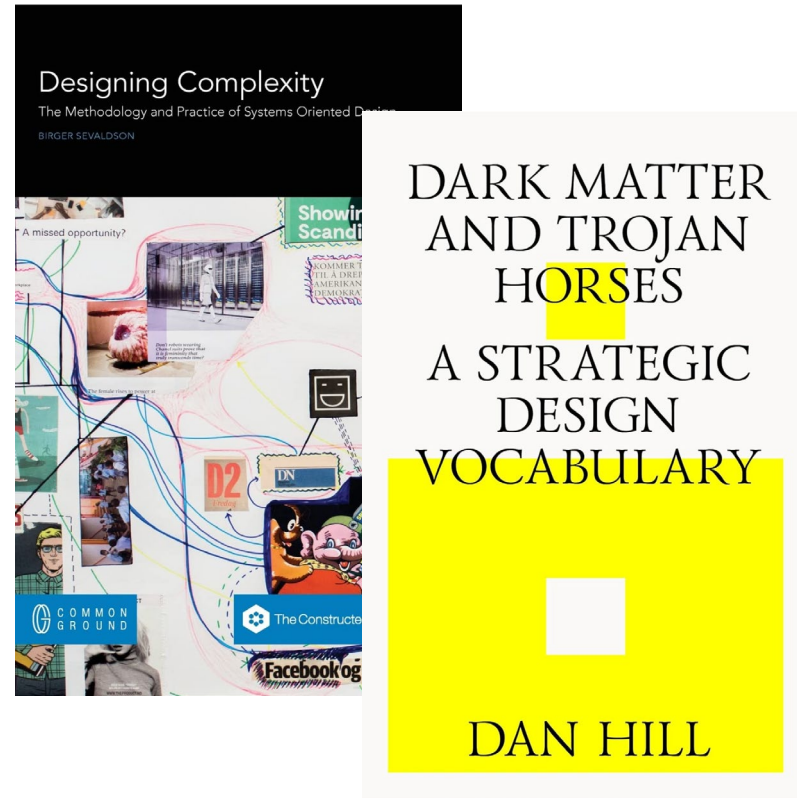
THE DESIGN FIELD'S RESPONSE TO COMPLEX CHALLENGES
The design field has in the 21st century oriented itself more and more towards complex problems. We can see this in the development of new fields, such as strategic and system-oriented design, meant to address wider societal and planetary challenges through new approaches and methods.
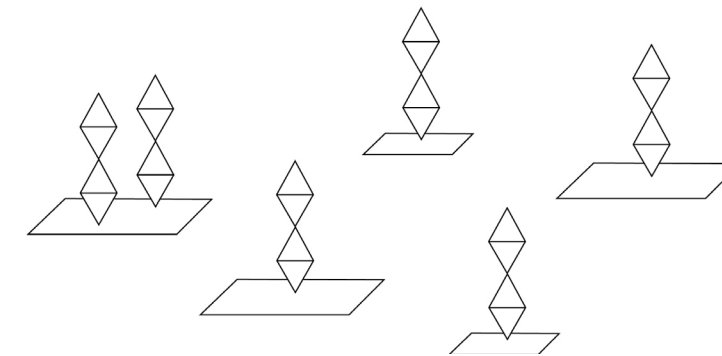
REGARDLESS, HOW WE ORGANIZE THE DESIGN FIELD HAS REMAINED THE SAME.
Although the topic we design around and the methods we use may be shifting, we see that the design field is organized in the same way it has been the past 100 years, with independent ventures, such as design consultancies, responsible for most of the activity. There are organizations and digital communities that designers may join, yet these are more oriented towards occasional meet-ups rather than shifting the way design is holistically practiced.

What is?

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The "What is" phase, as taught in strategic design methodology, is one of observation and research. We ask ourselves, what is the design field like currently? How do these practices work? How are designers addressing the complex challenges of the world today?

During our research phase we have used multiple methods to gain insights. Our main intention in this phase was to cast scope and intention wide, in order to gather a holistic set of findings in alignment with strategic design principles.

INTERVIEWS
We've held 11 interviews during our research phase with experts from various studios from Norway, Sweden, Belgium and England. We tried to seek out agencies that we felt may have a unique structure or perspective regarding how to practice design, but we also interviewed some of the more traditional agencies from Oslo.

During these interviews we tried to ask similar questions in order to get a more in depth understanding of how varied the field was and the different perspectives within. These questions included asking what they felt the role of a designer was, what the structure of their studio was, how they worked, what the major opportunities and changes to the field has been or could be.

We interviewed —
Marcus Wendt, founder of Field Studio.

Field is a consultancy at the forefront of utilizing new tools, such as generative design systems and immersive design for major companies such as Meta and Nike. Their work is oriented towards created deeper relationships between people and the companies and products we surround ourselves with. In this interview we talked a lot about

how new technologies create a shift in the types of products design studios offer.

Glenn Sæstad and Tobias Mangersnes

Glenn Sæstad, Nikolai Sabel & Tobias Mangersnes, founders and designers of Lokalt Byrå

Lokalt Byrå is a small consultancy of three, with small rural communities as their main clientele. Their core offering is not simply a product, but rather a process of guiding small communities through insights, prototyping and collective workshops, in which the client themselves become the designer. In this way, they are able to make their services affordable with a focus on applicable strategy first and foremost.
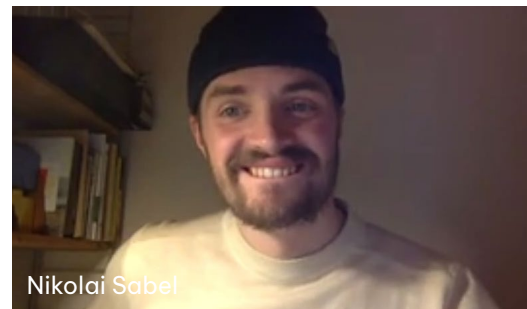
Nikolai Sabel

Elias Olderbakk & Erlend Grimeland, founders of Travers.

Travers studio is one of a few small scale consultancies in Oslo, consisting of two designers, Elias and Erlend. They also have a unique target customer, being small communities outside of the large cities in Norway. With Travers we learned a lot about how underserved the public sector is along with many small-medium scaled businesses in regards to design work. We also talked about the advantages in regards to flexibility and availability of working in small studios.

Alberto Soriano, designer at Halogen

Halogen is one of the larger consultancies in Oslo today. Their offering is oriented towards large scale, high-tech and complex problems. We were fascinated learning about how they structure themselves into specialized studios within the agency, which allows them to work deeply with very specialized themes, such as "policy design" and "safety/critical."

Neva Linn Rustad, designer at Blank

Blank is a consultant agency in Oslo, who specializes in digital services. Blank focuses on both small and large scale clients, along with exploring start-ups internally. We discussed the value of a transparent budget, and how speculative design could be utilized in the work culture, and the value of alternative perspectives.

Theresa Bastek and Archibald Godts

Theresa Bastek & Archibald Godts, founders of Studio Plastique

Studio Plastique is a research-based studio with sustainable products and materials as their main focus. In this interview, we talked about how pursuing ones unique interest and niche has created new constellations of collaboration and opportunities. Theresa and Archibald emphasize the importance of designing from the beginning, getting comfortable in the space of exploration where the final result is still unknown, and fostering a holistic perspective throughout.

Kim Leskovsky, founder of Iterate

Iterate is a large scale consultancy-venture builder in Oslo. Iterate is able to target small to medium size projects through their venture lab initiative. Iterate In this interview we talked about how having a flat hierarchy, shared culture of openness and organic processes has allowed for more a more creative and meaningful ideas and solutions.

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Kai Reaver, Arkitektur Fagsjef

Kai Reaver is an architect and researcher with over a decade of experience in multidisciplinary design practice, pedagogy and research. Now he is Head of Architecture/Chief Advisor at NAL (Norwegian Architects Association). He has a crucial role for pushing the public debate around architectural policy to promote architects' shared interests. With Kai, we talked a lot about the organization and culture within the design field.

Amelie Dinh, Senior Strategic Advisor at Bakken & Bæck

Bakken & Bæck is a large scale technology-driven design studio. In the interview with Amelie Dinh, we discussed the value of having a specific role for exploring and researching the possibilities within emerging technologies and the role it can play in positioning a studio and various deliverables.

Christopher Oh, former Snøhetta architect, currently Harvard and MIT landscape architecture student

Cristopher Oh has a unique set of competency with a Masters degree in Architecture, Landscape Architecture and soon, Urban Design. We discussed the value of learning and gaining multiple perspectives through interdisciplinary projects. We discussed how culture, roles and dialogues can create consensus and productivity within projects.

Edvard Scott, ex-creative director at Doberman, founder of Here & Now Studio

Here-Now Studio is a studio consisting of one independent designer, Edvard. After being a design director at EY-Doberman, Edvard opened up his own studio as an alternative to the traditional large design agencies. His positioning is made possible through his network and the projects are fueled by open creativity and unbounded collaborations. We talked about the impacts of a business-oriented field, large versus small-scale studios and the wider ripple effects of most large agencies being bought up by public companies.

Neva Linn Rustad, designer at Blank

Blank is a consultant agency in Oslo, who specializes in digital services. Blank focuses on both small and large scale clients, along with exploring start-ups internally. We discussed the value of a transparent budget, and how speculative design could be utilized in the work culture, and the value of alternative perspectives.

BOOKS
"Are We Human? Notes on an Archeology of Design" by Beatriz Colomina and Mark Wigley
With this book, we explored the relation between design history and human evolution, in order to get a broader understanding of our creative behaviours, and how the human creations impact the world, thus in turn impacting us.

"Lo-TEK. Design by Radical Indigenism" by Julia Watson
Through this book, we explored how design processes were practiced before specialized design came about. We learned how values, multi-generational processes and needs weaves together to in a design practice to meet aboriginal communal needs, in harmony with nature.

"Dark Matter and Trojan Horses" by Dan Hill
This book offered insights in how many design practices are positioned now with consultancy, studio and embedded models. It also elaborates problems and opportunities within the unique models and design in general. Yet the core of the book is about the value of strategic design implemented in our modern and more complex society.

PODCASTS
"Where Must Design Go Next?"
"Capitalist Realism"
"The Frontiers of Design"

REPORTS AND ANALYSIS2
"Nordic Design Resource statistics
"Sacred Cities: Building 7 Generational Cities" by Jayne Engle, Julian Agyeman, Tanya Chung-Tiam-Fook
"The Ethical Turn of Emerging Design Practices" by Li Zhang

CASE STUDIES
Discord Design Communities
Sitra SDU
MindLab
Labratory for the City

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Elias and Erlend at Travers Studio

WHAT ARE THE CURRENT MODELS?
One of our most critical aspect of our research was getting an understanding of the existing models of design practices, their layers, and positioning. In this phase we were expecting to find one or more core problems that would guide the rest of the process further, but instead we we found many diverse studios meeting many unique needs and there was no *one* challenge to guide our full process further. Later we will speak about how this finding paved the way for our "core challenges hypotheses" instead.

We'll present two overviews: first, eight categories of identified studio models, and second, our understanding of the "status quo" within current societal context, showing how practices interact with the external world, internal processes and their challenges. Together these show the layers of design practice today.

THE DESIGN MODELS
In the upcoming pages, we will present the eight categories of design models that we observed. The original basis for this came from Dan Hills' "Dark Matter and Trojan Horses," in which he outlines three different models within which design is practiced: consultancy, studio and embedded model However, we quickly saw there existed more possibilities than merely the three he mentioned and quickly started adding to his list.
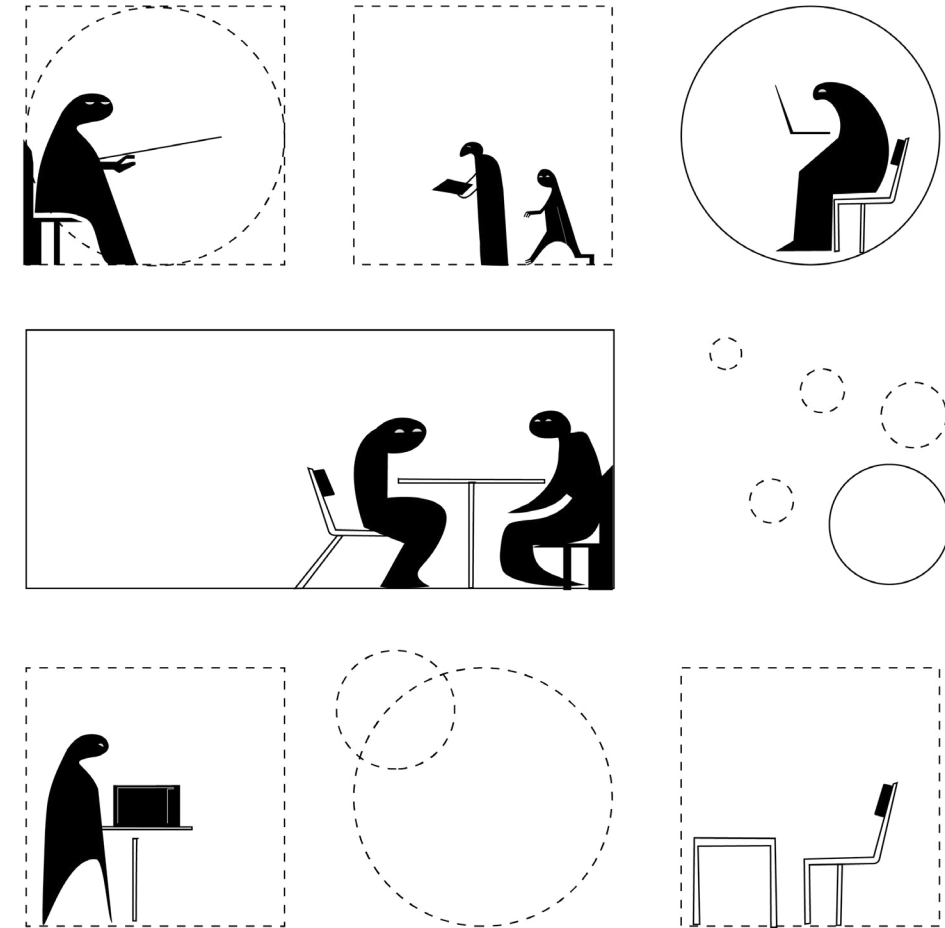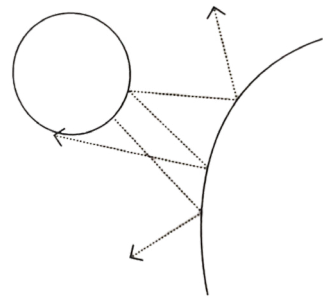
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Illustration by Johanna Forss
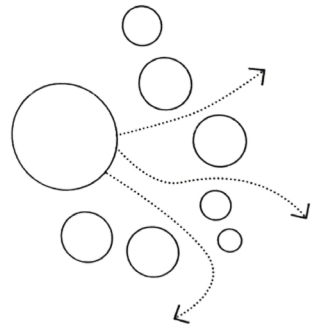
The consultancy

Illustration and model from Dan Hill's "Dark Matter and Trojan Horses"

The consultant model is one in which an external and sovereign design agency offers it's services and expertise over a certain amount of time.

Benefits: companies can obtain high quality design work without having to hire someone full time or develop any internal design expertise. The consultancy is also able to work at a vast and varied amount of projects, with little personal risk regarding the success or failure of the outcome.

Who we interviewed within this model: Blank, Halogen, Bakken & Bæck, Travers

Embedded model

Illustration and model from Dan Hill's "Dark Matter and Trojan Horses"

The embedded model is an self-sustained agency working internally at one organization. It remains autonomous in its form and exploration, and have agency to impact and move around freely in the organization. This model is allows the studio to get to know the whole organization, and can enact and suggest to re-organize and change the fabric of its governance.

Representative of this model:
Sitra

The studio

Illustration and model from Dan Hill's "Dark Matter and Trojan Horses"

The studio/workshop model is an internal project of collaboration, often offering a niche expertise and address problems with a shared focus based on core values. The benefits of the model is that it gets an holistic understanding and a freedom of process. A downside is it being more risk-taking, time-consuming and little responsibility or action after momentum fades over time.

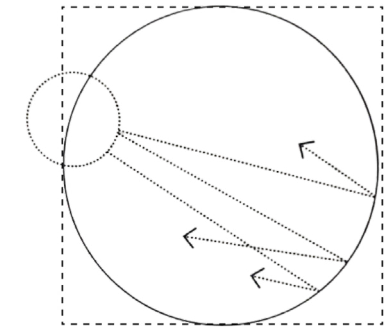Who we interviewed within this model:
Studio Plastique, Here-Now studio

In-house

The in-house model is a service where design expertise becomes a long-time commitment and role internal to a business or organization. The designer gets in-depth understanding in this way, something that is challenging to develop as a part-time consultant. The work is often commercially driven, where the aim is to develop and improve products for business development, therefore it is more practical oriented with limited space to challenge and explore.
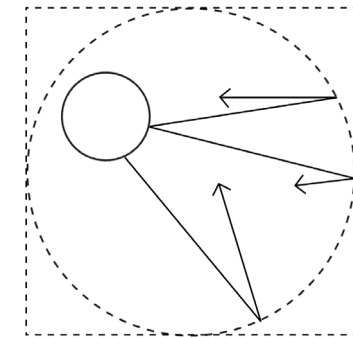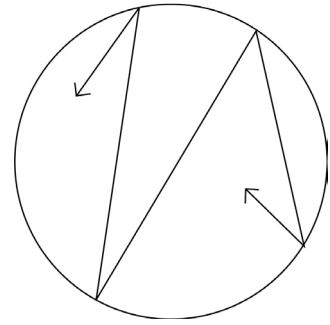
The Lab

The lab can both describe the entirety of a design practice or it can become a subsection of a practice. The lab model is positioned to focus on research and exploration with an holistic approach, often for complex and systematic challenges. The lab often include high level of expertize or niche focus, which makes it valuable in addressing complex problems. The downside is that it is high-risk as it is difficult to know what the research will lead to.

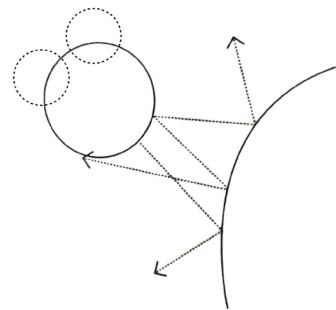Representative of this model:
Studio Plastique, Laboratory of the City, Halogen

Public-oriented studio

A public-oriented studio is a self-maintained studio offering their expertise to public sector or services for a certain period of time. This work is focusing on services and strategy, like defining potentials, share processes and methods often through co-creation. The challenges of this model is navigating the regulations, responsibilities, and consider all the complex layers wihin the state, regions and municipalities.

Representative of this model:
Lokalt Byrå, Travers

Consultant - venture builder

This model is both offering design expertise for external and commercial clients over various time periods, alongside a focus on exploring and building start-ups internally. This model opens up space for employees to explore interests, potential and to make impact, while the studio becomes more resilient through exponential growth from start-ups and traditional consulting.

Representative of this model:
EY Doberman, Iterate

Network

The network structure is a system tying various independent design practices together, in which projects evolve independently through self-initiated contributors. This opens up for scaling opportunities and using the network effect in order to connect independent designers to relevant actors and experts. This model facilitates leveraging skills, accessing new projects, and providing incentives based on interest. Within the network, various levels of responsibility, commitment, hierarchies, and economic models can be explored.

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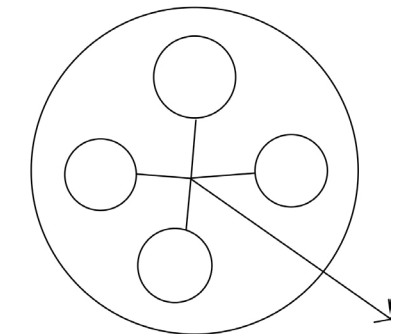
The Modern Design Consultancy

Connection to society

Company /
organisation

Need

Scope

Individual ⟷ Commercial
market

Hand over
output
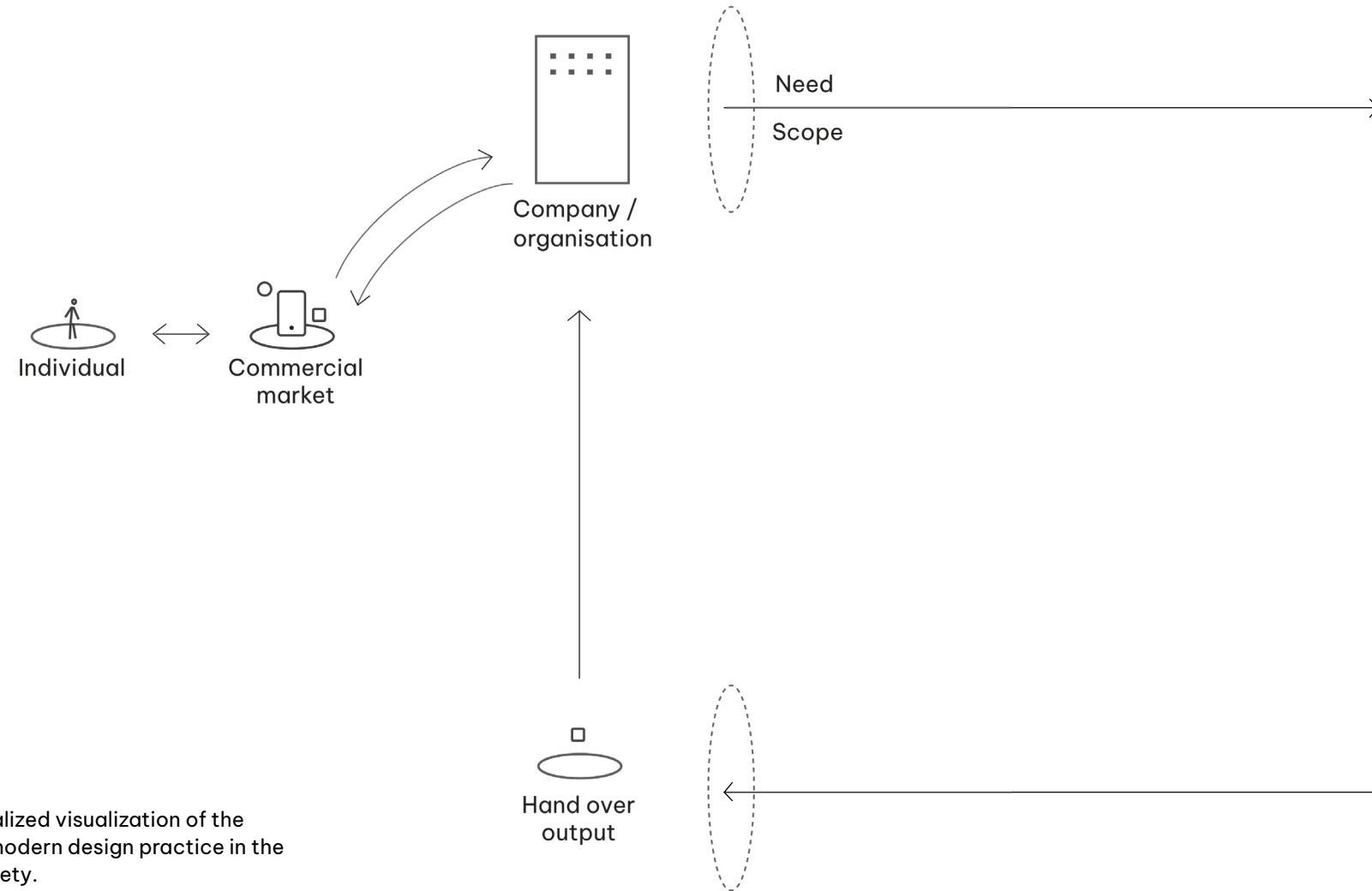
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This is a generalized visualization of the
status quo of modern design practice in the
context of society.

Although it might not describe every design
studio we met and just described, we still
found it meaningful to define three key
features we observed: Companies as the
middle man between world and studio, the
consultancy model as the most common
studio structure, and internal and silo'd
design processes.

Design practice structure

Process

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Understand

data

user insight

experts

Define

test

UI/UX Develop

various
competencies

Deliver

App
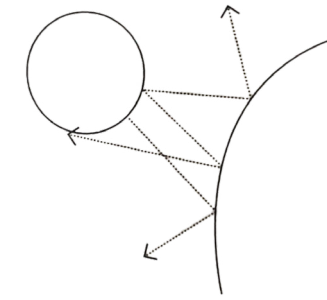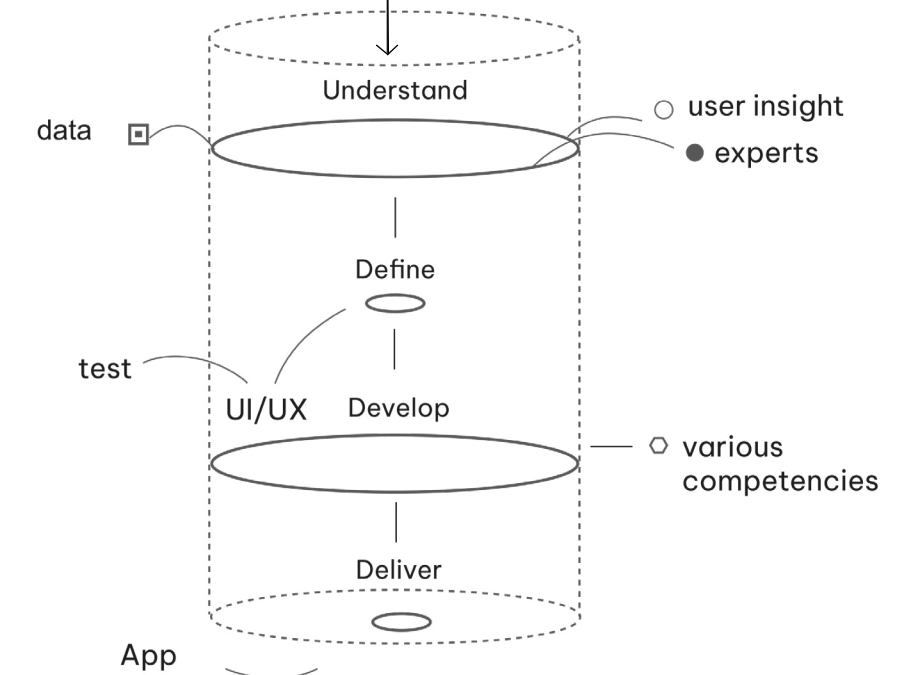
Innovation in Indigenous Tribes

Connection to society

Need

Scope

Community
(incentivizer)

Nature

Tribe

Indigenous tribe structure

Individuals

Community

Process

Future generation

4th generation

3rd generation

2nd generation
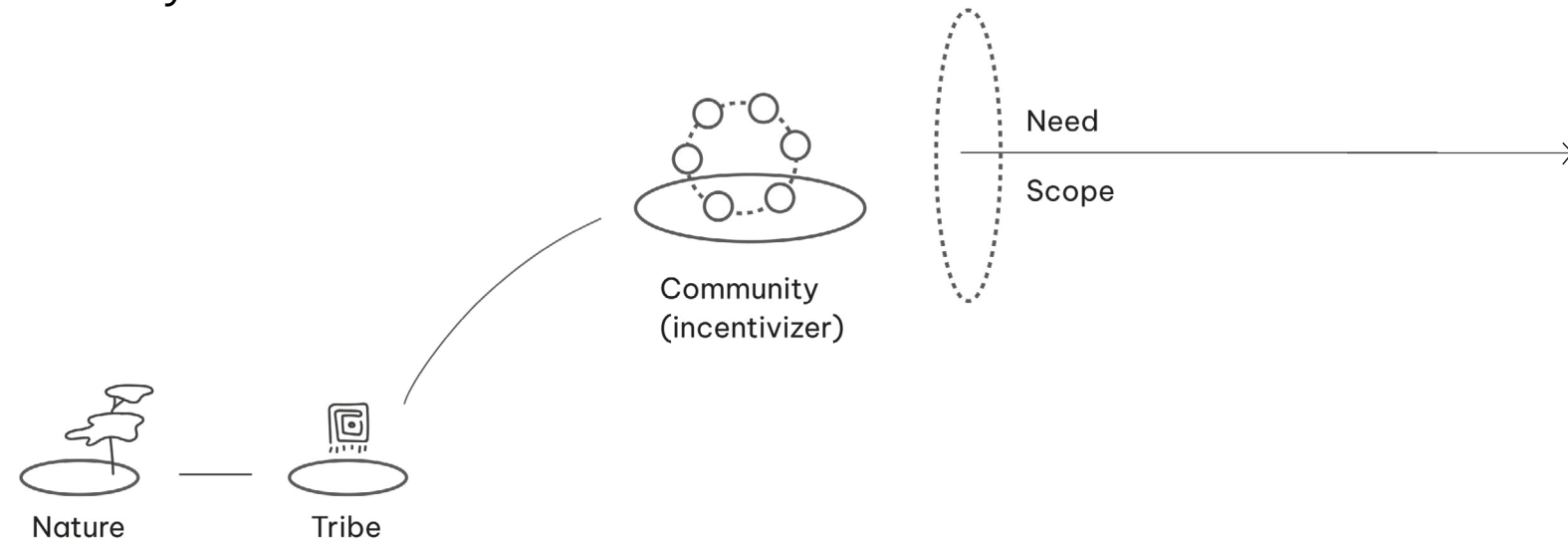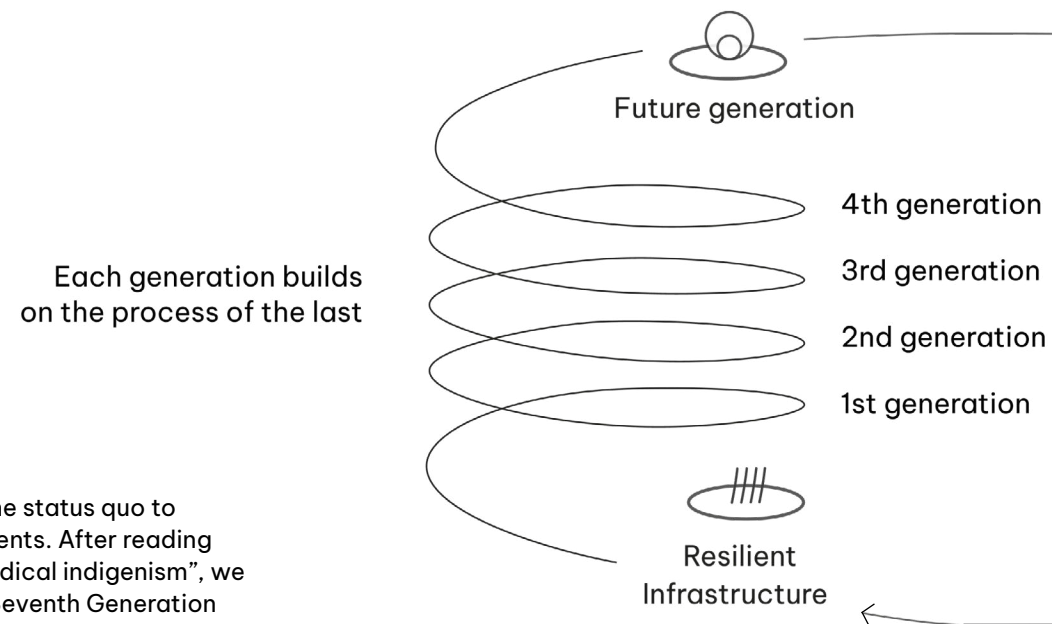
1st generation

Each generation builds
on the process of the last

Resilient
Infrastructure

We also compared the status quo to
alternative environments. After reading
"Lo-tek: design by radical indigenism", we
got inspired by the "Seventh Generation
Principle": Considering actions as they
affect the seventh generations ahead, not
looking at their contribution to be realised in
their lifetime.

Old generational
knowledge

Nature

Explore
material

Build

Maintain

Explore

Explore

Secure

Build

Infrastructure
one generation later

Explore

Process
The client becomes the designer

The Lokalt Byrå model is one of designing for sovereignty through delivering processes, tools and a way of thinking. Design something that their clients can bring forwards on their own. This is more accessible to lower/budget clients also, for more wide scale change.

Culture
No communal culture within design

Many creative industries, like musicians, develop a collective social network of collaboration and play. However, we have not seen a similar tendency happen within design. Some speculate that this is due to the "businessification" of design.

Role of design
"We are facilitators, not experts."

...est projects we get into, we know very little - but ...ake it happen.

Communication
World is becoming more immersive and communicative

There is a need to communicate and translate what we can do as designers, both values and the outcome of collaborations and storytelling to meet all senses.

Trend
Before: design thinking
...research

...design, to become ...r creations.

Role of design
Need, yet high ba... of entry in public sector

Much red tape and complexity in public secto... design, making it a high barrier of entry. The ... remote, decentralized places are easier to i... have smaller budgets.

Architects for example have a legal requirement to understand the full process they are working within, whilst design does not have anything similar to this.
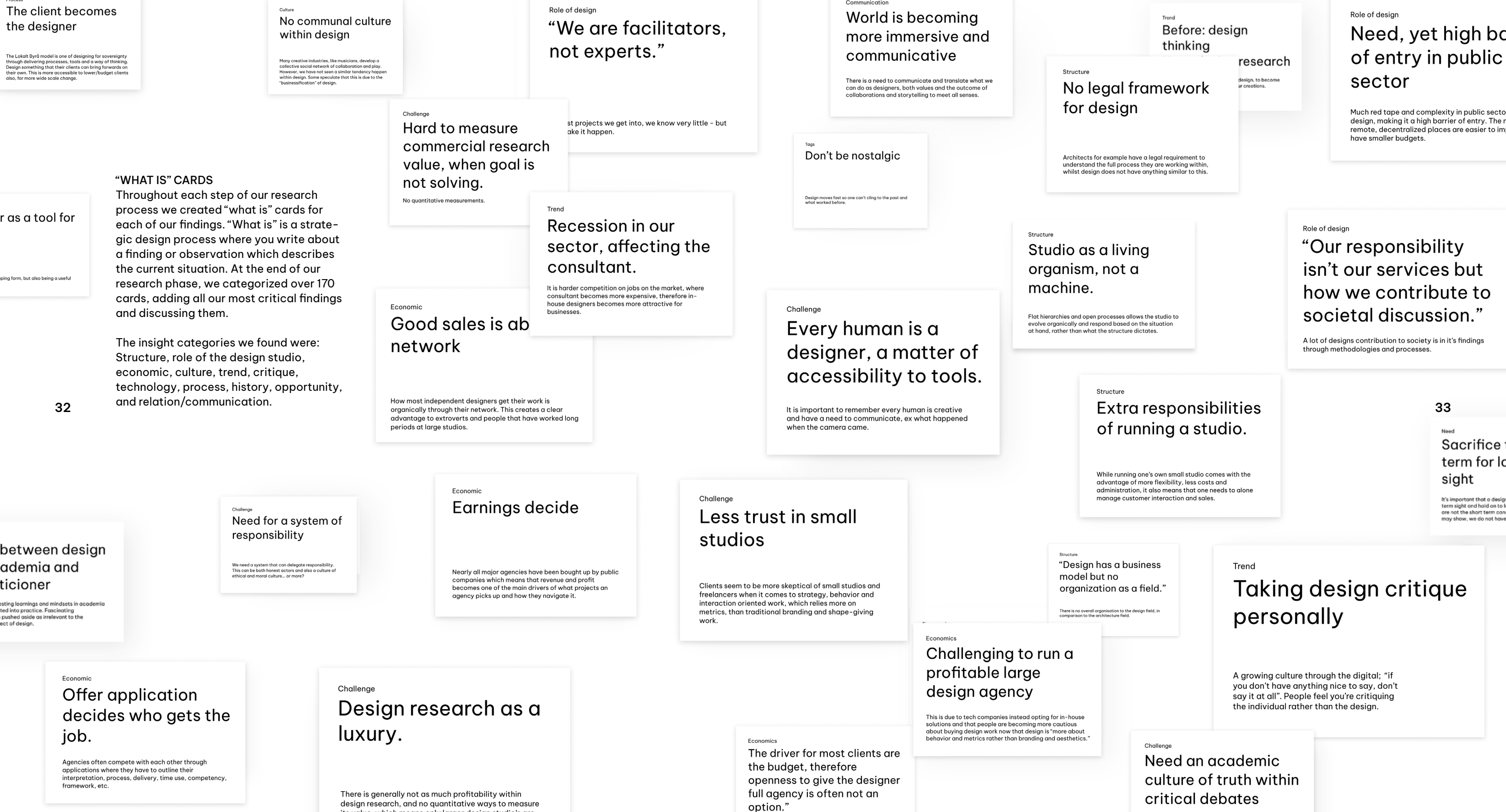
Structure
No legal framework for design

Challenge
Hard to measure commercial research value, when goal is not solving.

No quantitative measurements.

Tags
Don't be nostalgic

Design moves fast so one can't cling to the past and what worked before.

"WHAT IS" CARDS
Throughout each step of our research process we created "what is" cards for each of our findings. "What is" is a strategic design process where you write about a finding or observation which describes the current situation. At the end of our research phase, we categorized over 170 cards, adding all our most critical findings and discussing them.

The insight categories we found were: Structure, role of the design studio, economic, culture, trend, critique, technology, process, history, opportunity, and relation/communication.

...r as a tool for

...ping form, but also being a useful

Trend
Recession in our sector, affecting the consultant.

It is harder competition on jobs on the market, where consultant becomes more expensive, therefore in-house designers becomes more attractive for businesses.

Economic
Good sales is ab... network

How most independent designers get their work is organically through their network. This creates a clear advantage to extroverts and people that have worked long periods at large studios.

Challenge
Every human is a designer, a matter of accessibility to tools.

It is important to remember every human is creative and have a need to communicate, ex what happened when the camera came.

Structure
Studio as a living organism, not a machine.

Flat hierarchies and open processes allows the studio to evolve organically and respond based on the situation at hand, rather than what the structure dictates.

Role of design
"Our responsibility isn't our services but how we contribute to societal discussion."

A lot of designs contribution to society is in it's findings through methodologies and processes.

Structure
Extra responsibilities of running a studio.

While running one's own small studio comes with the advantage of more flexibility, less costs and administration, it also means that one needs to alone manage customer interaction and sales.

Need
Sacrifice ... term for l... sight

It's important that a desig... term sight and hold on to l... are not the short term con... may show, we do not have

...between design ...ademia and ...ctitioner

...sting learnings and mindsets in academia ...ted into practice. Fascinating ...pushed aside as irrelevant to the ...ct of design.

Challenge
Need for a system of responsibility

We need a system that can delegate responsibility. This can be both honest actors and also a culture of ethical and moral culture... or more?

Economic
Earnings decide

Nearly all major agencies have been bought up by public companies which means that revenue and profit becomes one of the main drivers of what projects an agency picks up and how they navigate it.

Challenge
Less trust in small studios

Clients seem to be more skeptical of small studios and freelancers when it comes to strategy, behavior and interaction oriented work, which relies more on metrics, than traditional branding and shape-giving work.

Structure
"Design has a business model but no organization as a field."

There is no overall organisation to the design field, in comparison to the architecture field.

Trend
Taking design critique personally

A growing culture through the digital; "if you don't have anything nice to say, don't say it at all". People feel you're critiquing the individual rather than the design.

Economic
Offer application decides who gets the job.

Agencies often compete with each other through applications where they have to outline their interpretation, process, delivery, time use, competency, framework, etc.

Challenge
Design research as a luxury.

There is generally not as much profitability within design research, and no quantitative ways to measure ...

Economics
Challenging to run a profitable large design agency

This is due to tech companies instead opting for in-house solutions and that people are becoming more cautious about buying design work now that design is "more about behavior and metrics rather than branding and aesthetics."

Economics
The driver for most clients are the budget, therefore openness to give the designer full agency is often not an option."

Challenge
Need an academic culture of truth within critical debates

Hypothesis 1

Longevity: Focus on project over long term processes

In addressing wicked problems, it is impossible to solve the problem through one design project. However, since there is no system or structure in place for collective processes, designers are left with little choice but to orient themselves simply towards their own project-oriented process alone.

Hypothesis 2

Cooperation: Silo'ed and fragmented field

Currently the design field consist of various studios competing for large-scale projects, where most processes takes place in silos. Unlike architecture, who have roles to unify their field, the design field also lacks organisation that could unify the field more for increased impact.

Hypothesis 3

~~Structure: Late entry point~~

For most design practices, the design process is initiated through either an external client (consultancy model) or a higher-up's decisions (in-house). This results in designers often not getting the agency to work at the point of most impact, but instead enter later on when scope or even solution has already been defined.

New hypothesis

Power: Invisible power hierarchies

Solutions for large, wicked problems requires a lot of organization, effort and finances. For this reason, it has been reserved mostly to the power elite who has the time and money required to make impact. This uneven power dynamic has diminished the average citizen's potential to make an impact.

OUR HYPOTHESES:
THE ~~FOUR~~ THREE ROOT CHALLENGES
Since we didn't find one problem that could define the scope of our entire project, we instead decided to create "root challenges hypotheses" to guide our experiment phase further. These hypotheses come from analysis of our "what is" findings. We view this as one of the key values of the project – gaining a better understanding of what the core challenges of design for complex problems are.

Throughout the project, these challenges have been iterated on, due to testing and feedback on our experiments. We noticed that "Late entry points" stood out as a small scale impact, and did actually not contribute to address wicked problems to the extent we originally thought, therefore this one has been removed. On the other hand, we identified a new challenge "Invisible power hierarchies of design". This was added as a response to the feedback we got in our experiment phase from experts. These root challenges will be further explained in the following pages.

LONGEVITY: FOCUS ON PROJECT OVER LONG TERM PROCESSES

In Jack Self's "What is Design's" talk, he defines the scientific method of design as three steps: imagine (to form an image), design (to plan), and project (to execute).

"Design is like a plan, but it often gets confused with project - project is the conclusion of this." he expands upon. This is important to emphasise in the context of design for wicked problems, as one single project can't address the problem, but collective imagination and planning in combination with many projects (potentially) can. A project is singular, material and contained, while a plan is open-ended, immaterial and can be applied in various contexts.

When we differentiate between project and design in this way, we can shift the conversation towards the most impactful and potentially unifying aspect of the project: the plan itself, rather than one project as a single reaction to the plan.

He also mentions the importance of "care and repair" within design, as we never know exactly what the consequence of a design project will be. This is another aspect we wish to explore deeper, as we see this as one of the main differences in a design process oriented towards a single project vs. a long term evolution. Looking beyond just a project allows us to also investigate further the after effects and lessons learned.

In the book "Lo-TEK. Design by Radical Indigenism" Julia Watson describes how design was practiced before "design" was even a word. Indigenous cultures were able to co-create resilient infrastructure born out of necessity through collective focus and multi-generational design processes. They didn't attribute design to one group of people and they didn't believe they could solve the problems in a single lifetime. This became another source of inspiration for this core problem hypothesis.

In our "what if" experiments oriented towards this hypothesis we wanted to explore how the design field could orient itself for more long term processes, with a deeper focus on what happens after a project is finished in order to further promote long term processes. What would the value of design work be within such a context? Would it be learning, creating consensus, possibility or more? What would the challenges be in establishing this as a new norm? Is this actually one of the core problems?

Design project ⟶

← Collective process

LADDER
4 SHARING

Illustration by Johanna Forss
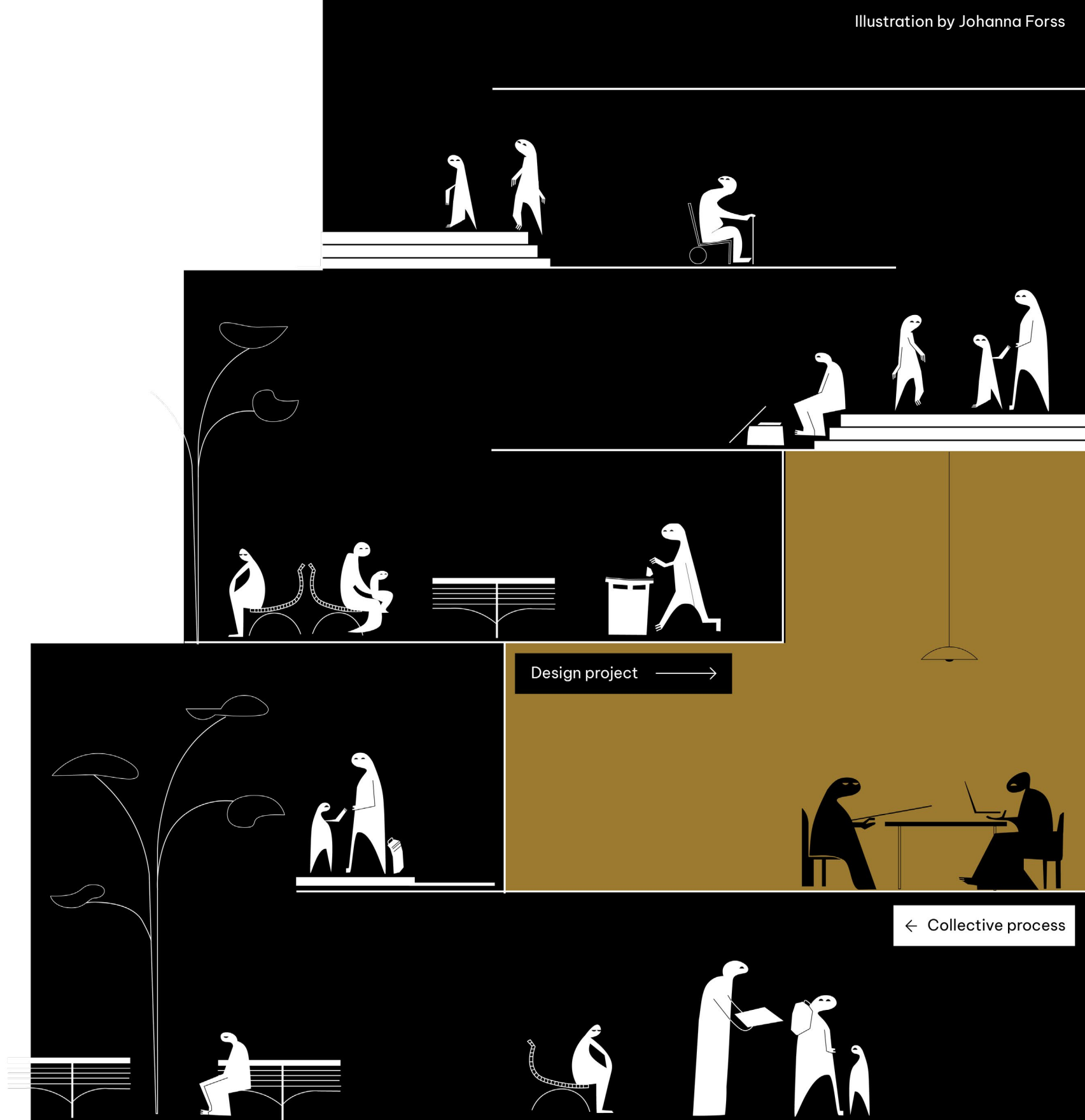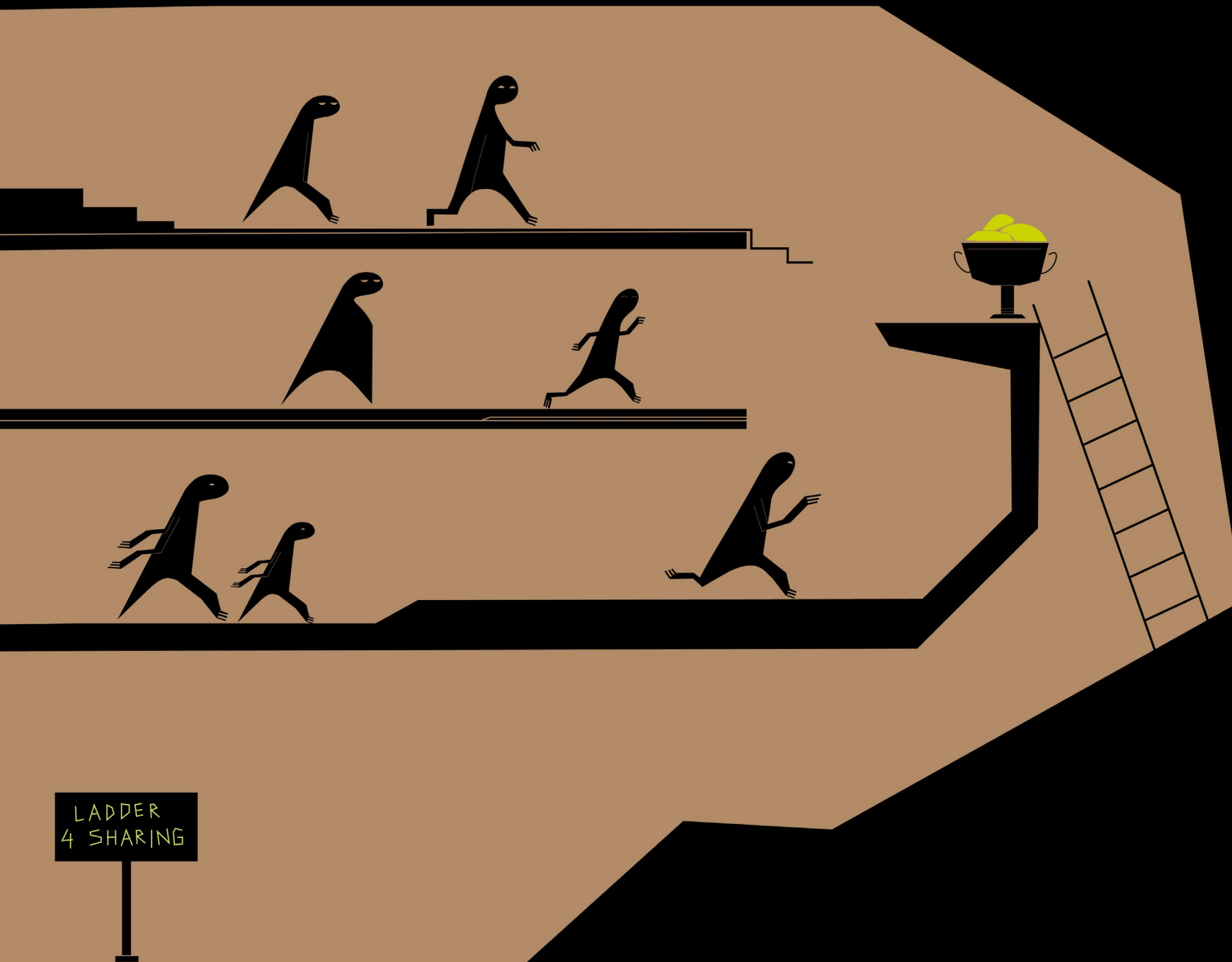
COOPERATION: SILO'ED AND FRAGMENTED FIELD

In a capitalistic market space, studios (for the most part) seek external projects to make profit. This results in agencies competing for the same projects. As Alberto Soriano Valtierras, designer at Halogen mentioned: "Before it was maybe 3-4 agencies competing for a project. Now 45 agencies compete for the same thing, including small businesses." In a highly competitive environment, the field becomes more and more fragmented as there is little to gain and a lot to lose by revealing too much of ones work.

Beyond the market space, there simply is no culture or organisation for collective collaborations within the design field. Like Kai Reaver explains, "[compared to architecture] design often has a clear and relevant model for its business, but has a less clear model for its professional organization."

Architecture has both legal and cultural frameworks (such as NAL - Norwegian Association of Norwegian architecture) to create collective consensus, prioritization and debate. In this way, architecture has been able to tackle complex challenges which require unified action. Working in silos can often be more efficient, yet becomes a challenge in terms of how we can address wicked problems.

Through our experiment phase, we created a lot of different ideas that addressed this hypothesis, as a way to explore potentials and create deeper dialogue with experts about this topic. We hoped to gain a deeper understanding of what a unified field might look like and challenges that we might face in trying to bring our independent practices together. How might we work together in a way that doesn't cost more than it pays, why would we work together and what are the benefits and downsides?

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POWER: INVISIBLE POWER HIERARCHIES

Unlike the last two hypotheses, this final one was discovered as a result of our experimentation phase. Originally our third root problem hypothesis was about "late entry points" and how designers potential for influence was lower as they were often introduced to a process after scope and problem (and often solution) had already been defined. However, after much dialogue around this hypothesis and the experiments related to it (see page 98-99), we changed perspectives and saw this more as a "symptom of a problem" rather than a root problem.

During our talk with Jonathan Romm from Halogen, he noted that what many of our ideas actually address are the invisible power hierarchies of design, something that rarely talked about in design according to Romm. We found this to be a major epiphany that we had been circling around without directly putting words to. We had "what if" cards about the lack of availability of design work, but this still didn't address the root of the matter.

The root of the matter is that design for complex challenges currently is reserved to be handled by the power elite, such as business leaders and politicians, who have the time and funds required to make change. This becomes a problem when we require both collective action and agreement to help solve these issues. Initiating wide-scale, systemic design only at the hands

of those with power also leaves room for the abuse of power, with design that only reflects the needs of those in power. How can we ensure that design for complex challenges doesn't happen for the benefit of the few, at the expense of many? How can we make sure that the average citizen resonates and acts in alignment with the changes required for these challenges? How can we include people in these processes, to create greater collective engagement and momentum?

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Illustration by Johanna Forss
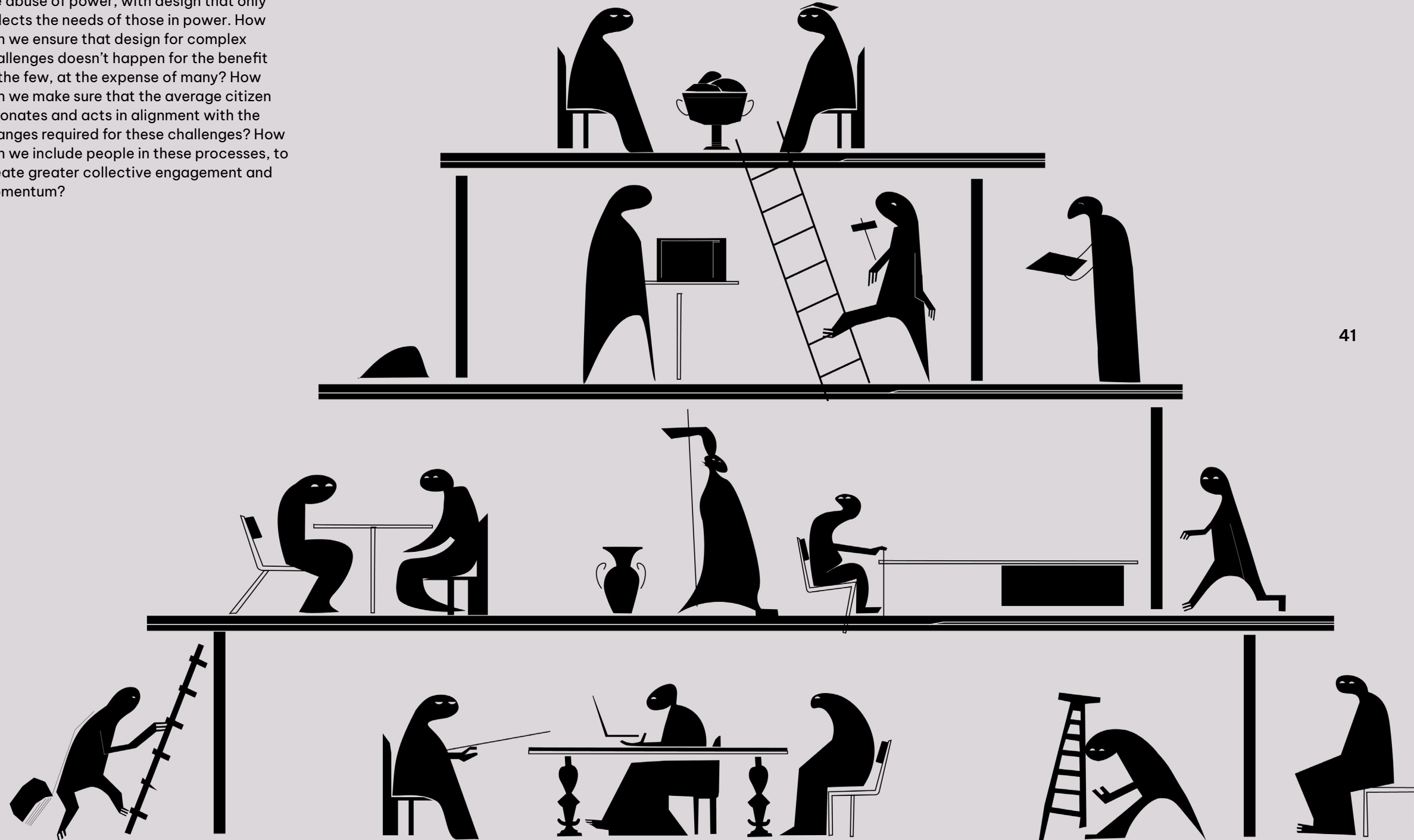
What if?

This following phase "What if," is a strategic design method, where a wide range of concepts are sketched out in future scenarios and ideas. We then show these ideas to experts, in order to learn more about our topic and refine our ideas.

The concepts aim to illustrate alternative ways of practicing design, reflecting our research and identified challenges. The concepts range between easier level of implementation to speculative. We've decided to prototype them open-ended with less details in order to receive relevant feedback on concept, not form.

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MICROBRIEFS
Microbriefs are small prompts, inspired by "what is"-findings, that have been rephrased in order to assist in the ideation phase.

We created microbriefs as a way to organize our reflections and also to help structure the ideation phase and workshops towards the new perspectives we had gathered.

Output

Possibilities

Design is not always merely about fixing problems, but also noticing the possibilities.

How can we structure our design processes around possibilities, rather than problems? Who should be involved? How are possibilities communicated and brought into the development phase?

Process

Wicked problems

The most meaningful problems designers can work with are generally wicked problems, meaning there is no single solution but instead a complex web of problems. Solutions generally require multi-generational processes, multitudes of actors across multiple fields and structural change within society.

How can a design process facilitate for design for wicked problems?

Regulation

System of responsibility

In architecture, there is a system of responsibility integrated into both regulation and architectural institutions. Design, however, has neither regulation or institutions oriented for this.

How could a system of responsibility look within design? What would be the function of such a system?

Process

Shared consensus

Shared consensus is what "activates" an idea, on both small and large scales.

But how is shared consenus created and between who? Is it internal in companies only, democratic for all, in the design studio or amongst the whole field? How do we facilitate for shared consensus?

Regulation

Public sector

Design work in the public sector has become more prevalent, whilst still not being integrated into state institutions. There is also the challenge of complexity and legal framework to work around.

What could design practices within the public sector look like? What type of studio formats, roles and collaborations could be explored?

Structure

Social media

So much of social life now occurs through social media. It has created new constellations for connection, entertainment and relating.

What would a design oriented social media platform look like? What new constellations for relating and activating could social media within design unlock? What could the algorithm for these intentions prioritize?

Output

Learning

One of the key, but also often ignored, outcomes of the design process is learning.

How does our service structure change when our main offering is learning? Who and how is this learning utilized? How can we make this a more collective and shared process?

Output

The immaterial

Design outcomes are not just physical. Often it is the ripple effects, relational, communicative and strategic result of a design product which carries the real value. Some outcomes are purely immaterial.

How can we better communicate the immaterial value of a design process? How can we place more emphasis on the immaterial within our design process?

Process

Automation

Automation and digitalization of processes can create more efficiency and ease.

What parts of the design process could be automated?

Positioning

Disobedience

Disobedience is a type of societal experimentation, challenging current norms. This can happen through both organized, underground movements or lone individuals.

How could an underground, disobedient design movement be facilitated? What does disobedience within design practices look like?

New markets

The design field is consistently creating new markets for new needs, from service to strategic design and more.

What are some new markets you believe design could position itself for?

The advisor

Designers are generally not experts or have an in-depth understanding of the company they work within, yet often take an advisor role.

How can we build more trust for designers as the advisor? How could our process create deeper understanding and thus better advice?

Middle man

Designers are often the middle man at the intersection of a wide variety of experts and users, often even facilitating for collaboration between actors that usually wouldn't meet.

What possibilities could this create and how can we deepen this role? What are unique ways designers could facilitate for these types of collaborations?

Anonymous designer

To be a designer can often become a status symbol, with many seeking to prove their value through their individuality ... but what if we removed personal identity from the equation?

How does a design practice change if the designer is anonymous, how would one communicate value then?

Competition to cooperation

Currently design practices are in competition with each other for a limited amount of projects, but the reality is that there is no shortage of design needs as long as there are problems to be solved.

Can we position design practices for a "stronger together" effect? How could cooperative processes shift our processes and outputs?

Fast ~~food~~ design service

McDonalds creates more impact than a michelin star restaurant, since it is accessible, efficient and affordable for all.

How could a design practice orient itself more towards serving those who can't afford expensive and qualitative processes? What could these outputs be? What is the trade-off for efficiency?

Platform

Platforms create new norms around behavior and possibilities for how we organize. Imagine, for example, the different functions of Twitter vs. LinkedIn vs. Discord

How could a platform for design function? Who could participate and what would be the main goals of joining such a platform?

Networks

Networks are created throug[h] infrastructure for connecting people, either with commerc[ial] non-commercial intent.

What could the function of a design network be? How cou[ld] this be organized? Who woul[d] participating?

Interconnected

Design is inherent in everything man-made on Earth, creating a web of both people and creations interacting with one another.

How can our design services foster more interconnectedness between both design and people?

Defying

To defy is the often ignored second step of the design process, where an idea is challenged and tested.

What does defiance look like within a design process? How can we encourage more defiance within our industry?

Listening

It's been said that good design is empathetic design, and empathy is created through listening first and foremost.

What are channels for listening today? How can we integrate more listening into our design practices?

Doors and portals

Doors are portals that can be both physical or digital, serving as both a first impression, entry point and welcome.

How could the entry point for design services look? How does this impact who interacts with a service?

Streets

Streets offer a shared and open platform for all: a meeting point for people, places and things from all walks of life.

How could streets facilitate as a meeting point between people and design? What could the value of this be?

Legal framework

Architects have a legal requirement to understand the full process they are working with. In Mexico City, you need approval to facilitate design experiment within public institutions. Design in Norway, however, faces little regulation.

How could a legal framework create a more responsible, connected design industry? What other advantages and disadvantages could this bring?

Advertising

Advertising communicates value in all its multitudes of form.

How can we communicate the deeper values of design, beyond simply shapegiving? How can we mitigate the misconceptions about design through our ads or alternative forms of communication?

Shortcuts

Like in every industry, there [are] multiple shortcuts people an[d] designers make in their desig[n] process.

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What are the different short[cuts] people take in their design process? What do these sho[w] reveal around us? How can w[e] mitigate or work with the shortcuts we take?

Universal Public Infrastructure

Shared infrastructure opens up for models and offerings that express societal care, available to all.

What does this look like in a design context? How would this be structured? What could the offering be?

Everyone is a designer

Design is an inherent act which every person performs, either consciously or unconsciously.

How can design services support others in making their own wise and meaningful design choices? What type of design work should/could the average person get involved in?

Generative Design

Generative design can produce anything from images, code to UI/UX - in other words, design becomes abundant.

How does the role of the designer change when anyone can create polished designs? How may designers and services integrate with generative art? How may services support those that use generative art?

Fun, enjoyable, entertaining

From children to adults, we can all agree that design can be very fun. We love to both see others create and create ourselves.

How can we deepen the experience of fun, enjoyment and entertainment in our design practices?

Design with no studio

Only 44% of finance students end up working in the finance field, yet most designers are expected to work in in-house design teams or in agencies.

What are alternative roles or systems that could position designers into structures not previously associated with design?

Research

A large portion of the design process is developing research and understanding of a subject. A design process can often uncover a more humanistic and holistic type of understanding than traditional scientific research.

How could research and understanding be more efficiently and holistically discovered? How could we create a culture of sharing more of our findings? How could we communicate more of design's value within creating understanding?

User testing

User testing is a major part of design the design process, but often quite demanding to organize and gather data for.

What are alternative ways a design practice could user test and gather user data? How could this data be utilized further?

Predictability

A design process can often b[e] quite unpredictable. No one [ ] knows what a process will le[ad to]

How can we create more predictability or make peopl[e] more comfortable with navig[ating] the unknowns within a proce[ss?]

Process

Mapping

Mapping is a crucial part when analysing and getting an overview insights; everything from overview of content to time discussing helps to identify the core problems or needs.

How can we explore alternative ways of mapping for broader impact? What tool are accessible? Who or what else can be involved?

Finance

Accounts

Accounts carry the life of individuals and their resources in form of shared finances, information, assets, ideas, future plans and past events.

How could we use accounts in an new way for design studios? Could accounts open up for other meaningful encounters or experiences?

Structure

Public luxury

Public spaces can also be a luxury, like an opera or stadium, available for all and provided by the state.

What could public luxury in aa design context look like? What are new forms of public luxury could the designer support or utilize?

Positioning

Sharing

Ideas, insight and methods are not often shared outside of the studios. Yet sharing services provide new ways of thinking about ownership, beyond just renting and lending.

What could the sharing economy look like within design practices? What forms of sharing could exist?

Process

Staying in touch

Currently when a design project is delivered, following up and staying updated is a manual and optional task. This makes it challenging for designers to ensure their quality and intention is maintained. Short-term relations often also means short-term goals.

How can staying in touch be integrated into practices for more continued process and maintenance?

Output

Celebrations

Celebrations are a great way to unify people for a shared cause or accomplishment.

How can design practices unify people for celebrations?

Positioning

Data-driven design

As design has become more behavior- oriented, data has become increasingly important to determine objectively what design is the best solution.

How can we integrate more data into our services, to quantify our choices and impact? How can we collect and share our data? What can data be used for?

Process

Critique and disagreement

There is both culture, necessary and taboos surrounding criti in design.

How can we create more sp for dialogue, disagreement, criticality in the design spac

Positioning

Expertise

Expertise allows designers to develop understanding and appropriate solutions. Expertise can both be built internally, within the designer, or externally, through collaboration.

How can expertise be communicated, shared or utilized inside/outside the design field? What expertises are needed?

Output

Public broadcasting

Public broadcasting, such as radio and TV, inform the citizen of events and updates. They reflect and represent the society, build trust and a shared culture among people.

How could designers utilize public broadcasting? What formats and functions could this take?

Perception

Multi generational

Design outcomes impact many generation ahead, for better of for worse. Yet the design process and positioning is often oriented towards short-term solutions over long-term vision.

What would multi generational design look like? What could it address? How can we organize for multi-generational processes?

Process

The best possible solution

There's usually one solution that works better than another, however, this truth is often not acknowledged. There are often also not processes in place for suggesting alternatives.

How can we structure our practices to open up for more exploration around alternatives and improvements?

Structure

Hierarchies

Responsibilities, motivation and outputs of a studio all depend on the internal roles & hierarchy. Is there a board making decisions or an open and flat hierarchy?

What different hierarchies and roles can exist within a design practice? What are the unique titles of a designer and the expectations surrounding them?

Process

Time off

Time off is critical for a good work-life balance. For creatives, this is often where we let creativity flow and have fun.

How can studios become a platform also relevant during our time off periods? What could these fun and enjoyable activities be?

Perception

Trust

There is lack of trust regarding designers input in critical choices. This could be due to our lack of expertise in an external field, lack of science or the association with design only for polished finishings. Whatever the reasoning is, it limits design's potential impact.

How can we build more trust within our field, for more responsibility? What perspectives should designers be trusted with?

Positioning

What is the incentive?

Currently most projects are incentivized by external companies and organisations impacting both the process outcome.

What could be alternative incentives within the design How could we facilitate for alternatives?

Process

Welcome

In any initial interaction, there is always some form of welcome. This welcome can be either unacknowledged or uplifted through gifts, rituals, social encounters and more.

What types of welcomes can be designed for the initial encounter with a design practice? What can these welcome processes reveal of values or goals?

Positioning

Accessibility

A designer is often seen as a luxury, as it is both expensive as a service, time consuming and possible to do yourself. For these reasons, start-ups, individuals and public sectors often do not access professional designers.

How can designers position themselves to become more accessible for smaller projects?

Finance

Free

There are many services today that are free: libraries, parks, wikipedia, etc. The costs are shared in society through the welfare model, non-profits or through resilient infrastructure, such as a website.

What could be made free in the design practice? How could this be made possible? What possi-bilities would this unlock?

Structure

Decentralized

Through the digital, services can carry out processes or roles in adecentralized manner. This opens up for freedom of location, new models of ownership and collaboration.

What parts of the studio can be decentralized? How could a decentralized studio function? Who can be involved?

Positioning

Volunteering

Volunteering played a critical role in the past, as a supporting structure to help the community, yet has declined in modern times. In Norway, there is even the term "Dugnad" for collective volunteering.

How can volunteering be utilized within design processes? What new norms, structures and processes could be explored?

Finance

Funding

Funding is key for maintaining projects, from research to development phase. Funding can be done through investors. hourly payments, stipends and more.

What other types of funding models could be explored for design studios and design work?

Perception

Hang-outs

Cafes, parks and cantinas are central social meeting spots to connect people. It is low threshold, time flexible and engages people and groups from all walks of life.

How can designers utilize hang-out spots in new ways? What could a hang-out spot within a design practice look like?

Positioning

Start-ups and small business

Small businesses and start-u have design inherent in their even when they don't have a designer. These early busin phases also contain some of most important design deci

How can studios better pos themselves towards small businesses, for their decisi making needs and lower bar What new offerings could e

IDEATION WORKSHOP
We gathered a non-designer, designer and a design student to an ideation workshop, as a method to generate "what if" concepts. We wanted multiple perspectives on where intervention points could be made.

To start off, we presented the core challenges and presented a few pre-made what-if examples as a template to create a common understanding of our scope. We utilized the micro-brief cards to help trigger ideas in line with the project scope. As a framework we used countdown timers, discussion and a rotation of our drawings to build upon each others concepts.

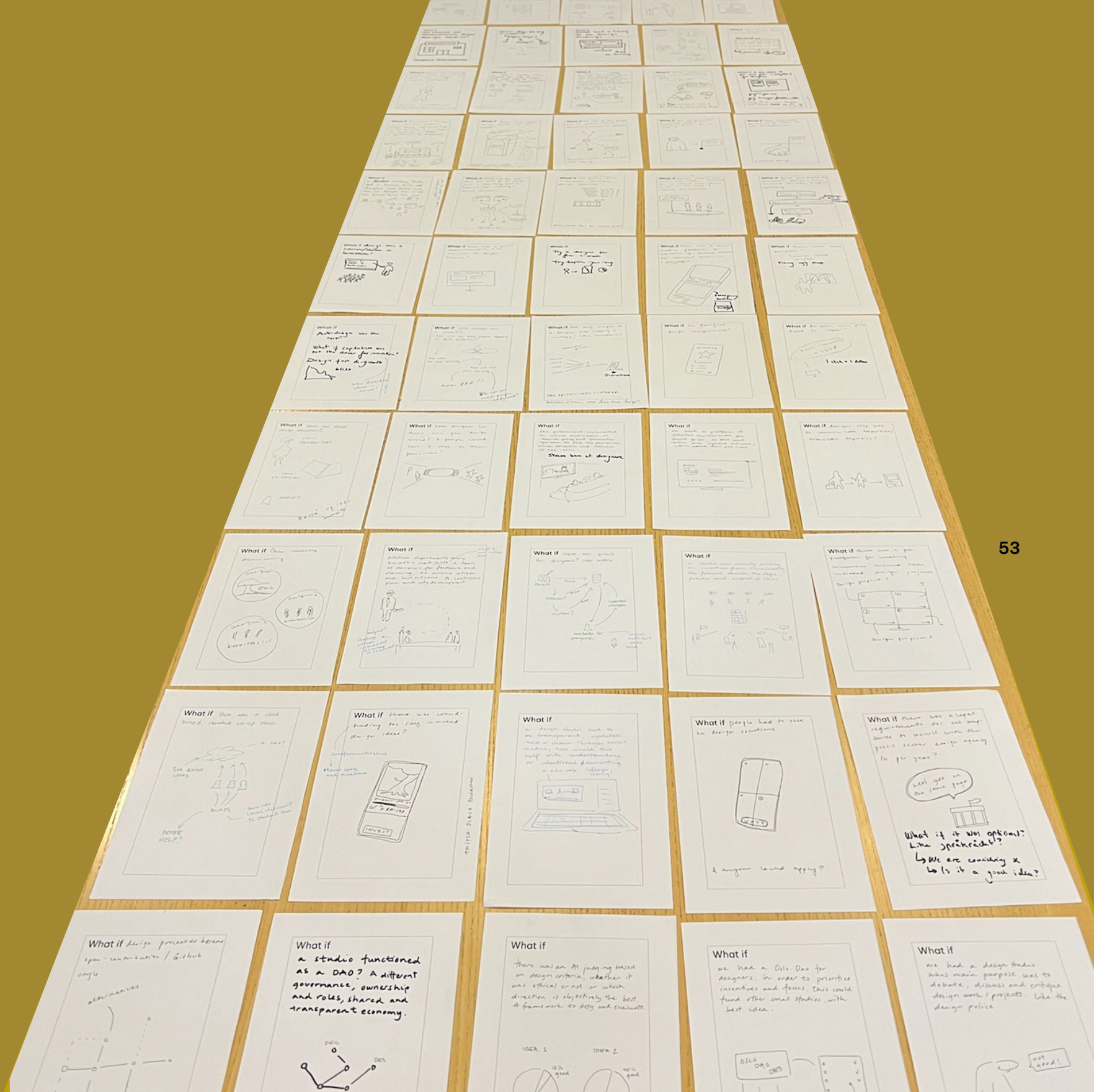The session resulted in 62 ideas that we later categorised and analysed. We used this as a basis for further development and ideation.

WORKSHOP REFLECTIONS
We used this workshop as a way to get beyond our own preconceived ideas and open up for new perspectives. The workshop played an important role to develop an understanding of our scope also. We did observe though that the scope was difficult to grasp for the participants, and many concepts ended up being more practical and present-day oriented rather than focused on alternative paths. It was difficult to perceive the design practice in new contexts, beyond the roles it currently has.

The experience to ideate around the designs future and needs was fun and set a ground base to build upon. Looking back, we would have invited more designers with hands-on experience running a design practice, as the designer we had on-boarded did not have that experience. We also decided after this that it would probably be more useful for us to ideate our experiments internally, rather than make it a joined workshop, as we feel that would allow for more depth and relevance to our ideation, given our limited time.

Shared missions

Github for design

Organic prioritization

New collaborations

Missions oriented generative design booths

Design as an incentive

Impact aesthetic

Collaborative ideas

CONCEPTS

In order to narrow down, we analyzed and filtered out the concepts we found answered and aligned to our original core challenges the most. We decided to further developed 26 fragmented concepts, which we believed had greater room for impact on the field and that could test our hypotheses. These 26 concepts laid the foundation for testing and feedback, and resulted in our final experiments within the project scope.

We noticed that it was difficult for others to fully understand these concepts during testing, due to a lack of a coherent red thread between these 26 fragmented ideas. This probably affected some of the input we received and made it more challenging to test the concepts. Throughout testing, we worked on also developing this red thread with an overarching narrative. This, along with testing, resulted in 14 concepts. These are what we believe reflect our root challenge hypothesis the best and will be presented on the following pages.

Specialization networks

Transparent design templates

Open co-design initiatives

New norms

Design matchmaker

Collective idea platform

Local-National design organization

Alternative funding models

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Design as a public service

The state designer

State designer

Design library

Care and repair role

5 year review

Design as a subcategory

Designers as activators of ideas

Impact points

City's intent

Learning layouts

WHAT WE THOUGHT OUR PROJECT WOULD BE ABOUT:

VS. WHAT IT BECAME:

Design practice ●
Design practice ●
Design practice ●

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Consensus

Missions

Visions

Continued processes
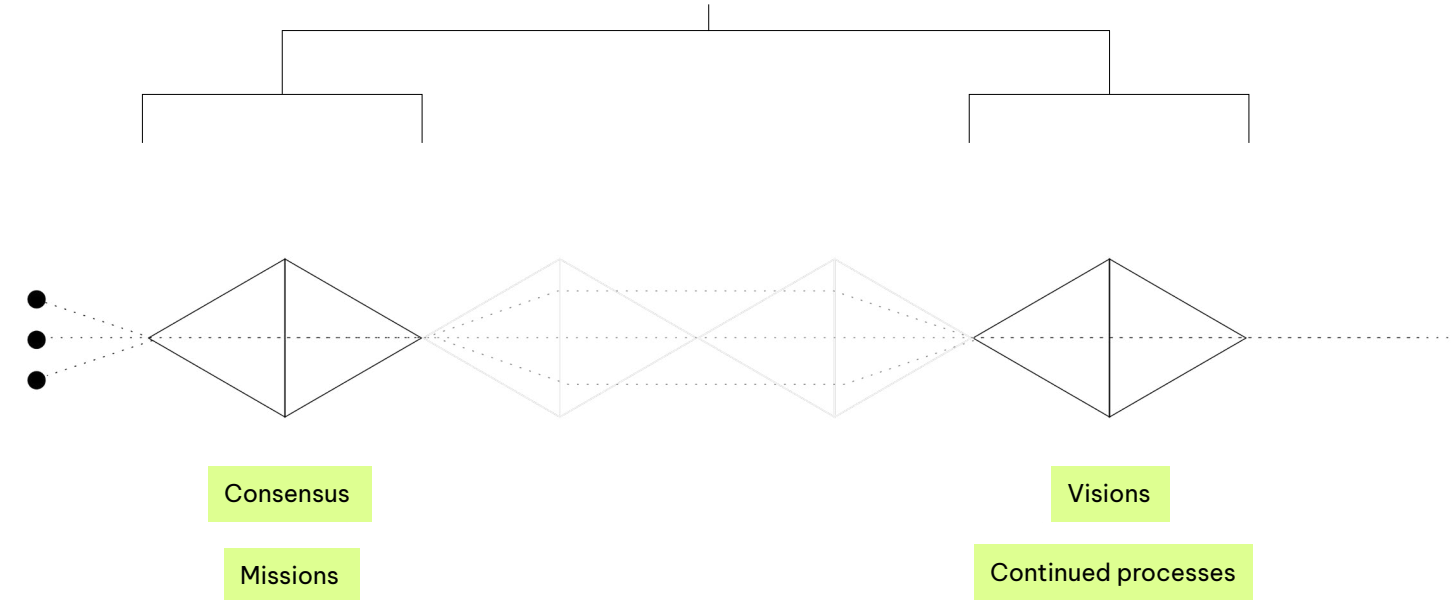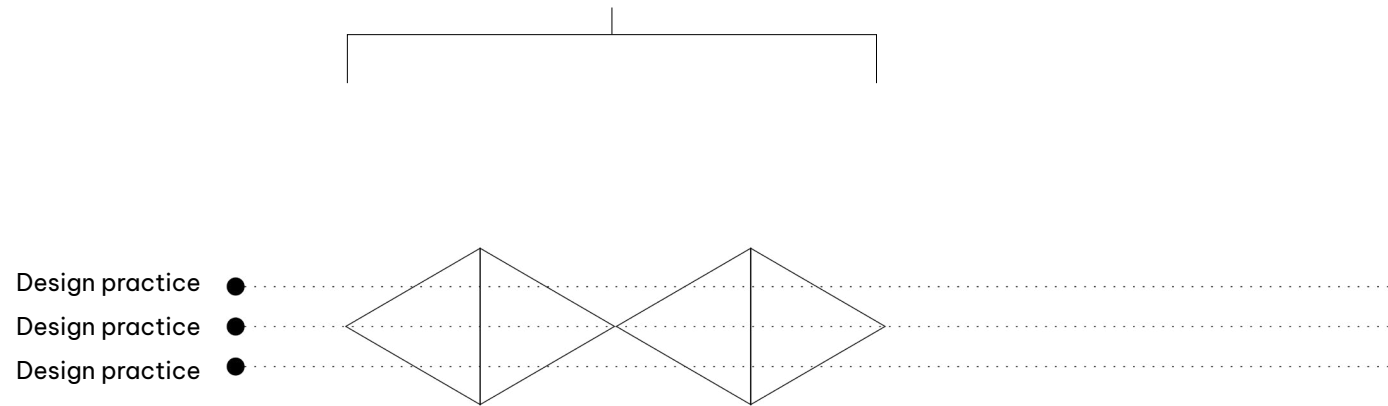
In the midst of our experiment phase, we realized that the ideas that had the most positive responses from experts (page 97) often were those that we're not oriented at the actual design practice itself, but rather what could connect different design practices together. These were prefered as it seemed more realistic and like there was a missing space for such unifying infrastructures in the industry.

For this reason, our finalized "experiment phase" concept aims to connect many independent practices within the period before and after a double diamond design process. The first diamond is where scope is defined, based on our understanding of reality and creating a prioritization of what to address. The fourth diamond exemplifies the period after a design process has ended, and is oriented at learning from what was created and opening up for continued processes, in order to refine more.

Vision

5 year review

Mission

Consensus

Current model

From every design process defining their own consensus, vision and mission.

—To unifying consensus, visions and missions to orient various independent design processes around.
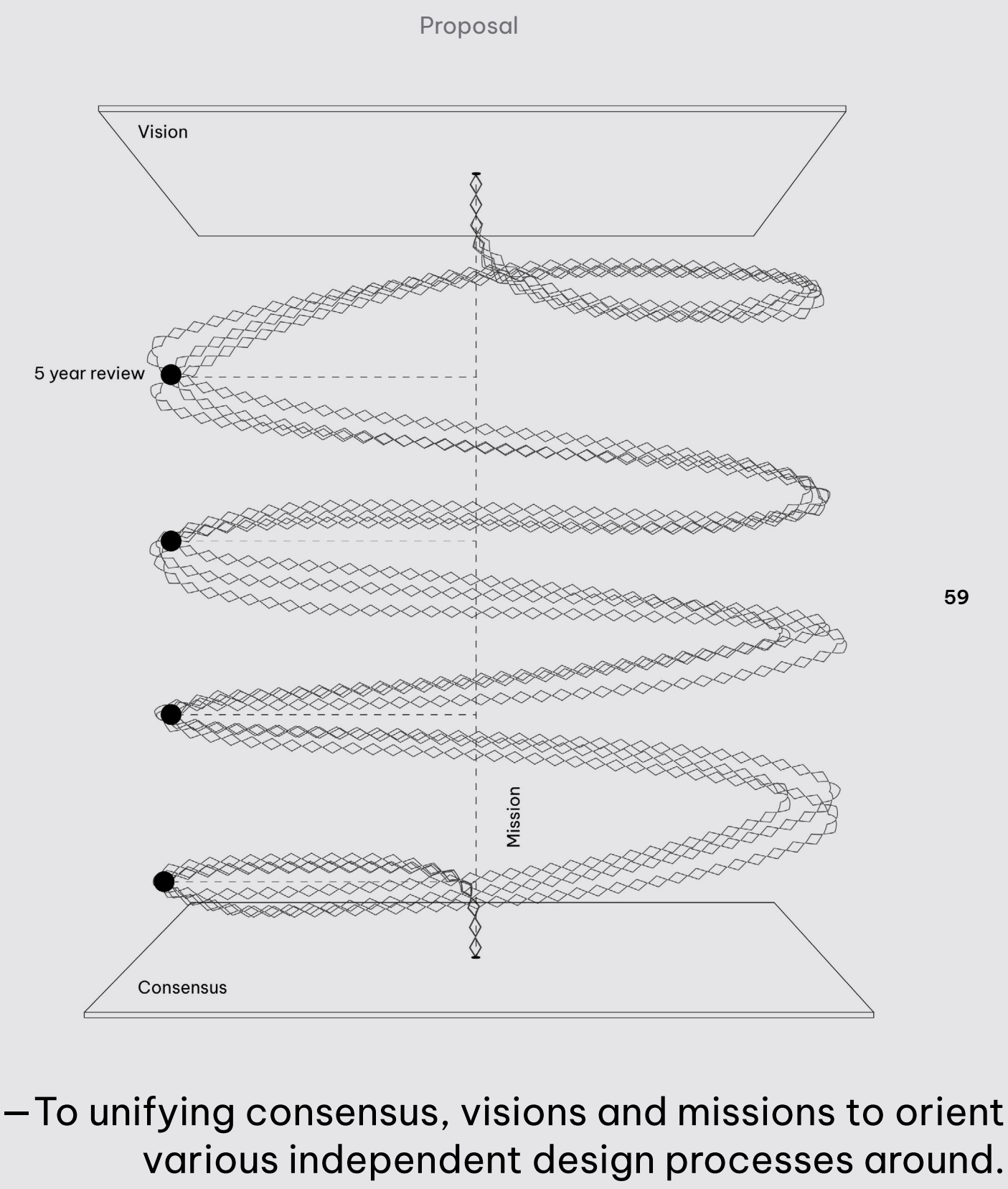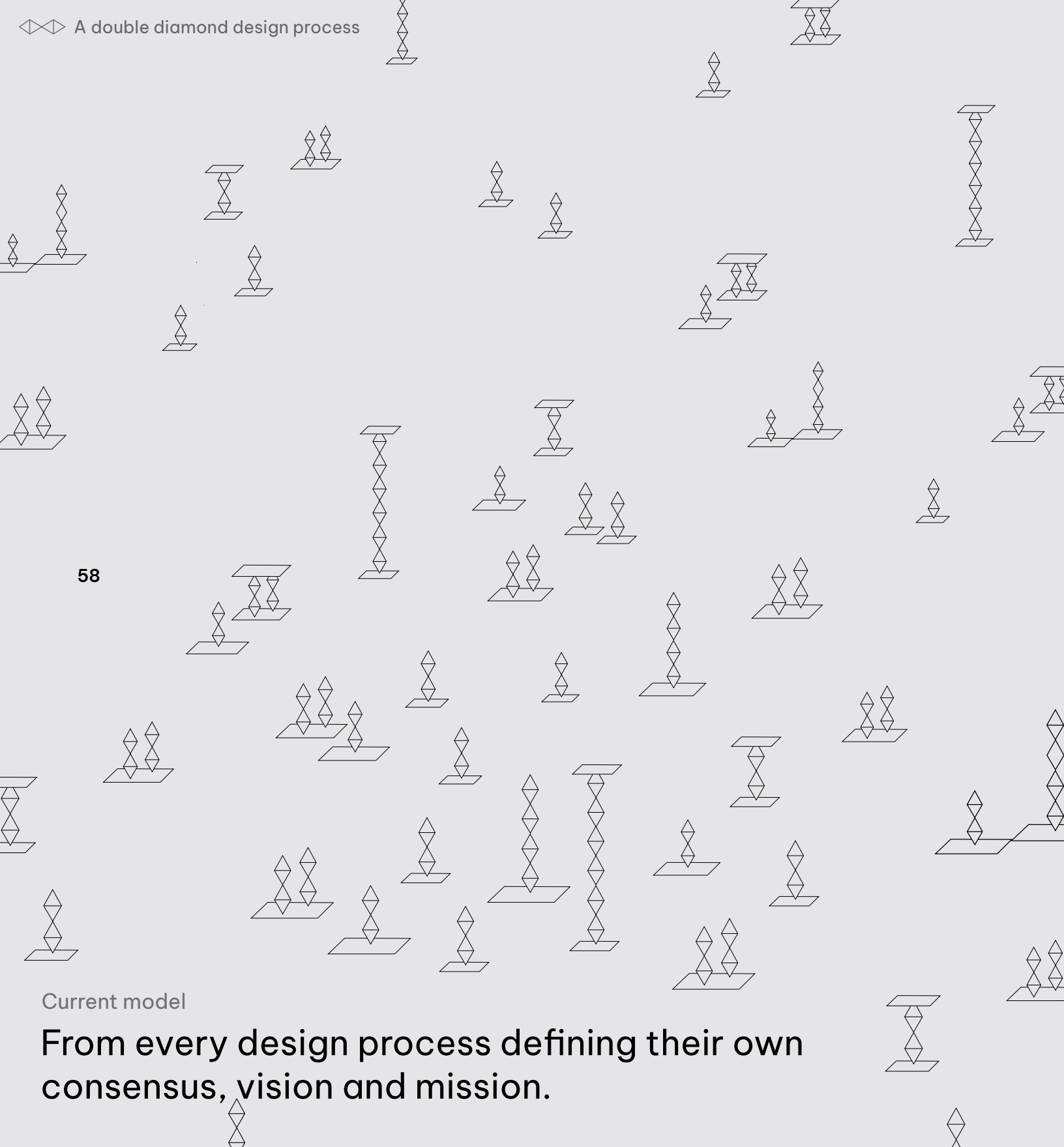
Piecing it all together

Democratizing design through co-creation meeting points

Our final concept from the experiment phase brings our key concepts together under 4 overarching themes: creating *consensus*, shared *visions and missions*, all put together as a way to create a structure for *continued processes* rooted in learning and continuous building towards a shared vision.

Pieced together, they represent one way to address our core problem hypotheses in order to unify the design field further. Our aim with these concepts is to democratize design through meeting points, which both citizens and designers can engage with in order to create shared direction - even if our projects and ventures function in a solo manner. In this way, the design field could be more unified, with more even inherent power structures and more oriented towards long-term changes. Although it in no way *solves* the problems mentioned, we hope this can address and *improve* the situation.

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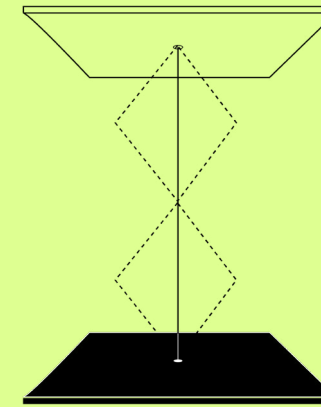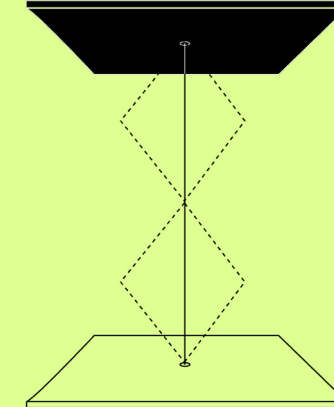
Consensus

Visions
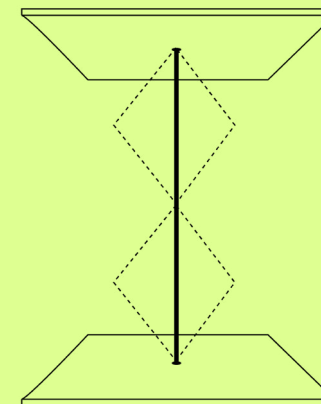
Missions
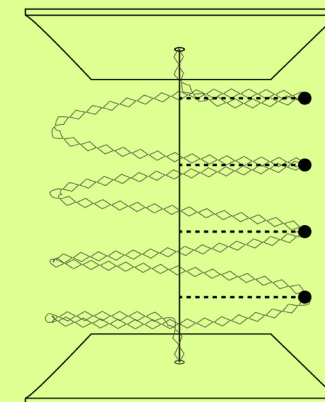
Continued processes
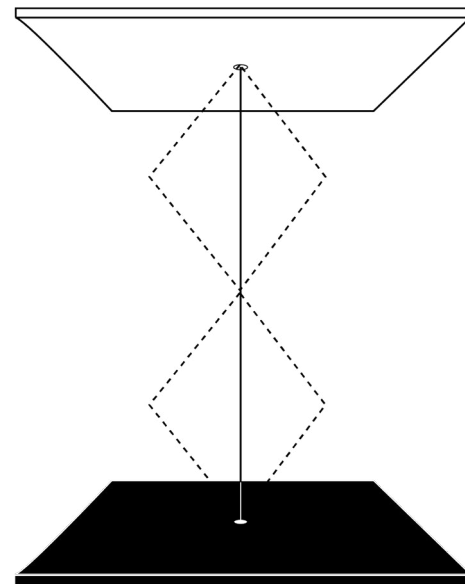
Consensus

A meeting point to build consensus (or at least conversation) around our initial understanding of truth and reality, which we base our projects on.

WHAT IS CONSENSUS?
Consensus, in this project's context, is about creating a shared understanding of reality, which then serves as the basis that guides what we prioritize and the direction we take in the collective design process. Earlier in the project we called consensus for "idea," as it is not simply about stating facts but piecing them together for a unified understanding of what the problem and present day situation is. Every design project is rooted in some sort of idea about what is happening and why, which then guides the process further.

The goal with this is not for everyone to conform into one uniform understanding of reality. This is neither something we would recommend or find realistic. Instead this is a way to redirect conversation, create

a structure for debate, and bring deeper understanding to how our design processes relate to the world. This is partially a response to the root problem hypothesis regarding focus on project over long term processes. By creating a space of discussion regarding the starting point of our project - our understanding of reality, we bring back dialogue to what unites all projects: the world we live in. Instead of focusing only on how one design project was solved, we focus on what we learned through a design project that we can bring further into other projects.

This is partially inspired by the scientific community, who use each other's research to learn and iterate on each other's findings for a deeper understanding of the world.
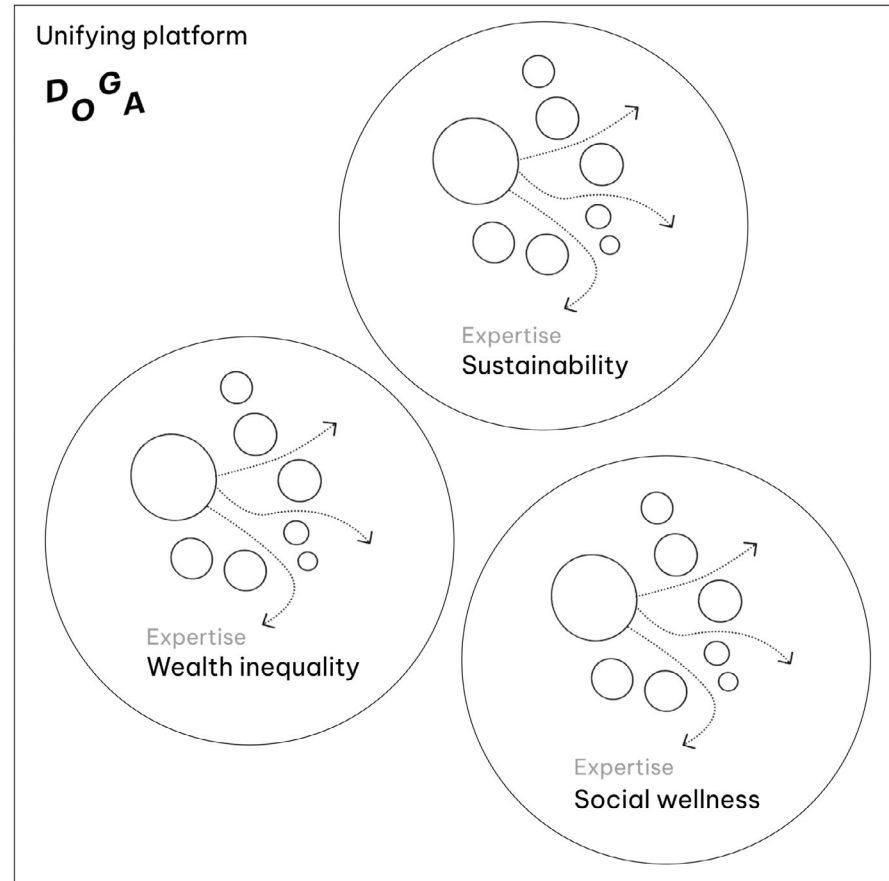
DOGA DISCUSSION NETWORK
What if DOGA openly invited various expertises to an open network plat-form focusing on understanding complex topics. A platform which different expertises and designers could become a member of, in order to deepen their expertise within a specific field and share knowledge?

COLLECTIVE CONSENSUS
What if designers were required to link their project to an idea, describing the base understanding of reality which a project is rooted in. Could we then use our design projects as ways to experiment and test our under-standings of reality, for more focus on learning? The design process could become an open resource with focus on exploring an idea through various outputs, rather than having the project as the focal point.

Fisherman-designer

Manager-designer

Nanny-designer

DESIGN OUTSIDE OF THE DESIGN FIELD
Similar to how most people who study finance, don't end up in the finance sector...what if designers were expected to work in non-design related fields? What if being a designer was a specialisation within another career? Could this deepen a designers reach within fields that usually don't utilize design work and make it more embedded into society overall? Could a consensus platform make space to share deeper insight into ones non-design related field, from a designer's perspective.

shop had to shut down, there was no plan B.

What now?
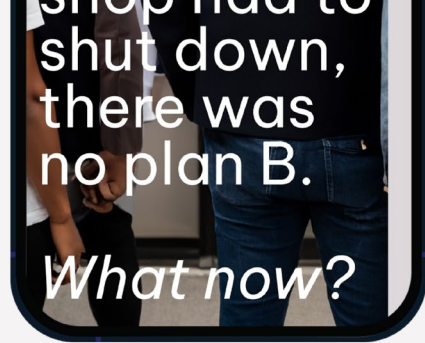
Can the digital really address loneliness?
A design experiment by Ana Mi and Simon Kalp

3 variants   56 💬

We must consider risk of isolation despite connectivity, and a balance between virtual interactions and real-world relationships?

11 💬

Write a comment..

Save the date
March 22nd, 18.00
Join us for our dinner chat discussing the topic at hand

NEW NORMS EMBEDDED
What if there was a norm of commenting critically on each others design solutions, rather than simply observing? Something as simple as a comment section in ones portfolio or within the network could open up for discussion about possible counter-perspectives and more.
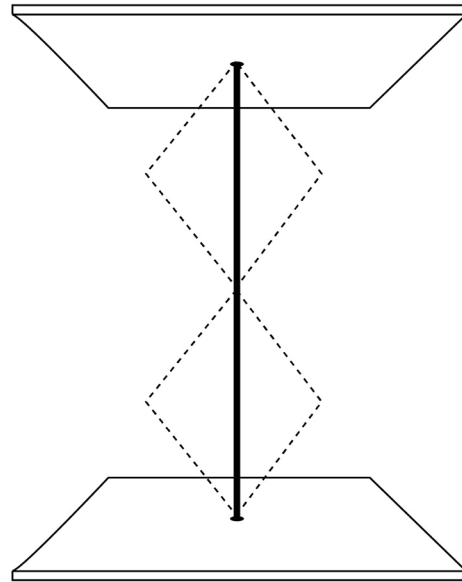
Missions

A meeting point to collectively define strategic missions, to create shared intent for various autonomous projects.

WHAT IS A MISSION?
The word "mission" can mean many different things in different contexts. However, in our projects we are defining "missions" based on Dan Hill's strategic design definition of the word.

Dan Hill states in "Designing Missions:" "Missions are bold, inspirational, with wide societal relevance. They indicate a clear direction, ideally targeted and measurable, with ambitious innovation actions. They are delivered through multiple top-down and bottom-up activities, and co-created via cross-disciplinary, cross-sectoral and multi-level relationships."

So a mission is a strategy, available for anyone to connect with, that creates prioritizations and clear goal posts that we can collectively navigate towards. They are broad enough to be relatable across different sectors, yet specific enough to help sort through the chaos of a complex theme.

We chose missions as a way to bring several independent design practices together for a few different reasons. First, it doesn't interfere with the design process in itself

and demand a lot of extra work. Providing missions that various design projects can hook can even save time, as designers no longer have to sort through a lot of complex information to create prioritization and goals. Instead, they can rely on the in-depth work of someone designing missions to provide that for them. In this way, missions is realistic to implement and helps ease the work load of designers aiming to address complex challenges.

Secondly, there is a lot of opportunity in creating shared missions, as this opens up for new collaborations and dialogue. Many unique projects and initiatives can connect to a mission, utilizing their mission strategy to guide their process. This creates a wide variety of output, but from the same root, allowing us to explore and understand the topic at hand at an even deeper level. In this way, missions is also another tool for learning.

We imagine missions as something anyone has the chance to define, a democratic tool to create engagement and shared momentum.

What if there was a bottom-up platform, where anyone can create shared mission groups for developing a shared strategy, which any designer, company, organization, or individual design practice could join under? This would allow different initiatives to create a shared starting point and guide post, whilst still maintaining their autonomy and normal day-to-day processes. The goal is to bridge all participants of a society, aiming to lessen political disconnect, unify and promote engagement and dialogue.

Designing collective missions, together.
Create or join for a shared start and end point

In development
Sustainability
Join in the initiative to develop a national strategy towards addressing sustainability.

138 joined →

In development
Social wellbeing
What should be collectively prioritised in the strategic plan towards increased social wellbeing?

27 joined →

Now defined: 5 strategic principles for addressing national education for all. Join the initiative!

Defined
Education for all

34 joined →

+ Create a mission

Post pandemic

A strategy for the post-pandemic economy

A financial advisors perspective:

02:53

Mission initiated by @AlfK

Post pandemic

From finances, mental health to death and health crises, how can we create a post-pandemic strategy for all?

Mission initiated by @NilsH

42 joined

13 joined
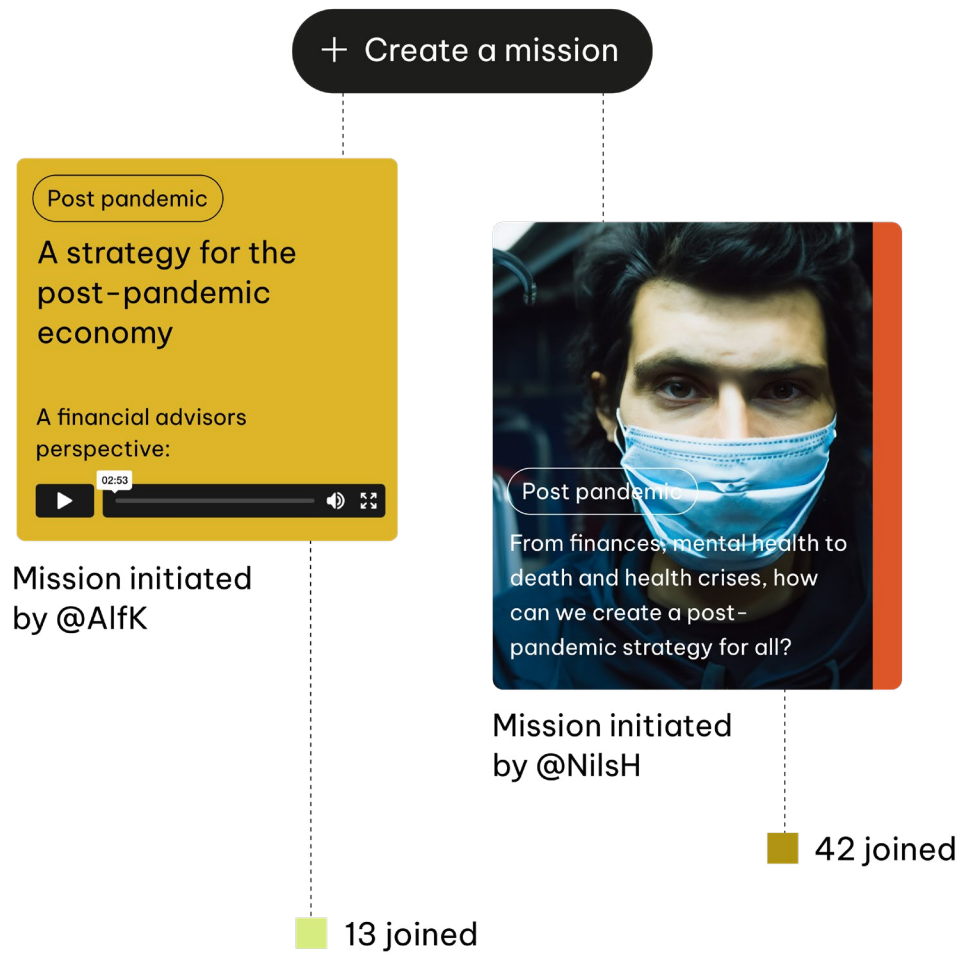
ORGANIC PRIORITIZATION
Within the missions page, anyone can share different mission strategies for prioritization, intentions and goals. The strategy which is able to engage most people and initiatives grows organically in size.

Less loneliness and exlusion among youth

Mission

P J

Comment

Educations role in loneliness

A framework to reduce isolation and promote positive social interactions.

Connect to project

Digital awareness and balance

Group and tools to maintain healthy relationship with time & periods of self-isolation.

Connect Share

A Invite to workshop ↗
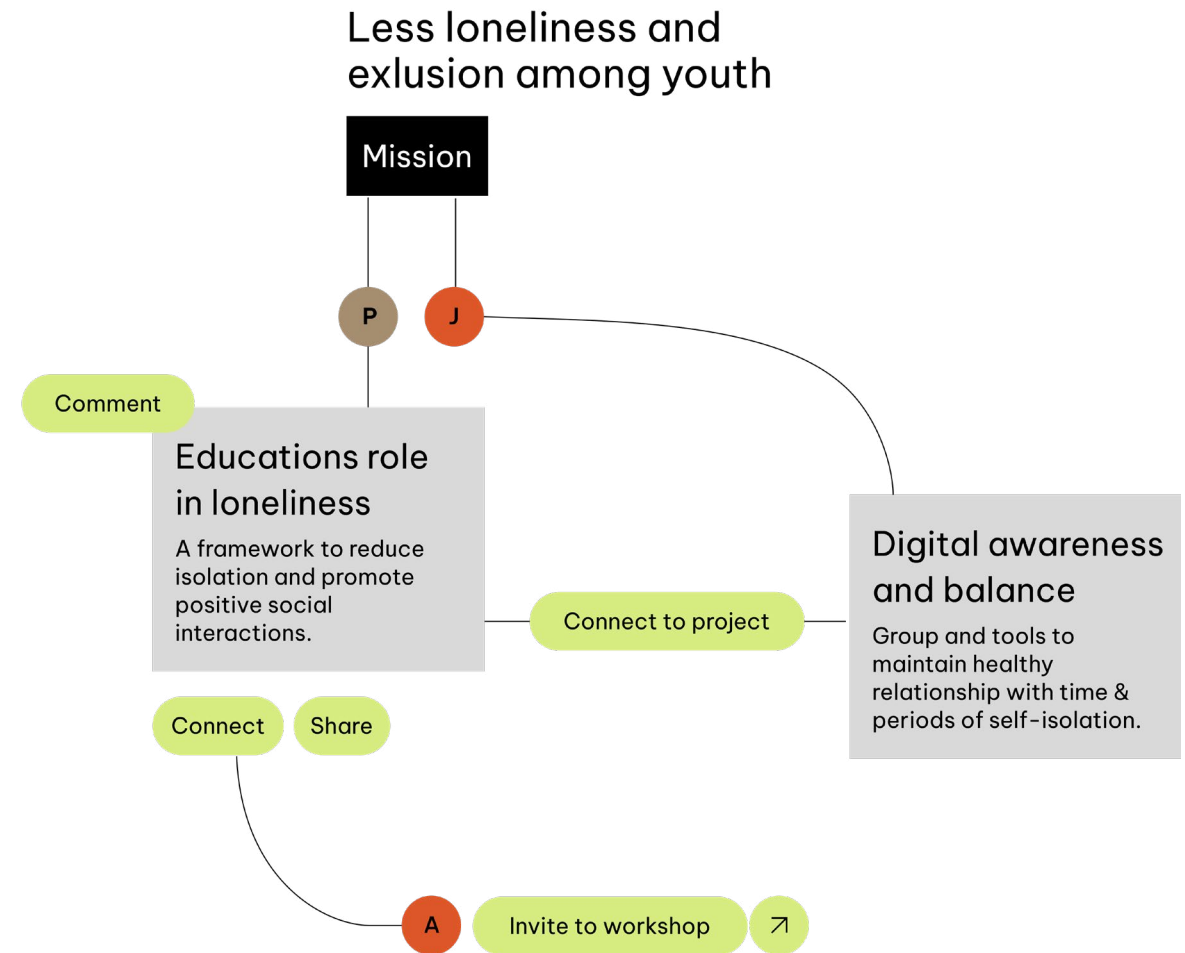
NEW COLLABORATIONS
Through establishing shared missions and ideas, multiple unique projects can "hook" onto one mission. This makes space for organic collaborations with different actors and designers that have shared intentions, for increased impact.

I have a project in early stage of research. My vision is to connect people and cultures among the coastal communities, and lift up traditions and handcraft that is being forgotten. Who can I get in touch with for this topic? What values could this bring?

Hi, here are some guiding points connected to your concept:

Design methods: We'd recommends interviews, and mapping out. Get an understanding of tools and their symbolic meaning, materials and maintnaince, location based resources. See this link.

Collaboration: Partner up with some local actors in Department of Cultural heritage & NIKU..

See all ⌄

New question   Forward to e-mail
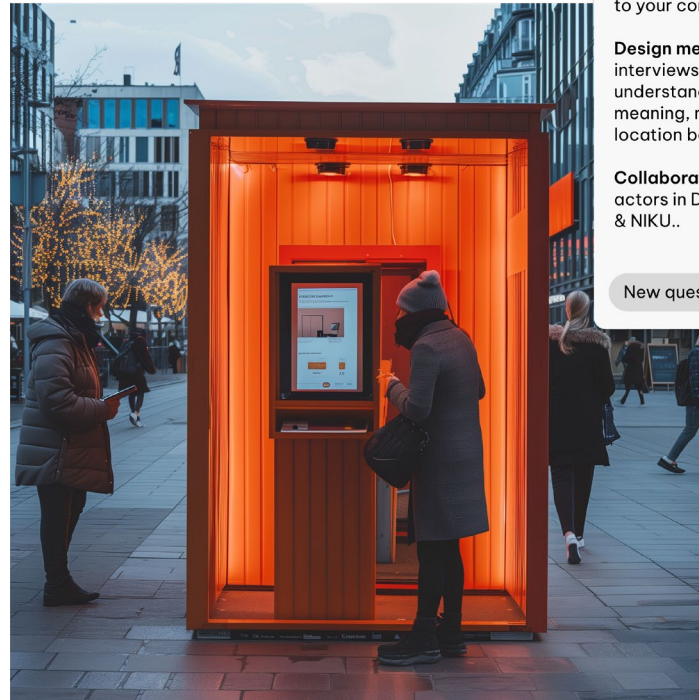
MISSION ORIENTED GENERATIVE DESIGN
What if there was an AI design booth in the city, taught in how to apply different strategic principles and missions into projects? This could make design more available for all and help promote different missions within the city. This could also function as a way for citizens to vote on different mission and vision initiatives too.

WHAT IF?

74

75

ALTERNATIVE FUNDING MODELS
What if there were structures for democratic funding? A system to vote for design ideas that could be brought up to the state, or other relevant organization, for potential funding. In this way engagement and interest could de-termine what types of projects would be developed. This would also be the incentive to join a mission platform.

The key question with this idea is whether it's possible to open up for new funding models for stronger incentives?

Post pandemic

Funding

This idea has 12,227 signatures.
Needs 35,000 more to be sent in for review for potential state funding!

Sign to vote   Invest

shut down, there was
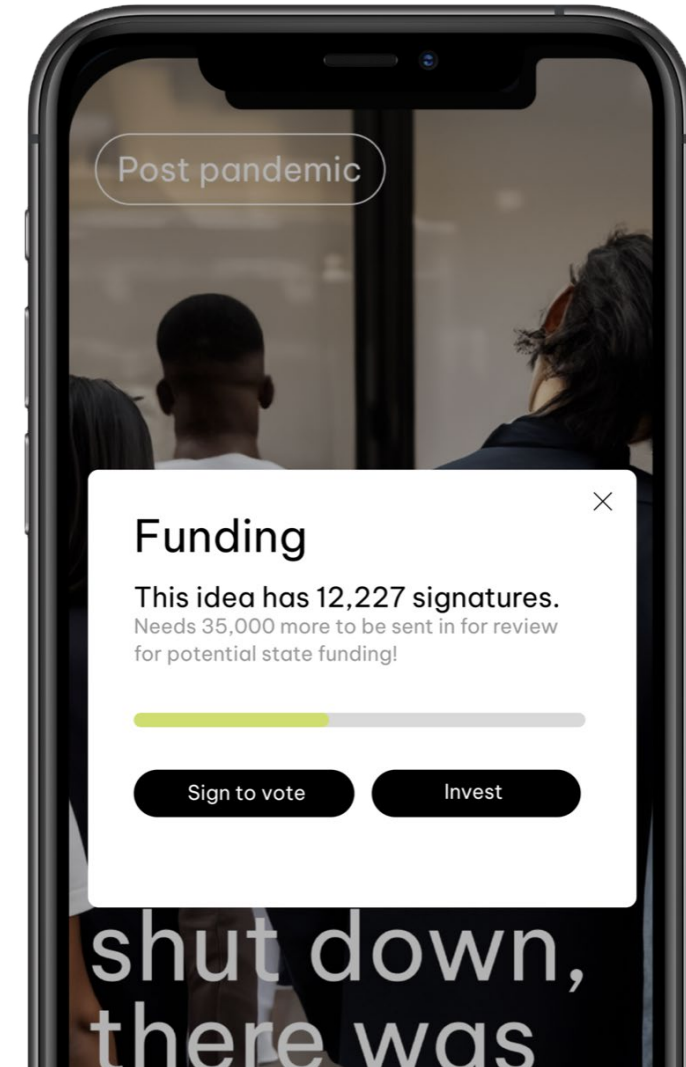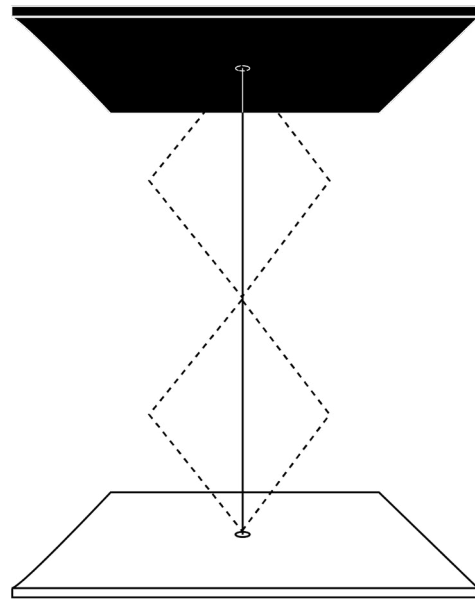
Visions

A meeting point to established shared end points. A democratic framework to collectively imagine and engage.

WHAT IS A VISION?
A vision is considered the "North Star" or ultimate ideal we have for the world we live in. A good vision invokes the imagination, shows us new possibilities and ways of existing on Earth. It is the perfect future scenario, meant to inspire us. This vision doesn't have to be practical, it just needs to motivate us to act towards it.

Visions has often been grouped in as a part of "missions," however in this case we would like to make a distinction between the two. Missions being a tool for strategy and direction, visions as a tool for inspiring and engaging. The vision speaks of the future, while mission speaks of the present day.

We chose visions as one of our four concepts, as it also allows us to look beyond our individual projects and instead towards a shared goal. This could both unify the design field and promote long-term processes.

We also felt there was a lack of design aimed towards possibilities instead of solving problems. This was further confirmed with interviews with experts too (pg. 97) Visions allows us to engage the public through inspiration, which in turn helps communicate the potential of design to address every aspect of the world we live in.

OPEN SCENARIO PAGE
What if an open ideation page was used as a strategic tool to faciliate for democratic prioritization for the state. In this scenario, the citizen could share opinions, ideas and vote for different visions. This creates direct citizen participating oriented at potentials, instead of problems. It could also open up for new channels of funding.

Welcome to the scenarios of Norway

Categories ∨　　🔍

Create your scenario

✏️
T
🖼️
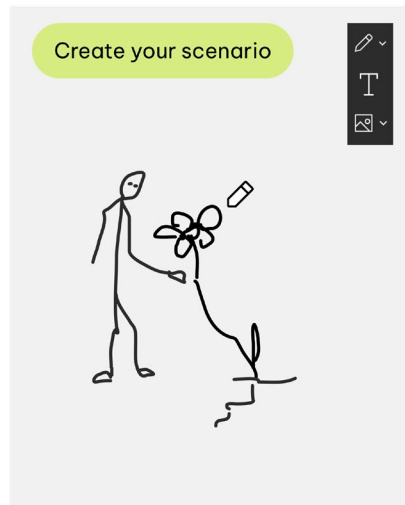
Learn tool ↗

Draw out scenario, write your thought and share the creation!

45 votes　　　　16 comments

Oslo will be a car-free city 20 years from now, with lanes for..

By Moa Danvber

NRK | May 18th, kl 21.
Norway Visions **Finale**
There is still time left to vote on your favorite design vision for "empowered families," the topic of focus for the LNDO (Local-National Design Organization) this year.

Text 2240 to vote!

Aaron's vision
The community as extended family
A strategic vision for family support inspired by tradition.

Text 2241 to vote!

The Mui family vision
What family *could* mean
Designing the world for a bonded family in a modern world.

NORWAY VISIONS TV SHOW
What if the "open scenario" page was furtherer evolved into a TV show, where design contestants explored visions from a collective brief. The public can follow the exploration, collective imagining and vote about the future. This would also be a way to communicate a designers role within wicked problems. This would be a democratic tool, to help choose what visions to further develop.

WHAT IF?
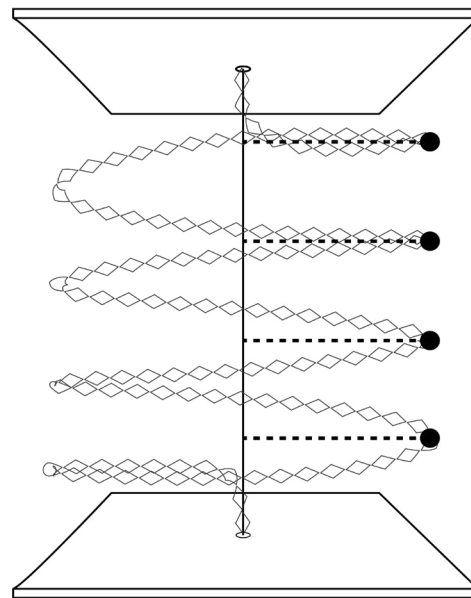
==Continued processes==

Meeting points for learning and the reevaluation of a design, mission and vision.

WHAT IS "CONTINUED PROCESSES?"
"Continued processes" is what we have called the progression that occurs after we have finished a design project and established it into the world. At this time, we see how well our design has worked and the unintended consequences of a design. This phase is about learning from what we have created and possibly collectively iterating on it.

Especially when working with complex challenges, where the solution is more unclear, it's important to remember that we never know if our design will affect the world in its intended ways. In fact, it is quite common for a creation to open new pandora's boxes and reveal new challenges again.

For this reason, we see the value of "continued processes" to redirect conversation to what can be improved, redefined and changed after seeing how our creation affected the world. Design is not just about creating novel things, but also about improving what already exists.

This was partially inspired by the book "Lo-TEK: Design by Radical Indigenism" by Julia Watson, which describes how indigenous people built for and with the seven generations ahead. They knew they would not complete the design process they embarked on, and trusted in this natural learning process that allowed them to co-create even after ones individual contribution had ended.

80

81

82

Review metrics
2-year impact factor: 4,6
5-year impact factor: 3,4
EU-sustainability goals: 3
Influence rate: 8
Inclusiveness: 9.3

Usage metrics:
Downloads: 97
Mentions online: 60
Citations: 12

A DESIGN LIBRARY ▶

What if there was an open design library, with a system to review, understand and build upon past design projects? In this library a project or idea could be registered to help facilitate for continuous processes, despite shifting actors.

This would open for more balanced reflections about findings, open-ended testing, change the norm of ownership and acknowledge there is not only one solution.

◀ CARE AND REPAIR ROLE

What if studios recognised that they never know all the effects a design will have? Inspired by how scientific reports are evaluated, a "care and repair" role could be utilized for understanding all the effects of a design and adjusting it further.

This approach could build more trust and iteration for better impact.

| | Register new project | profile |

Design for mental health in schools
Interventions for youth and to support mental health through the school system.

2016	By Studio Sun
2019	By Leo Saneva
2022	By Halogen

add intervention

B ⋮

+ Connect project to data points

My design
impact points

Total
452

Project under review
Education system...

Project
Campaign for loneliness

50

20% increased participants under 20y.o.
2500. increased external contributors
13% less CO2 commission per page

→

Claim your reward

If you could change the strategic
principles, what would you alter?

Type here

It's time
5 year review!

What new needs appeared
as a consequence?

Mission
Education for all

←   The 2018 strategic report

←   2018-2023 connected projects

New idea   +

What were some unintended
consequence you've observed?

Type here

IMPACT / CONTRIBUTION POINTS
What if the designers got awarded based on the impact of the design? A reward system from the state, that gave out "impact points" based on the measured effects of the design. The points could for example be exchanged to reduce taxes, since its a societal contribution. Could this change how we evaluate "good design" on a broader scale?

5 YEAR REVIEW
What if it was expected that every five years a mission's strategic report or vision was revisited and potentially revised? This would open up for the acknowledgement of unintended effects, new needs and alternative possibilities that may have come up along the road.

ARTEFACT FOR CONTEXT

When we tested our concepts in discussion with various experts, we realized it was challenging to fully understand the concepts and how they would work in practice. We chose to solve this by consolidating our ideas into a few storylines explained in a 2044 newspaper. In this way, the experts we interviewed could refer to a specific news-paper story if they needed deeper context. This also helped us draw red threads between different concepts. However, since we created this in the middle of our experimentation phase, not all the stories or concepts are relevant to the final concepts presented.

SUMMARY OF NEWSPAPER
The newspaper consists of five articles and five ads.

Page 1
A story about two opposing missions, debating how to address "social wellness."

Page 2
(discontinued concept) An ad for anti-brand brand templates. This was an idea about using our design outputs to challenge what we think design is, in order to promote more honesty and focus on impact over aesthetics.

Page 3
Another story is about Mars Sui's idea (the word we used to describe "understanding of reality") has inspired 28 relevant projects.

Page 4
An article about "prompt designer" becoming a new career path. This concept intrigued us as it shifted associations of design from shape-giving to the process required to define scope.

Page 5-6
Norway Visions ad is about a TV show where citizens compete to create the best vision related to a specific societal theme.

Page 7-8
An article about how the 5 year review for "sustainability" has brought up a lot of discussion, with many calling for a revision.

Page 9
An unlikely collaboration was created through the comment section in the Design Library, which created an award-winning design between a fisherman-designer and a plumber designer.

Page 10
An ad from Studio Flemen, showing the impact their design has had over the visual aspects of their designs.
An ad from an AI design booth, helping you implement Oslo missions through machine learning.
An ad from Insjo Studio, offering a discount on design work if your venture aligns with an Oslo mission.

86

87
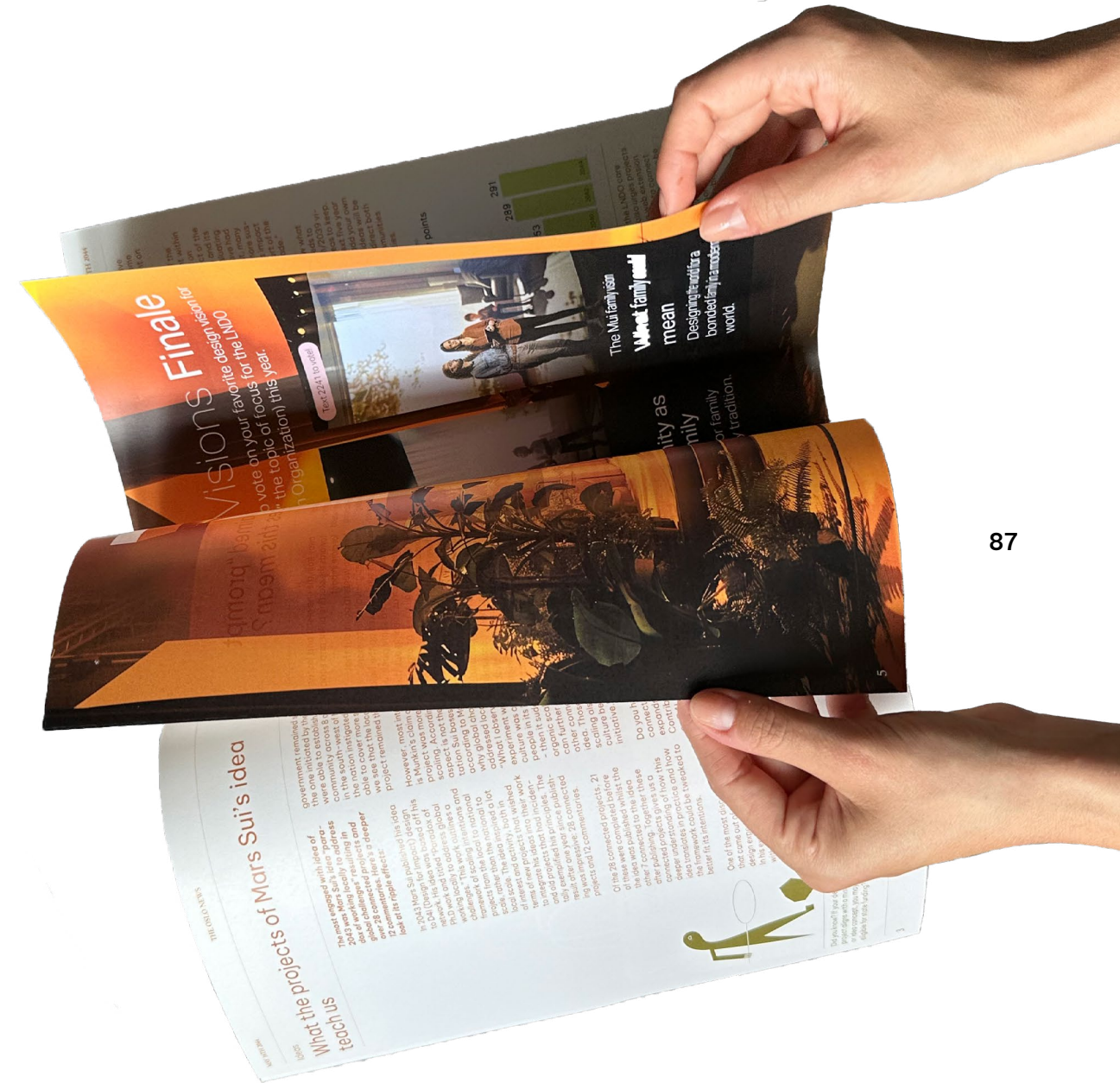
Missions

Missions debate: where does the digital belong within the wellbeing mission?

A deeper look at the two opposing missions movements for defining a "Social wellness" strategic direction, led by Tim K. Swants and Mari Olif.

In 2024 Norway established it's national "missions" initiative. The goal with the missions initiative was to unify independent efforts nationally through co-created strategic missions reports, in order to create shared starting points that different projects, organizations, companies and individuals could build independently on top of. Anyone could launch a missions initiative, which would begin an open collaborative process of defining the specific strategy... But what happens when a splitting disagreement occurs in the process of defining a strategy? This is exactly what has happened with Tim K. Swants and Mari Olif in their "Social Wellbeing" missions initiative. The root of the divisiveness? The digital.

"We have to acknowledge the realities of the present day world: the digital is all encompassing and we have to embrace it as a means of social connection, not

reject it." argues Tim K. Swants in the digital forum. Swants, an NTNU researcher, has become one of the leading spokespeople to advocate for increasing reliance on the digital as a means of fostering increased social wellbeing. Meanwhile Mari Olif, a Bergen based anthropologist and designer, has taken the discussion in the opposite direction. She states, "if there's one thing we've learned from COVID, it should be that digital chat rooms do not substitute for real life human connection."
Within those active in defining the missions strategy, currently 8 organizations, 24 companies and 44 individuals, there is in present day around an even split support on both sides of the argument. Some are also opting to withdraw the discussion, claiming that the discussion about the digital is a red herring. One anonymous member says "we are treating the digital like the end to a means, rather than one means to an end. In some situations, the digital will make sense and in others it won't. We are straying off track by giving all our focus to this case." To this argument another active member argued, "but it is

a question of funding and what will be prioritized. As many know, in 2050 the government will start subsidising initiatives that align with specific missions. However, we have to position ourselves to be a mission that the state wants to subsidise."

With the original goal to define the "Social wellbeing" strategy by Q4 2044, time is ticking. How will this problem be solved? The one thing that both Tim and Mari do agree on is that the process needs to be objective, based on design experiments, testing and data. They have opened up an "Idea" page for this debate. If you have any critical points, projects, datasets or experiments that relate to this topic, please do share at missions.com/idea/digitalandwellbeing. The discussion is open for anyone, similar to how the defining missions strategy is open to anyone.

Psst... don't forget:
VOTING FOR FUNDING PRIORITIZATION
3. April - 12. June

Ideas

What the projects of Mars Sui's idea teach us

The most engaged with idea of 2043 was Mars Sui's idea "paradox of working locally to address global challenges" resulting in over 28 connected projects and 12 commentaries. Here's a deeper look at its ripple effects:

In 2043 Mars Sui published his idea to D4I (Design for Impact) design network. His idea was based off his Ph.D work and titled "Paradox of working locally to address global challenges." This work outlines a framework of scaling intentions and projects from the local to national scale, rather than the national to local scale. The idea inspired a lot of interest and activity, both in terms of new projects that wished to integrate his ideas into their work and old projects that had incidentally exemplified his principles. The result after one year since publishing was impressive: 28 connected projects and 12 commentaries.

Of the 28 connected projects, 21 of these were completed before the idea was published whilst the other 7 connected to the idea after publishing. Together these connected projects gives us a deeper understanding of how this idea translates in practice and how the framework could be tweaked to better fit its intentions.

One of the most discussed projects that came out of this idea was a design experiment by Lars Munkin. In his experiment, he collaborated with the Swedish national government to implement his city bee-keeping initiatives. Simultaneously, he went to a small town in Norway and established the same initiative there. He followed the framework of Sui to guide the small town as to how to scale the project. The results were quite interesting, while the project guided by the national

government remained scattered, the one initiated by the small town were able to establish a tight knit community across 8 communities in the south-west of Norway. While the nation instigated project was able to cover more square footage, we see that the local initiated project remained the most resilient.

However, most interesting of all is Munkin's claim of why the local project was more successful in scaling. According to him the key aspect is not the easier implementation Sui bases his framework on, according to Munkin the reason why global challenges are better addressed locally is the culture. "What I observed through my design experiment was that when a unique culture was created, reflecting the people in its local surroundings - then it suddenly developed an organic scaling effect. I think we can further confirm this with the other connected projects to this idea. Those that were successful in scaling also had a unique internal culture being developed within its initiative."

Do you have any comment, connected project or idea that expands on Sui's thought? Contribute to this conversation on D4I.com/ideas. D4I is a design network focused on deepening ones collective understanding of a design challenge through conversation and collaboration. Join to connect and learn!
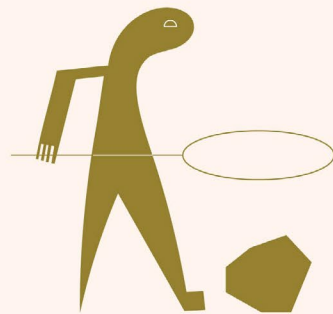
Did you know? If your design project aligns with a mission, vision, or idea concept, you may be eligible for state funding?

Designer of the month

Mina Luu is a self-proclaimed "prompt designer"...*but what does this mean?*

20 years after design visuals became freely available through generative AI design, a new field of design is emerging focusing on the starting point of a design project rather than the end product.

Mina Luu (32) is a designer, but not in the way most people think. Since 2042, her design practice did a major U-turn away from the traditional design outputs, such as branding, UI/UX, product or graphic design. So what does she do? She completes design research processes and experiments in order to define what the correct AI prompt should be. She states, "the most important part of the project isn't how professional it looks or how smooth the experience is, but rather that the idea or plan behind the design is a correct fit. If the starting point isn't a match, then even the best design work can fix it."

Luu's believes that generative AI design, making it easy and available for anyone to give form to their ideas, makes it more clear than ever what the role of the designer is: creating the appropriate plan. "Many designers have lamented AI design as the death of their career, but in my opinion this is a symptom of misunderstanding what your career is. Just like the invention of cameras didn't become the end of the photographer, we will see that AI design will merely upgrade our associations of what a designer does."

Mina now leaves the actual shape-giving to AI design programs, focusing her energy instead on creating a deep understanding of the material she is working with in order to create the correct

prompt. Where she used to spend hours creating multiple wireframe and graphic variations, she now can create within seconds at the push of a button. This has opened up more time for her to be out in the field, gathering insights, understanding, completing mini design experiments to better define the problem or correct prompt.

"A prompt looks incredibly simple. It is afterall just one to three sentences, however it is decided after months of deep design research. What people don't see are all the possibilities, words and details that have been meticulously removed and added to the equation." She believes that this career path comes as a shift in the way we value design. It changes the conversation

away from the end result and instead towards the starting point and scope for more impact.

Mina also wants to point out that making design available to more people has surely shaken up the field but it has also created some positive side effects, such as evening out the playing fields for all types of organizations and companies. Design work has been traditionally very expensive and in that sense only available to the largest companies, leaving the small guy at a disadvantage. Based off first impressions, many consumers gave more trust to the business that looked more trustworthy and refined in its appearance, rather than what had the most positive substance. Luu explains, "now anyone can create brands and interfaces that appear "designed," creating a pendulum swing in the opposite direction in which the focus is now more so on what lies behind the visuals. This is where I believe potential for impact truly lies."

Did you know, Oslo now has free to use generative design booths around the city, aligned with collective missions for a more collaborative and unified city! Give it a try at Oslo S :-)

Do you have any comment, connected project or idea that expands on Sui's thought? Contribute to this conversation on D4I.com/ideas. D4I is a design network focused on deepening ones collective understanding of a design challenge through conversation and collaboration. Join to connect and learn!

NRK | May 18th, kl 21.

Norway Visions **Finale**

There is still time left to vote on your favorite design vision for **"empowered families,"** the topic of focus for the LNDO (Local-National Design Organization) this year.

Text 2240 to vote!

Text 2241 to vote!

Aaron's vision

The community as extended family

A strategic vision for family support inspired by tradition.

The Mui family vision

What family *could* mean

Designing the world for a bonded family in a modern world.

5

6

Visions

5 year review of the sustainability vision – "major changes need to come"

5 years ago, creatives and citizens all came together to collaboratively create a sustainablity vision for LNDO, The Local-National Design Organization. Now many are calling for a complete overhaul of the old utopian vision.

Ever since LNDO (The Local-National Design Organization) began it's Visions Campaign in 2039, people from all over the country have activated themselves in ideas, dreams, and hopes for what the future of sustainability looks like. LNDO's intention is to create a shared vision aligned through both local and national scales. The founder of LNDO, Tim Clins describes the purpose of LNDO in this way: "in the past initiatives have been oriented around problems and data points they wish to accomplish. However, visions is something different. Visions looks for inspiration and possibilities as a means to alleviate problems, rather than hyper-focusing on the problem itself. We believe this perspective based off inspiration is a better way to activate people towards change"
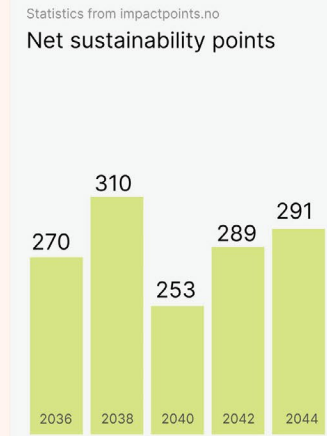
One of the first vision campaigns that became established and finalized was the sustainability vision. Over 8,522 individuals engaged themselves in creating this vision, largely made possible through the "Visions" NRK show. This engaged both designers, citizens, artists, architects, business men and more alike. Finally they defined 35 vision slides meant to inspire and show possibilities for sustainability on both individual, local and national scales. Due to the large engagement of this show, many of these concepts have become realized in later age. However, now during the "5 year review," meant to create space for reflection and potential redirection, many are calling for major change.

One of the key critiques was posted by @SunnySina stating "the visions we have created all look very enticing, with the city covered in plants and recyclable materials, but can we take it further than this to seep into the behavior layer? Many of these visions feels more like an aesthetic than an actual change in our ways of navigating life. What I want to see within the revision of our visions, is possibilities oriented at creating new patterns of behaviour that are at least as

attractive as the norms we have established today." This became the top voted review comment on the LNDO forum.

Simon Claus, the manager of the "care and repair" department within LNDO, has also commented on what he has seen as an effect of the current sustainability vision and its related projects. "When evaluating established designs that have had this vision as a guiding post, many of these projects appear more sustainable, but looking at it's impact data … they are falling short of the promise they originally made."

Now LNDO wants to know what your views are? What needs to change? Visit LNDO.com/2039 visions to vote on what ideas to keep, add or remove for the next five year Visions campaign - or add your own possibility suggestion! Ideas will be used to inspire and re-direct both local and national communities towards new possibilities.

Statistics from impactpoints.no

Net sustainability points

Year	Points
2036	270
2038	310
2040	253
2042	289
2044	291

Simon Claus of the LNDO care and repair role also urges projects to download the web extension "MyImpact" in order to connect data points of ones design to be tracked and better understood. This makes the care and repair role more objective in its insights, is great for ones portfolio and can make designers eligible for tax write-offs.

Happening now

From comment section to collaboration to award-winning innovation

Recyclable materials in the Ocean Industry

2016	By Studio Minsk
2025	By Sara Fischer
2032	By Oonti

56 💬   (+ add project)

The comment section of "Recyclable materials in the Ocean industry" created an unlikely collaboration between a mechanic-designer and fisherman-designer.

Fisherman-designer, Tim Flink, and plumber-designer, Mads Mills, made an unlikely collaboration in the design library under the project topic "reuse in the Ocean industry." The back and forth exchange ultimately lead to profound innovation: throw-away fish materials being utilized for more resilient plumbing infrastructure. Here's the story of

Tim Flink

The 2025 project by Fischer really stuck out to me. A hidden gem worth noting is the flexibility of the material produced. Seems no one has really utilized this to the full extent though. As a fisherman-designer, I see this being one of the main byproducts that just gets wastefully throw out...

11 💬

Mads Mills

Hey man, I sent you a DM. I've been searching for a material like this for the plumbing industry. Lmk if you think I'm on the right track here.

1 💬

Write a comment..   ✈

what happened:
Many know that Design Library has allowed people to publish and build upon each other's design projects for improved functions and continous processes. This website has been made more dynamic as of recent with the decision to include a comment section. This is where Tim and Mads first made contact. Mads Mills, a plumber with specialization within design had deep knowledge of

the faults of modern plumbing infrastructure. Meanwhile, Tim, with his in-the-field experience as a fisherman specialising in design, knew all about the excess products in the fishing industry. Through this platform they were able to make an unlikely collaboration. Now they have founded their company, AquaPlumbs, which has received 2.5 million dollars in funding and won 3 design

Join this projects open figma collaboration now!
www.figma.com/os

awards year to date. Their impact statistic alone says everything: from earning an average of 250-359 points per year on their designs, the data shows their current innovation yields them 12,000-15,000 impact points per year. This is measured by the amount of materials they are able to save per year through their innovation. They've been delighted with this result, allowing them to save on their taxes.

Head to DesignLibrary.com to look at design project progressions. Maybe you will also be able to make an unlikely collaboration too!

STUDIO FLEMEN

OUR VISION

A future where every voice is heard, every idea valued, and every challenge approached with exploration and co-creation. By bringing together diverse perspectives and expertise, we strive to address complex societal issues and community needs.

We explore public engagement campaigns and inter-active exhibitions to raise awareness about key social and environmental issues, sparking dialogue and inspiring collective action.

2
co-creation
spaces

+20%
engagement through
campaigns in 3 months

132,0
test participants
in network

3
ongoing figma
collaboration projects

For collaboration contact: flemen.studio.com

"It democratises design to reveal the hidden power dynamics affecting the field. Design often has a blind eye to this, but is that a good thing?"

"Citizen involvement could open up for national funding, local funding and EU-funding."

98

"In a world with lots of dystopian news, the ability to imagine is needed to create more hope"

FEEDBACK

These experiments were tested with Benedicte Wildhagen from DOGA, Tonje Evanger from Variant design agency, Pirjo Kääriäinen from Aalto university, Adrian Paulsen and Jonathan Romm from Halogen design agency.

If we could do this process again, we probably would've made less concepts as it was difficult to follow for those we presented to. This was probably also a result of us beginning with such a wide scope, even after we had defined our "root problem hypotheses." Regardless, it was interesting to see how different people interpreted such a large variation of ideas. It felt as if every person we interviewed had a new perspective and angle on our project, which was quite insightful. As we slimmed down, removed and categorized our ideas the insight phase got more and more valuable too.

We can say a lot about what didn't work and was eliminated, but maybe what is most valuable is what did work and that we wanted bring more of into our project. As mentioned earlier, concepts that didn't change the fundamental way we practice design were perceived as most meaningful and realistic. When we decided to scope in this direction, Jonathan Romm helped us point out that a lot of our ideas were about the power dynamics that steer design in the context of complex challenges and democratizing design. (Page 38-39) This felt like a major epiphany that we had been talking around, but not actually about. We

had talked a lot about the accessibility of design, but it seemed like we hadn't fully put words to what core dynamic was actually being shifted.

Democratizing design can mean many things, but in this project we refer to making design for complex problems open and engaging for anyone. It isn't about making everyone a designer, but making sure everyone is a part of the conversation and can be heard. We used this as the basis for our final delivery. We believe this is one potential way to address the three root challenges of the project: more unified field, bottom-up power hierarchies and long-term processes.

99

But how?

The "But how?" phase, as taught in strategic design methodology, is where the process culminates into one design proposal, applicable to the present. Whilst speculative, it shows one way these ideas could be implemented today. For this reason, the design proposal presented is meant to be somewhat of a minimum viable product (MVP), whilst still demonstrating the possibilities we want to unlock.

THE FINAL PROPOSAL

The final proposal reflects one way of creating an infrastructure that guides the way we collectively approach complex challenges. The key components of this is shared missions and visions, which any venture or design practice can connect to or create. "Missions" is about defining a strategy or set of prioritizations within a complex topic, whilst "vision" is more of a north star that inspires and motivates. Another way to describe it is that "mission" is actionable and something to be solved, whilst "vision" is an end goal, where the problem has been solved. "Consensus" and "continous processes" show up in this proposal as features embedded into visions and missions. Together these become ways to navigate the conversation towards creating deeper understanding and learning from our shared processes.

We view visions, open for anyone to imagine and co-create, as an entertaining and engaging entry point. It is approachable as a trojan horse that brings dialogue and attention to the initiative and its topics. Missions on the other hand is also open for anyone, but more high threshold to complete, through for example having to back up ones mission with medium articles (consensus). Whilst we want missions to be open and bottom-up, it is important that they maintain validity and legitimacy. While we have thought a lot about how missions are developed within an open-democratic framework, it is also important to note that due to the time restraints of a diploma proj-

ect, this has been a bit outside of our scope in this project. We have instead focused more on how to create a space for deeper collaboration and engagement, rather than specific individual processes.

We view this proposal as a good starting point to experiment with these ideas, yet still likely to shift as we get more and more of an understanding of how collective missions and visions are received and utilized.

In this scenario, we place these "but how" interventions in the context of Norwegian relations and conditions. We explore the implementation of both a new infrastructure for co-creation, and an entertainment channel for creating initial engagement.

RESPONSIBLE

Independent

FUNDING

Innovasjon Norge, the State

PARTNERSHIPS

NRK, AHO, KS, DOGA, D-Box, Stimulab, Digdir, Design Studios

OF INTEREST

Citizen, state, investors, designers, businesses, design studios

STAKEHOLDERS AND ACTORS

We believe an independent, neutral actor should be the incentivizer behind the platform, so that the missions involved do not become shaped by any specific interests. For this reason, we created this platform as minimal as possible, with the intention of keeping start-up costs low for feasibility.

Regardless, collaboration and partnership would be optimal to strengthen the project. DOGA, Innovasjon Norge, the state and other studios could be a good starting point to develop the new network. Together this

can build trust, credibility and scale the platform whilst allowing partners to also build trust, credibility and scale to their own projects through the platform. At one point, we hope this platform can even open up for funding possibilities amongst partners, for further incentives to join.
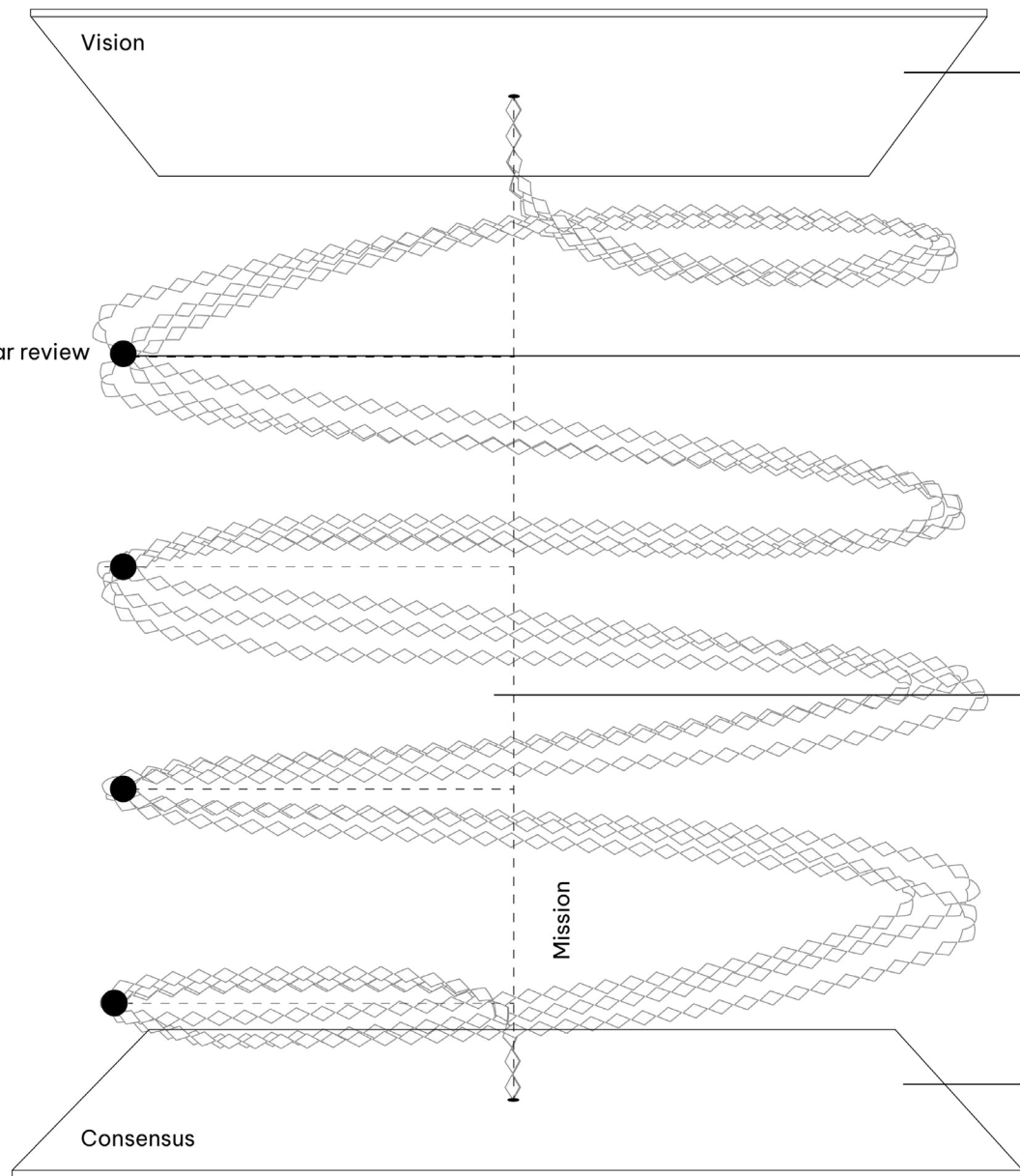
The platform can be used by anyone of interest from citizen to agency, state departments to businesses. In this way, becoming a bridge for different layers of society.

102

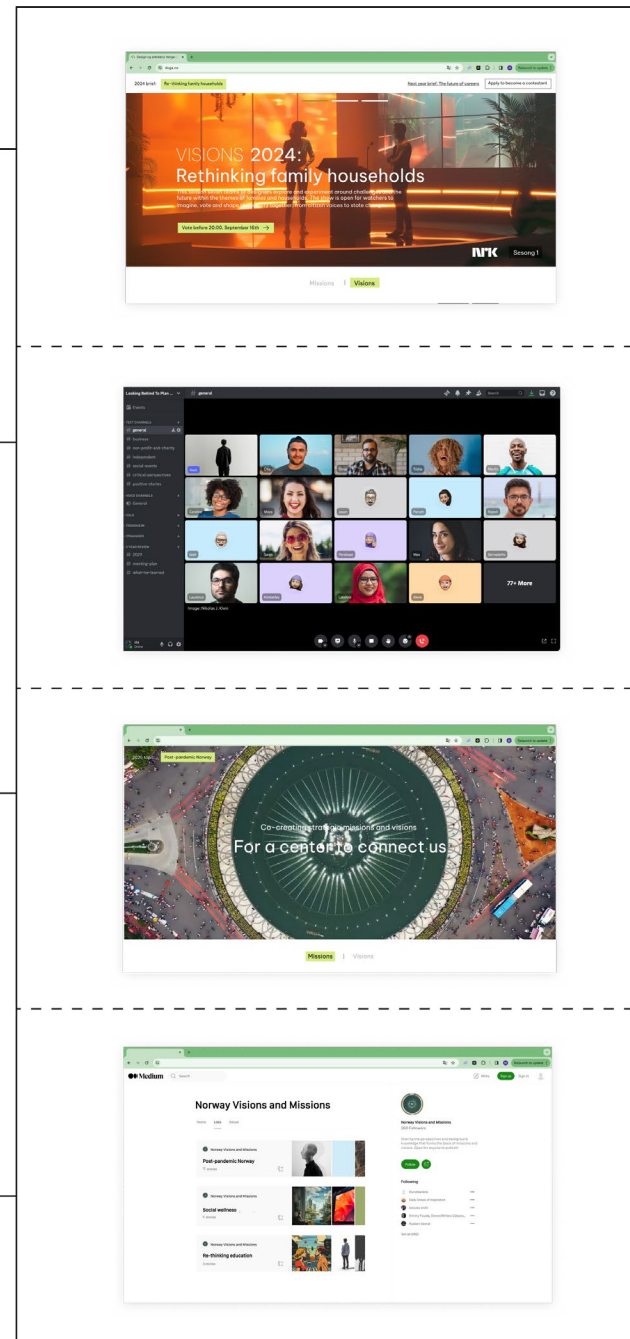103

Vision

5 year review

104

Mission

105

Consensus

Infrastructure

MISSION: THE INFRASTRUCTURE

In order to co-create missions, we need an infrastructure. We believe an MVP website could be developed on a low budget. On the right, is an example of the homepage, also the missions page.

The purpose of the missions page is that any business, citizen or designer can join an existing strategy or create a new one. Every mission created can be seen on the homepage. In the future, filter options could help arrange most engaged or latest posts.

One incentive to join is that a strategic missions can organically grow in scale and trigger projects within itself. Meaning that anyone can create a new strategic mission within various topics, from the bottom up. This can lead to new connections and partnerships, and later funding opportunities for connected projects.

The more momentum a mission gains, the more people join and the more powerful it becomes. It opens up for the average person to engage in the discussion, share ideas, possibilities or a way to pursue interests and the desire to make a difference within a specific topic. In this way, citizens can contribute and engage, while the state get insight into needs and possibilities.

BUT HOW?

Looking behind to plan ahead

Join community

Download full strategic report ⬇
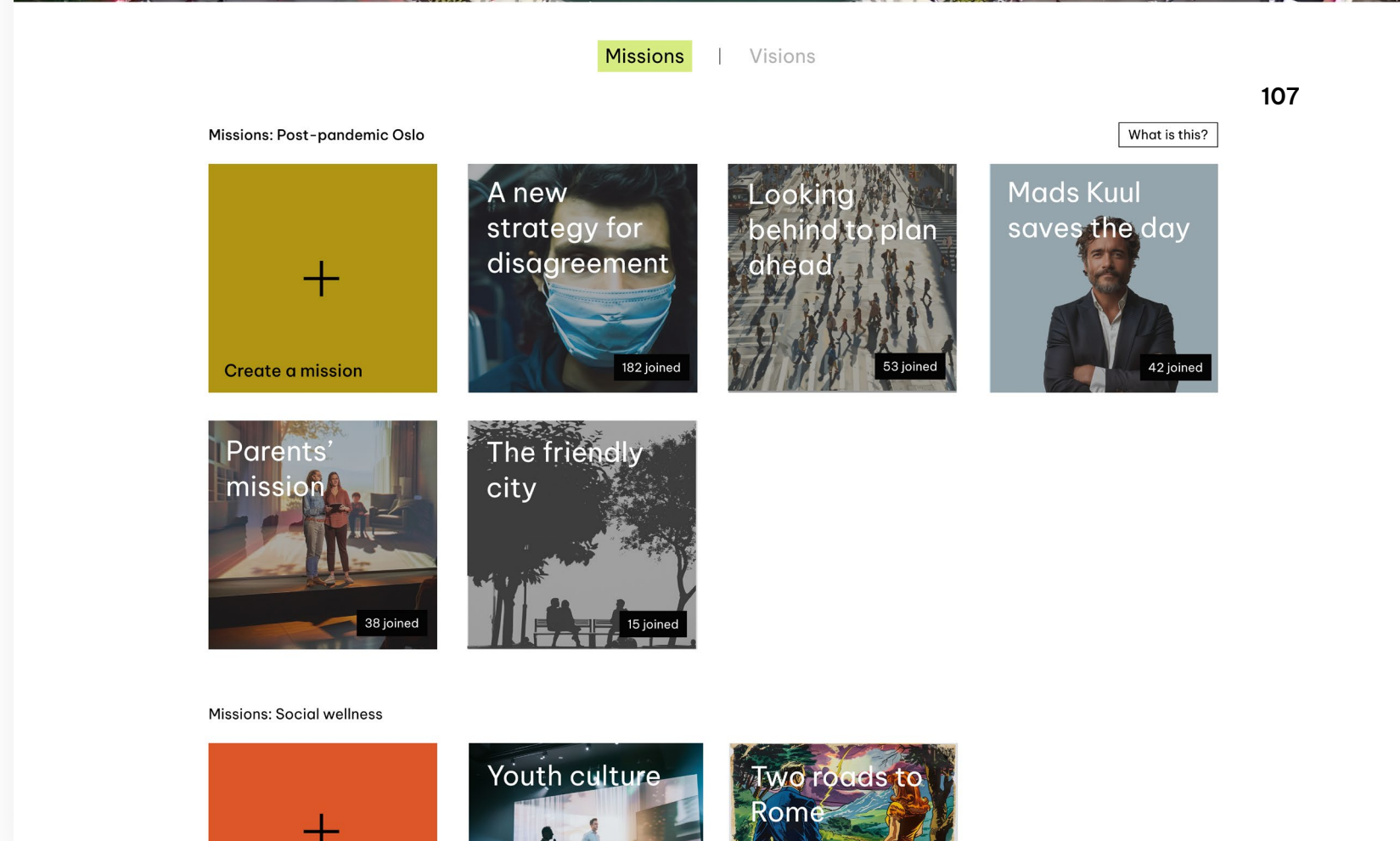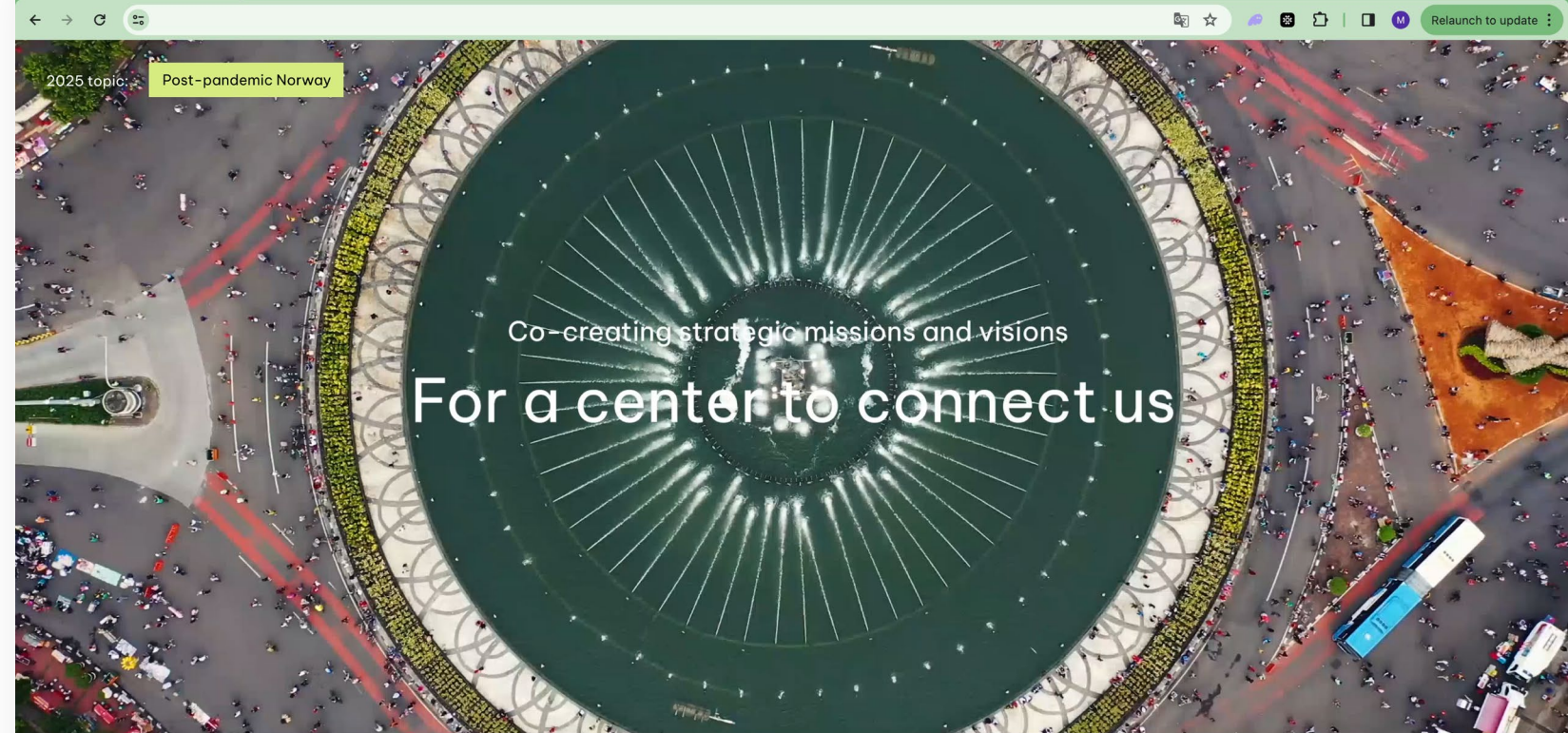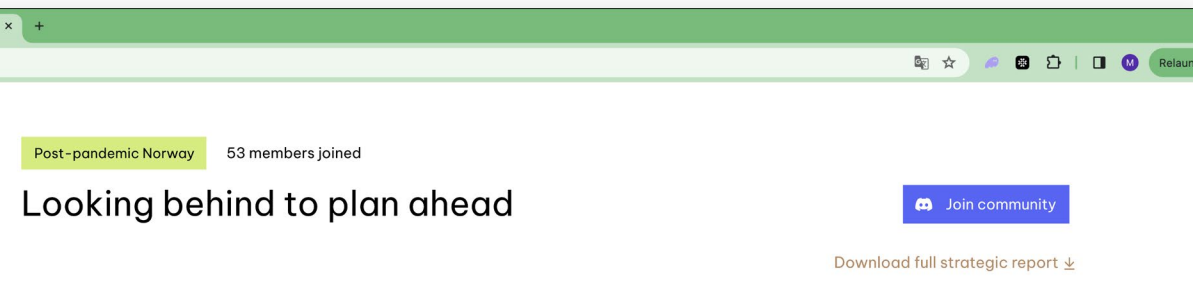
Based on Johan Laus "Revisiting our 2020 assumptions"
this strategic mission establishes 5 strategic principles as
a method to unify unique initiatives.

108

Next →

Strategic principle 1.

Coming together to counteract polarization

Based on section 2 in "Revisiting our 2020 assumptions."
Studies show that 32% of the population got more extreme in their viewpoints in the years following 2020,
which stands in line with psychology's notion of group polarisation. In parallel, we see in societies that have a
norm of integrated discussion, open platforms, and bottom-up communication. there were less extreme views.

Next →

Strategic principle 2.

Making physical *and* mental wellness part of the conversation.

Based on section 4 in "Revisiting our 2020 assumptions." During the COVID pandemic, there was naturally an
increased focus on maintaining physical health. However, in hindsight, we see a lack of initiatives aimed at
maintaining mental wellbeing during these unforeseeable circumstances in which a sense of normalcy has
been lost. What creates mental resilience in these situations and how can we integrate these measures into
our society?

Next →

Connected actors:

D G O A | Norges Bank Investment Management | STARTUP LAB | | Sorg óg omsorg

Connected projects:

Funding — Investors for post-pandemic rebuilding | Entertainment — Norway Visions TV | Art show — Sammy Mints: From quarantine | Volunteer — Youth volunteer | Architecture — The Neighborhood Architect Project

MISSION PROFILE
The platform allows you to go in-depth
into one created mission. In this example, a
mission has been created under the theme
"post-pandemic Norway". The result of
the mission is various connected projects,
that all utilize a similar mission strategy and
principles. The strategic principles also are
required to refer to the consensus layer of a
project (page 108-111)

Within one mission you can find connected

actors, projects, and the community discord
for collaboration, sharing insights and
collective discussions.

One valuable outcome is that one mission
can trigger multiple projects and outputs, it
becomes easier to connect, collaborate, and
learn. Projects connected to a mission could
help strengthen a mission and vice versa, in
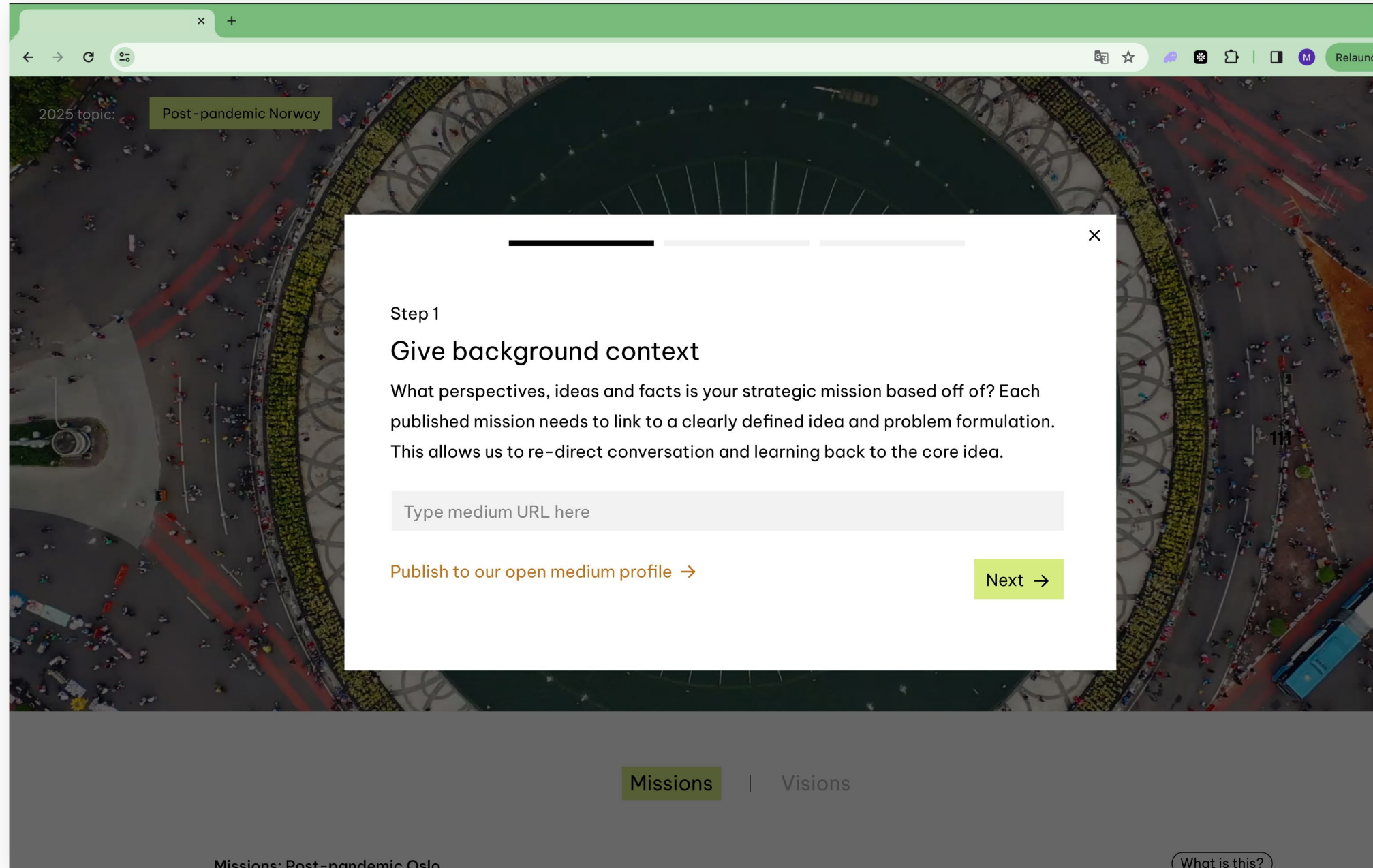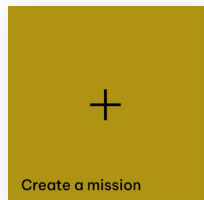order to create more validity for both.

CONSENSUS: OPEN MEDIUM PROFILE
In order to create a mission, one is required to link to give background context through a medium article. This creates the basis for the consensus layer, meant to establish dialogue (and even consensus) around shared under-standings of reality.

For this, we chose a half-step as simple as an open Medium profile: one must link to an article, that describe the idea, background knowledge and problem formulation.

110

111

+

Create a mission

2025 topic: Post-pandemic Norway

✕

Step 1

Give background context

What perspectives, ideas and facts is your strategic mission based off of? Each published mission needs to link to a clearly defined idea and problem formulation. This allows us to re-direct conversation and learning back to the core idea.

Type medium URL here

Publish to our open medium profile →

Next →

Missions | Visions

Missions: Post-pandemic Oslo

What is this?

CONSENSUS: OPEN MEDIUM PROFILE
By using an existing platform, this implemen-
tation does not need to cost anything.

By giving access to an open medium profile,
we create a collective space where people
can publish the background knowledge
needed to validate a mission. Here anyone
can read, connect, comment and share
their thoughts. When a mission is created
on the platform, they can always refer back
to these texts as the original background
context.

The value this consensus mechanism brings
is creating legitimacy to missions, dialogue
and debate around our understanding of
reality. It forces missions to be throughly
expanded on, in order to create a deep
understanding of *why* a mission is the
correct response.
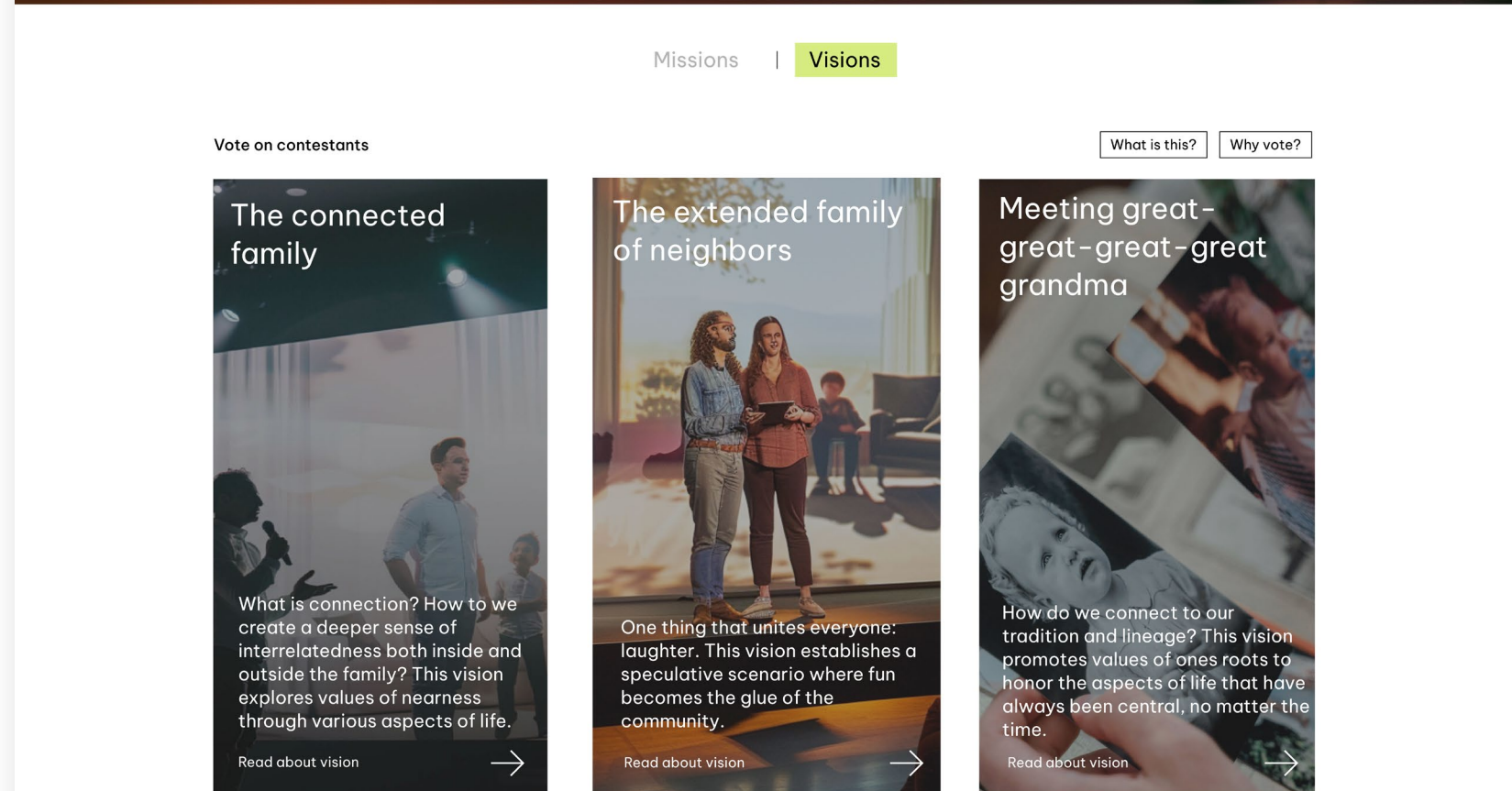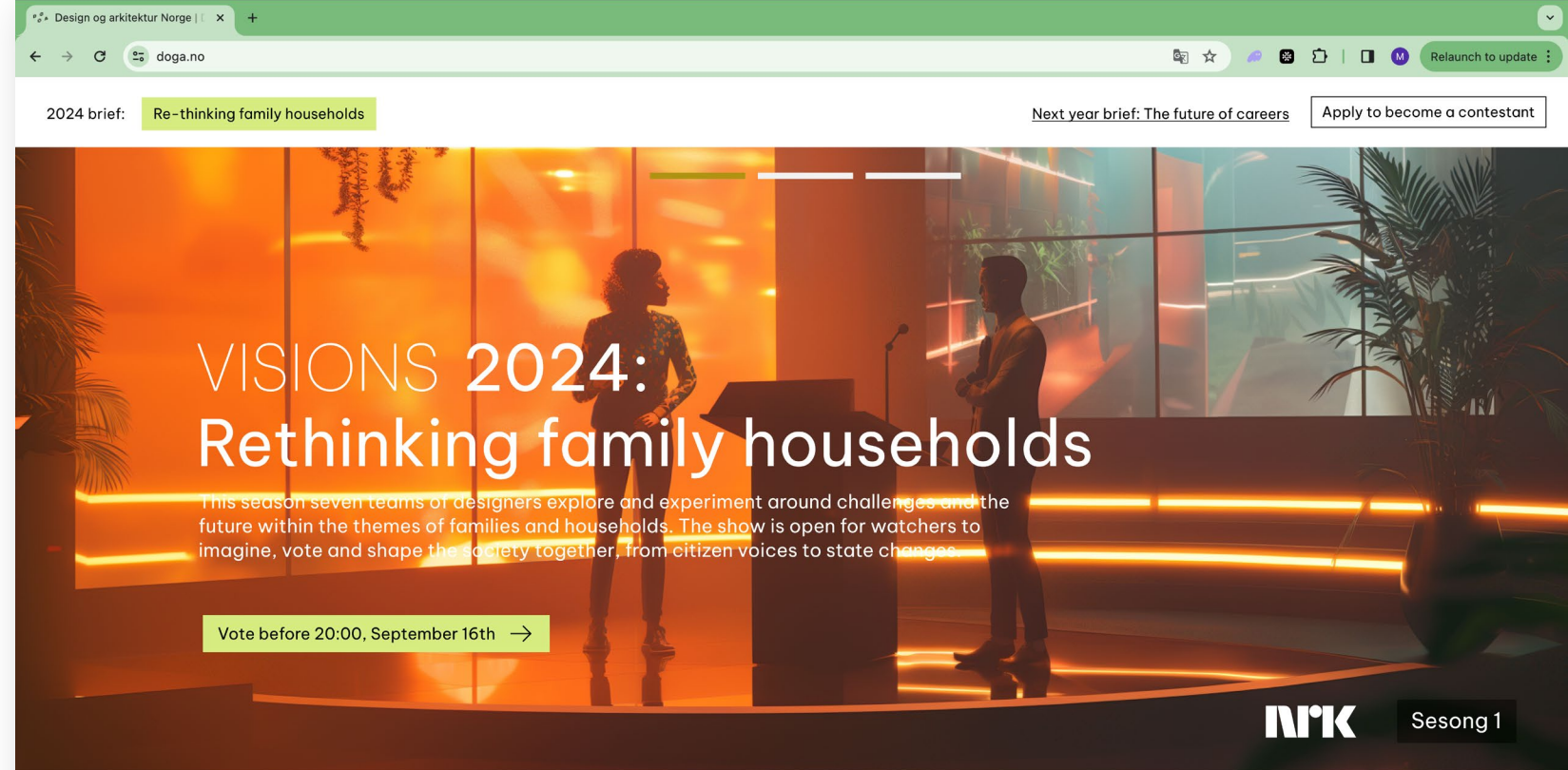
113

VISIONS: ENTERTAINMENT PROGRAM
While the mission page is more practical and high-threshold to create, the visions is meant to inspire and engage.

This intervention is more speculative, in form of an entertainment show where people can collectively imagine and co-create their ideal future. We imagine this as a partnerships with NRK (for national broadcasting) or a half-step such as a Youtube channel as starting point. The key element is co-creating with the audience, where the strongest visions are broadcasted and citizens can interact through voting and discussions. There already exists many design shows aimed at different topics, like clothing and homes, why not have a design show oriented at future possibilites?

On the visions webpage, the purpose is to inform the show and allow people to apply to become a contestant. NRK show is a bit more of a high-threshold scenario. However, we do believe there could be alternatives, such as Youtube, which require less planning, time and partnerships.

As contestants explore various future scenarios and inspiring possibilities, the public can learn more about design's potential within complex challenges. These visions could also be aligned with unique missions, to create more momentum towards the practical approach to a vision.

BUT HOW?

2024 brief: Re-thinking family households

Next year brief: The future of careers   Apply to become a contestant

VISIONS 2024:
Rethinking family households

This season seven teams of designers explore and experiment around challenges and the future within the themes of families and households. The show is open for watchers to imagine, vote and shape the society together, from citizen voices to state changes.

Vote before 20:00, September 16th →

NRK   Sesong 1

Missions | Visions

Vote on contestants   What is this?   Why vote?

The connected family

What is connection? How to we create a deeper sense of interrelatedness both inside and outside the family? This vision explores values of nearness through various aspects of life.

Read about vision →

The extended family of neighbors

One thing that unites everyone: laughter. This vision establishes a speculative scenario where fun becomes the glue of the community.

Read about vision →

Meeting great-great-great-great grandma

How do we connect to our tradition and lineage? This vision promotes values of ones roots to honor the aspects of life that have always been central, no matter the time.

Read about vision →

VISION: A JURY
To add more critical discussion to the visions show, there could be a tailored jury to every season and brief.

In this example, the jury could consist of a designer, mayor, investor and anthropologist. We believe different expertises could play an important role in giving holistic feedback and perspective, for deeper understanding. This could both ground the visions, but also influence how the audience reflect around future challenges, design, implementation and societal issues.
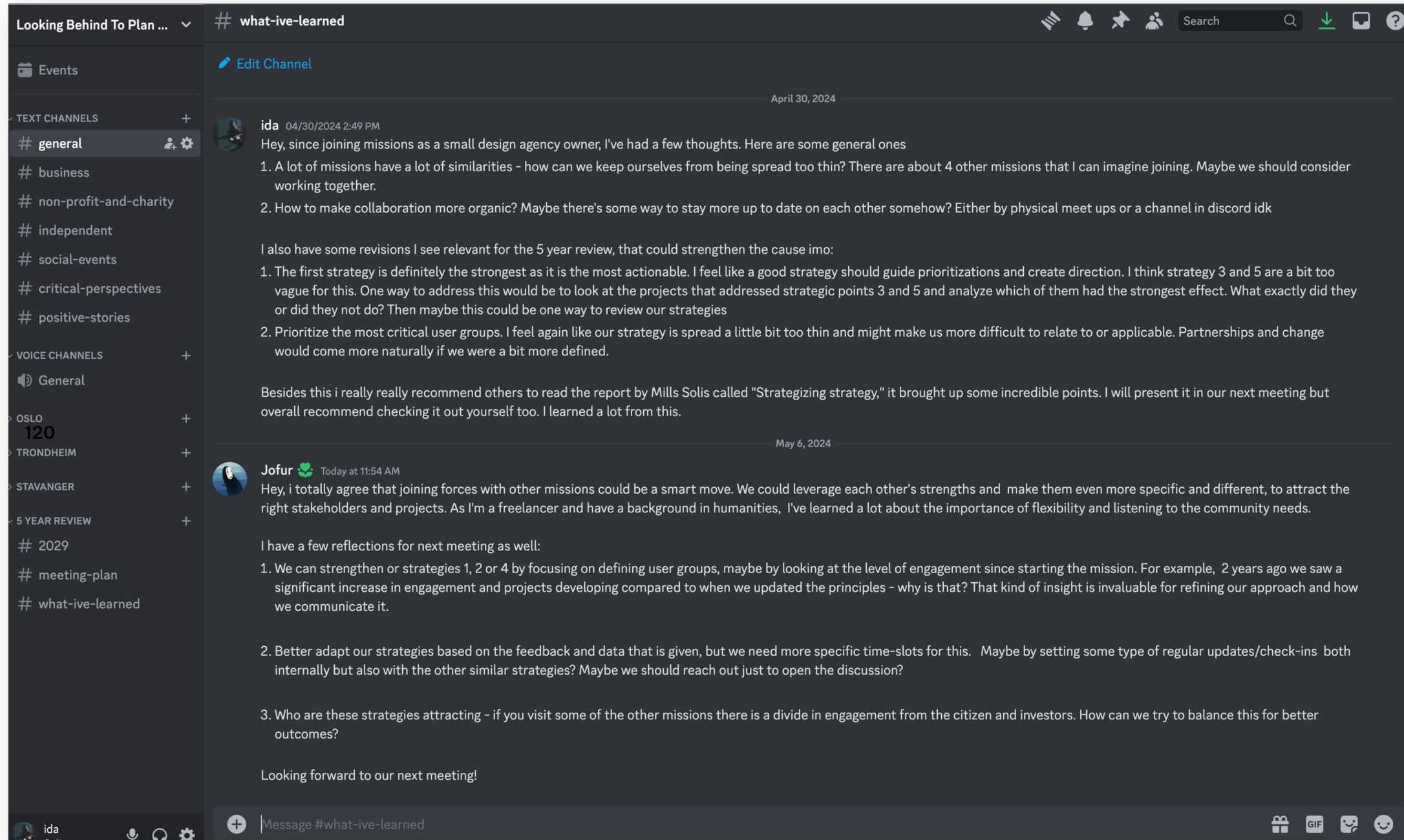
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BUT HOW?

Image: Nikolas J. Klein
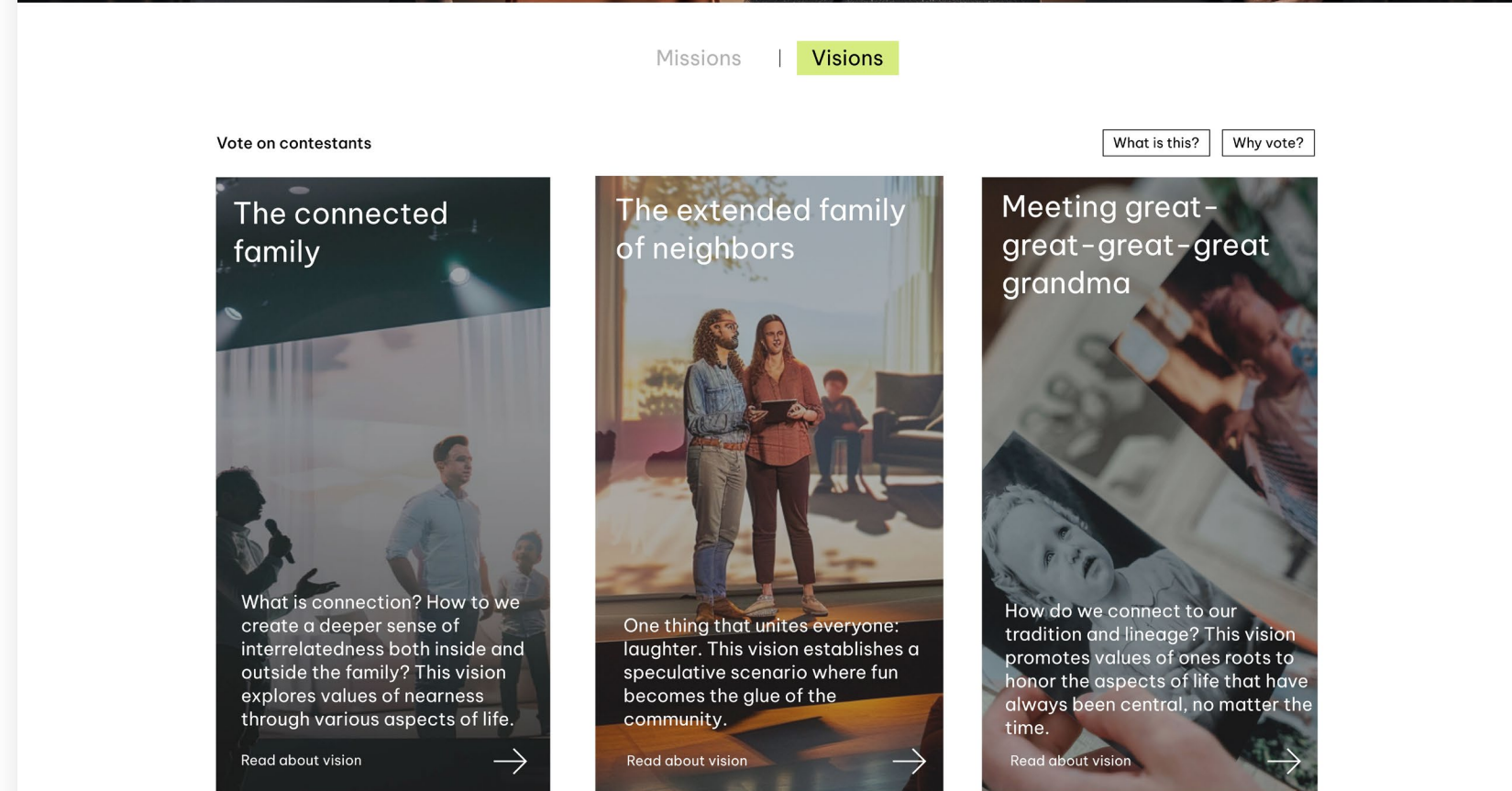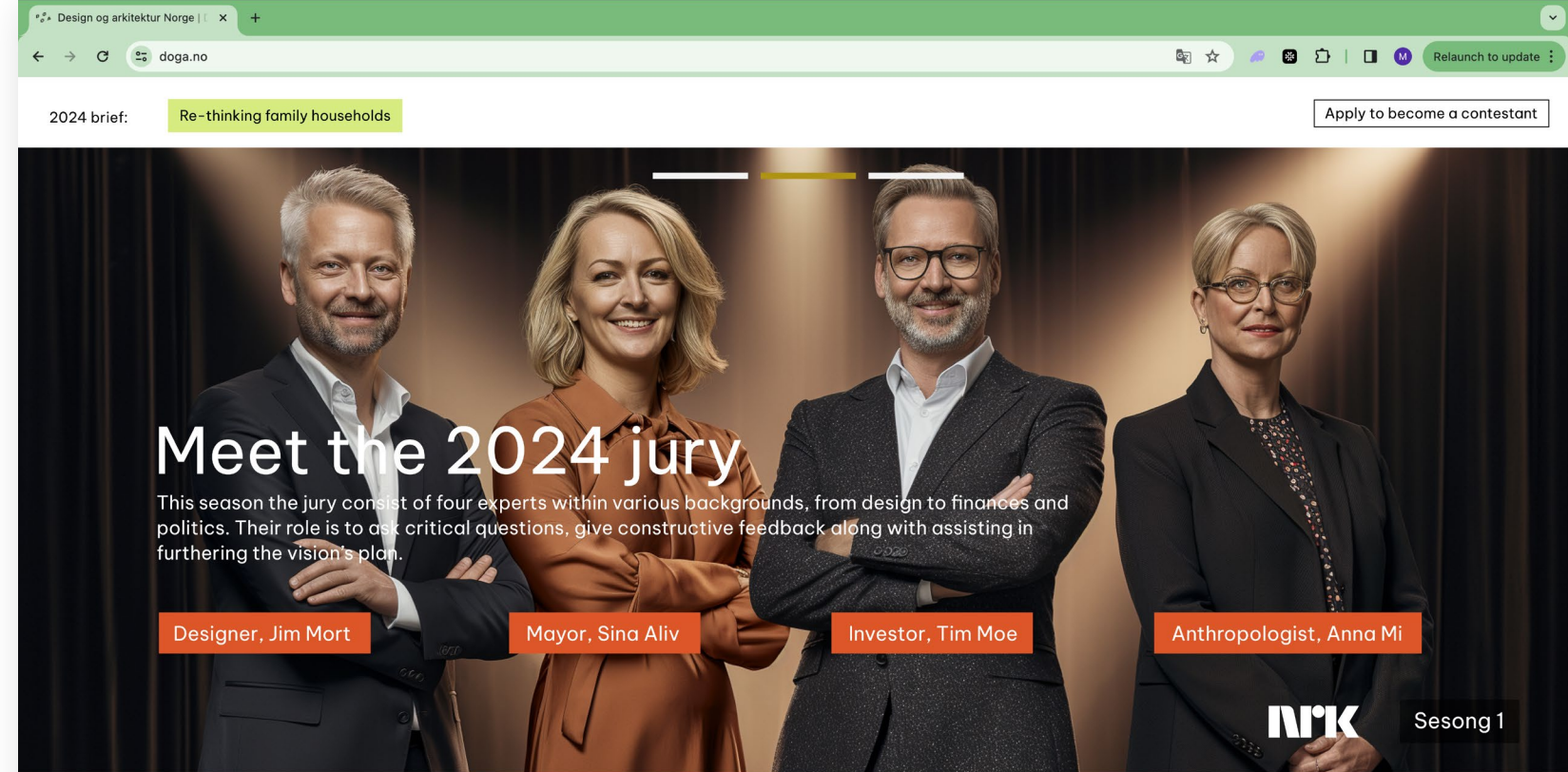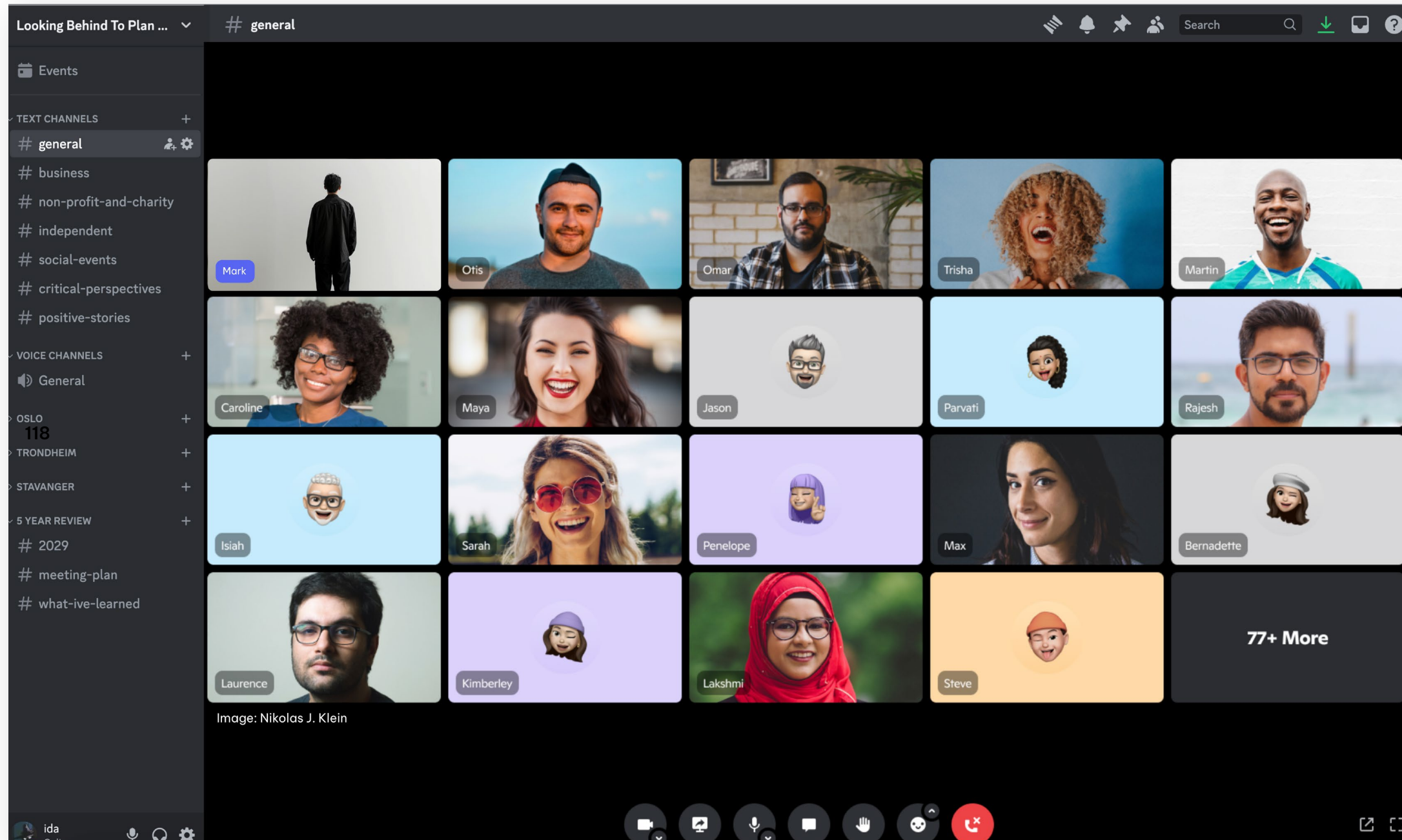
CONTINUED PROCESSES:
DISCORD COMMUNITY
If someone joins a strategic mission, a half-step to organise and communicate could be through creating a Discord community.

In this way planning, meetings and goals can be easier navigated and digested by the members. The open channel aims for people to ask questions and share relevant insights such as critical aspects to the strategy or positive learnings.

This would be a low threshold way to open up for transparency, planning and collab-oration to develop the projects connected to a mission. This opens up for continued processes through dynamic interactions. It is also a way to continue co-creating missions for greater impact.

Looking Behind To Plan ... ⌄

📅 Events

TEXT CHANNELS +

general

business

non-profit-and-charity

independent

social-events

critical-perspectives

positive-stories

VOICE CHANNELS +

🔊 General

OSLO +
120

TRONDHEIM +

STAVANGER +

5 YEAR REVIEW +

2029

meeting-plan

what-ive-learned

ida
Online

what-ive-learned

✏ Edit Channel

April 30, 2024

ida 04/30/2024 2:49 PM
Hey, since joining missions as a small design agency owner, I've had a few thoughts. Here are some general ones
1. A lot of missions have a lot of similarities - how can we keep ourselves from being spread too thin? There are about 4 other missions that I can imagine joining. Maybe we should consider working together.
2. How to make collaboration more organic? Maybe there's some way to stay more up to date on each other somehow? Either by physical meet ups or a channel in discord idk

I also have some revisions I see relevant for the 5 year review, that could strengthen the cause imo:
1. The first strategy is definitely the strongest as it is the most actionable. I feel like a good strategy should guide prioritizations and create direction. I think strategy 3 and 5 are a bit too vague for this. One way to address this would be to look at the projects that addressed strategic points 3 and 5 and analyze which of them had the strongest effect. What exactly did they or did they not do? Then maybe this could be one way to review our strategies
2. Prioritize the most critical user groups. I feel again like our strategy is spread a little bit too thin and might make us more difficult to relate to or applicable. Partnerships and change would come more naturally if we were a bit more defined.

Besides this i really really recommend others to read the report by Mills Solis called "Strategizing strategy," it brought up some incredible points. I will present it in our next meeting but overall recommend checking it out yourself too. I learned a lot from this.

May 6, 2024

Jofur 🌿 Today at 11:54 AM
Hey, i totally agree that joining forces with other missions could be a smart move. We could leverage each other's strengths and make them even more specific and different, to attract the right stakeholders and projects. As I'm a freelancer and have a background in humanities, I've learned a lot about the importance of flexibility and listening to the community needs.

I have a few reflections for next meeting as well:
1. We can strengthen or strategies 1, 2 or 4 by focusing on defining user groups, maybe by looking at the level of engagement since starting the mission. For example, 2 years ago we saw a significant increase in engagement and projects developing compared to when we updated the principles - why is that? That kind of insight is invaluable for refining our approach and how we communicate it.

2. Better adapt our strategies based on the feedback and data that is given, but we need more specific time-slots for this.   Maybe by setting some type of regular updates/check-ins both internally but also with the other similar strategies? Maybe we should reach out just to open the discussion?

3. Who are these strategies attracting - if you visit some of the other missions there is a divide in engagement from the citizen and investors. How can we try to balance this for better outcomes?

Looking forward to our next meeting!

Message #what-ive-learned

CONTINUED PROCESSES:
FIVE YEAR REVIEW
For every mission there is an obligatory "five year review," a framework to revisit and re-evaluate the mission. Again, by using discords as a half-step this could also take place in a separate channel, with arranged group meetings on set dates. This channel would gather reflections by everyone joined on important points to reflect upon, before the actual review.

This becomes a valuable step in order to strengthen a mission based on new findings of what has worked and what hasn't worked. By continuing iterating missions, we can better reflect on effects, compare and learn from others in order to understand the possible directions ahead. The mission should be able to adapt as we learn and understand complex topics more.
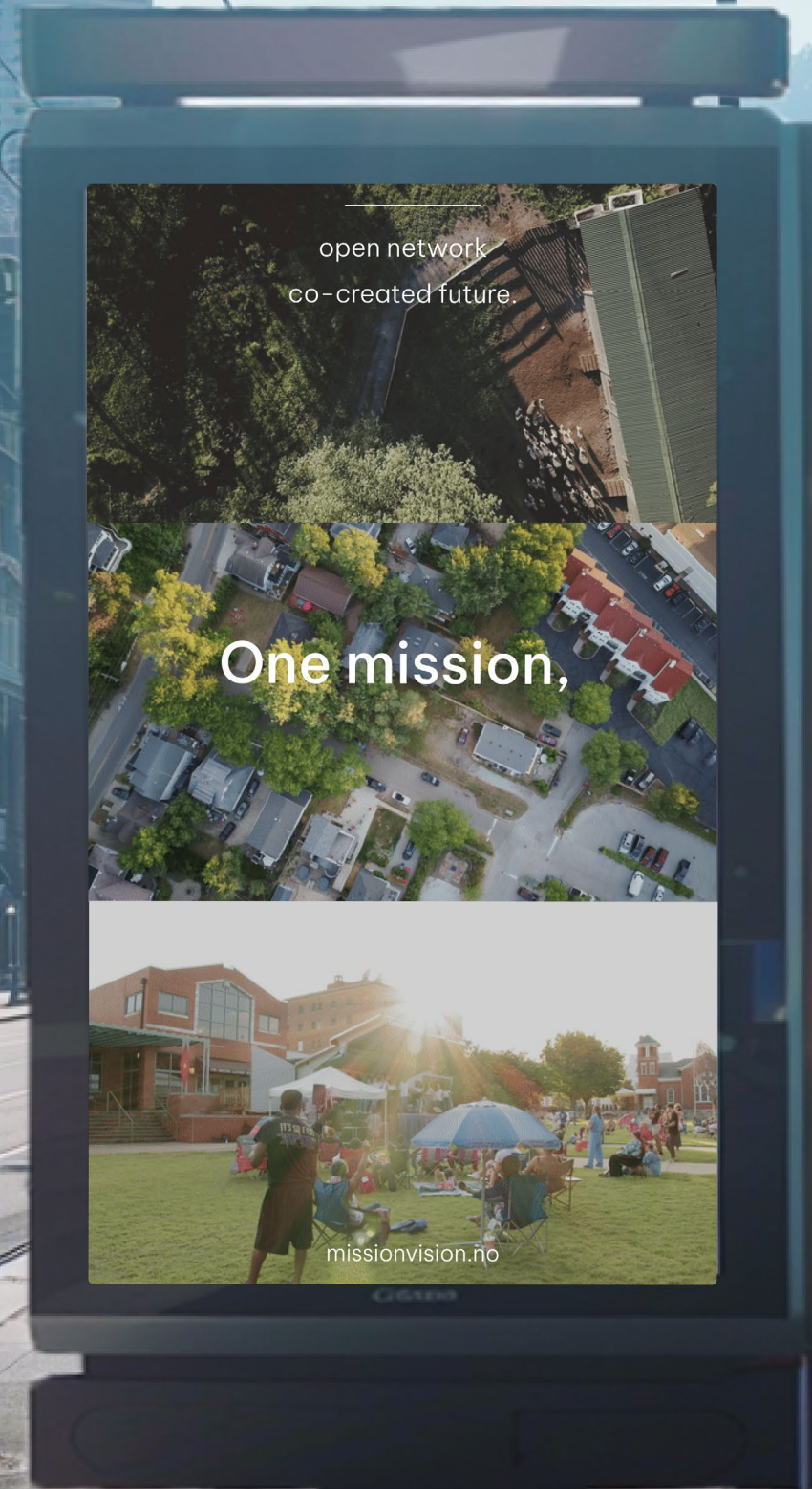
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CAMPAIGNS AS ENTRY POINT

In order for this network to reach peoples' awareness, we envision multiple entry points through media campaigns. These can be explored in various ways to create engage-ment and reach a wide audience.

These could show up as posters in the streets or on social media, in order to inform broadly about an ongoing mission, visions TV-show, and what the platform does. We want these campaigns to feel inspiring, trustworthy and relatable to those that wish to make an impact.

open network
co-created future.

One mission,

missionvision.no

Background image created by us in Midjourney / Images by Tom Fisk

Image by Valeriia Miller
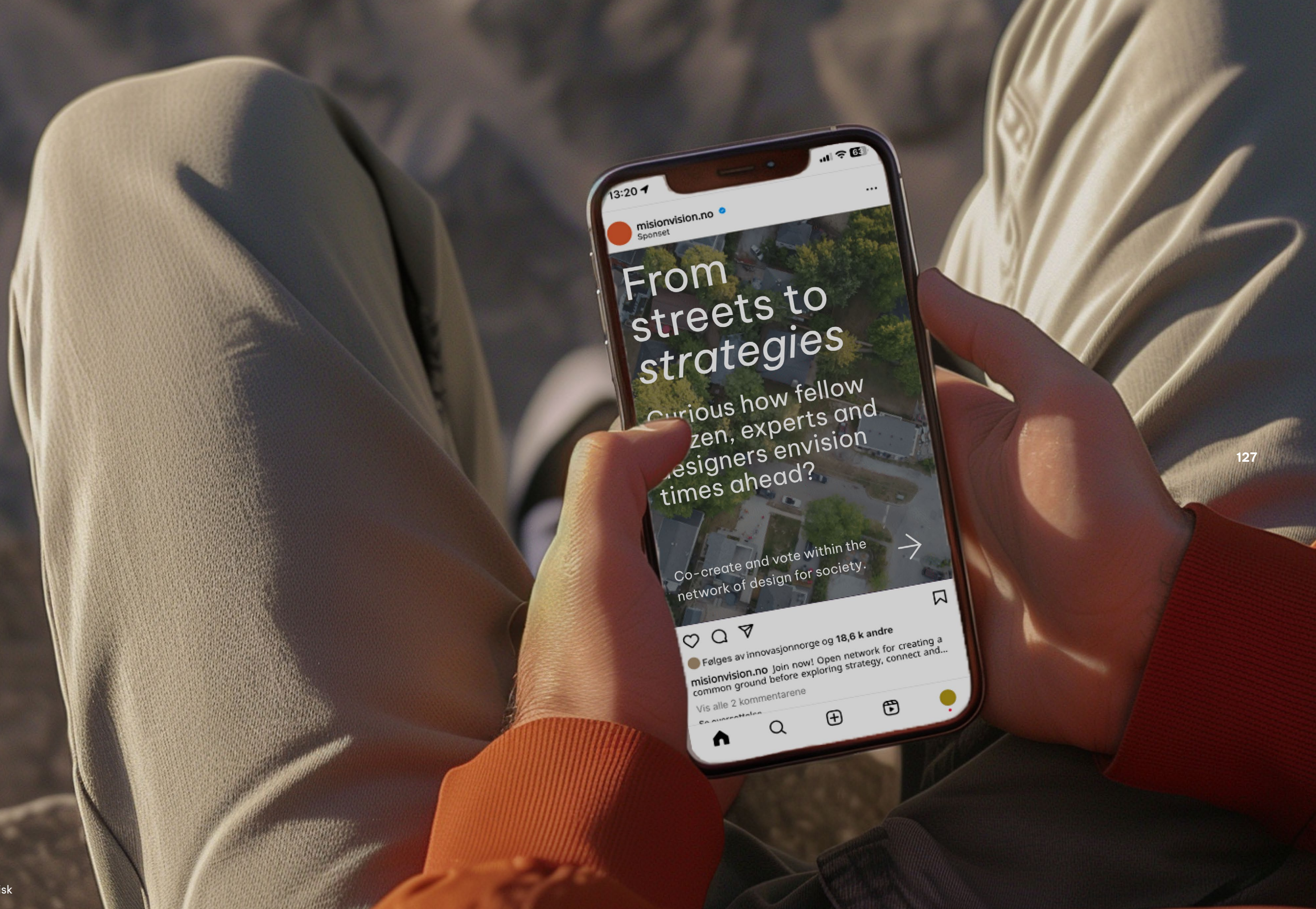
NRK

Friday   20:00

VISIONS 2024:
Rethinking family households

This season seven teams of designers explore and experiment around challenges and the future within the themes of families and households. The show is open for watchers to imagine, vote and shape the society together, from citizen voices to state changes.

Sesong 1

FEEDBACK AND REFLECTIONS

There are many potential implications for open and democratic visions and missions. The hope is that this will create new levels of engagement and discussion with citizens, previously not possible. For designers, the goal is that it redirects conversation towards the common ground and overarching strategies that any project could relate to. However, as always, there is the potential for unintended consequence.

We do not know how this will received by the public. What types of mission will gain most traction? Will it be those that have built up the strongest case in their "consensus" report or will it be those that are most sensationalistic and entertaining? How do we know that missions unites projects rather than further polarizing different perspec-tives? Our hope is that consensus as a basis creates a structure for debate and dialogue, but the reality might look different from our intentions too. For this reason, we see this proposal as a starting point, likely to change as we better understand how it is received.

We showed these prototypes during our second interview with Benedicte Wildhagen from DOGA, who further reflected this by asking "how do you make sure that missions maintains legitimacy, if anyone can create one?" This is something we have thought about a lot and yet are cautious about answering with full certainty. Currently our proposal parallels the scientific community, which also allows anyone to publish a sci-entific report. There is no filtering system in

place besides what happens organically due to the amount of time and money required to write one. Anyone can write a scientific report, but why would they if they can't prove its validity through their process? We hope a similar phenomenon occurs in this proposal, where the mission proposals that gain traction are those that have the most innate validity.

We also see that we probably need some type of emergency intervention in place so that the space doesn't become hijacked by bad actors or extremism. This is another aspect of the platform which we haven't solved in this process, but would need to take a deeper look at before publishing.
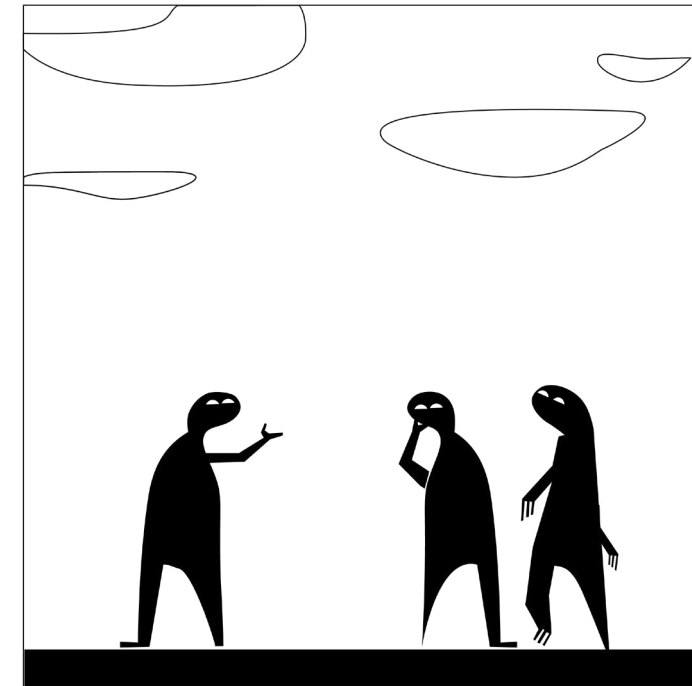
So what?

The "So what" phase, as taught in strategic design methodology, is about examining exactly what the value and impact of these design proposals are. *What are the core shifts these proposals signify? Why should they be given time and energy?*

Independent designer

Business / organization

PURSUE INTEREST, BUILD CREDIBILITY
By publishing a mission, consensus or vision, she can pursue personal interests and engage others for meaningful projects. In this way get increased acknowledgement within the field and the network, along with building credibility and trust among readers.

ROOM TO INFLUENCE AND LEARN
By engaging in mission discord communities she can learn from others experiments and expertise, and receive constructive feed-back. Alongside she can share her insights and competence to create greater room to make a real impact.

COLLABORATE AND POSSIBLE INCOME
By joining a mission, she develops new connections for novel collaborations and job opportunities, possibly creating new income sources.

ACCESS TO ACTORS AND EXPERTS
By joining the platform, she gets access to various experts and actors with a shared goal. This can create more possibilities and knowledge.

INCENTIVIZE AND RECEIVE FUNDING
By creating a mission, she can share her strategic design findings and prove her competency. This can pave the road for positive change and funding.
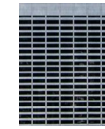
INVESTING OPPORTUNITIES
Missions can create deeper legitimacy around a company or organization's strategy. This can make them more relevant and attractive for various investors.

INCREASE CREDIBILITY, BUILD REPUTATION
By engaging in missions by sharing expertise and connecting, businesses can increase trust and credibility through openness and transparency to build a positive reputation.

EXCHANGE LEARNING AND EXPERTISE
Businesses can exchange learning and competencies in discord communities. They can also access meaningful and untapped collaborations and partnerships.

PROCESS OVERVIEW, MAKE IMPACT
On the platform they have a better overview of relevant projects with shared missions or visions. This can lead to new collaborations and support for projects they wish to see develop further – for more impact.

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State

Citizen

INSIGHT INTO NEEDS AND POSSIBILITIES
By exploring created missions and visions they get insight into citizen needs, desires and possibilities, which can develop a better relation and basis for building upon.

NEW COLLABORATIONS, SCALING
By co-creating a mission, the state meet new competencies and expertise, they can establish new collaborations on various scales and become better equipped for complex challenges.

PURSUE INTERESTS, CONNECT
Through creating or joining a mission, citizens can pursue their own interest, in a manner where there is room make an impact and engage.

LEARN MORE, HOPE
By engaging in missions and visions, they learn to think critical and understands more about complex challenges, the world and design. Yet in a way that gives more hope for impact and to imagine alternative futures and outcomes.

PRIORITIZING PROJECTS AND NEEDS
Through this structure, the State receives a new way to evaluate, organize and prioritize projects from multiple angles. It offers a new framework to work to solve complex planetary challenges.

ORGANIC MOMENTUM
Often it has been difficult for the State to create citizen engagement towards complex challenges. Through increasing the amount of impact a citizen can have, this could make room for more initiative and engagement to ease plantery challenges.

VOICE AND NEEDS HEARD
Through increased involvement in political, local and societal issues, in either high or low-threshold ways, citizens can make their voice and needs heard regarding various specific topics.

IMPROVED SYSTEMS AND SERVICES
By engaging, they can support projects they believe in. Overtime this will result in better systems and services available.

TRUST AND UNDERSTANDING
Through democratic co-creation and open dialogue, this mights result in increased trust from its citizen along with a deeper level of understanding each others' needs and perspectives.

DECREASE IN POLITICAL DISCONNECT
Through visions and missions, there can be a decrease in political disconnect and passiveness, instead allowing people to impact and engage in larger societal topics.

SHARE EXPERTISE, BE ACKNOWLEDGED
Citizen can share their personal expertise, competency or experience from their own work or life context. This can give a sense of meaning and belonging, along with opening up for new possibilities and opportunities.

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From priviledging the process

To the structure the process takes place within.

SO WHAT?

SO WHAT?

The age old question remains:
Why is this meaningful?

This project ultimately proposes a structure within which a design process can take place, in order to better address complex challenges. This is in contrast to the current model of practice, which instead privileges the process and under-mines the underlying basis. All design processes have this basis to some extent, knowingly or not, consisting of a knowledge base (consensus), mission (strategy of approach), and potentially vision and continued processes (for learning and revision). However, when the process is per-ceived as the focal point, this basis mentioned becomes reactive to the process instead of intentional.

Instead, we wish to propose an alternative in which the structure around a process is held as equally valuable as the process itself. We view this as a meaningful way to address our

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understanding of the root problems the design field faces in addressing complex challenges: to create a more unified field, more even power hierarchies and a focus on our shared, long-term processes.

The core value of this structure lies in its focus on what is universal to the complex challenge, rather than what is specific to a single project. It puts at the forefront the question, "what does this complex challenge require," rather than hav-ing the design process retrospectively inform the mission, vision and consensus.

We believe this structure is equally meaningful to a single design project as it is to a assembly of design projects, Yet we see much of the potential of this structure as allowing for unifying points of reference. We imagine that this structure can create a new way to organize our collective practice and dialogue, in order to better address the complex and wicked problems facing today.

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Co-creating strategic missions and visions

For a center to connect us
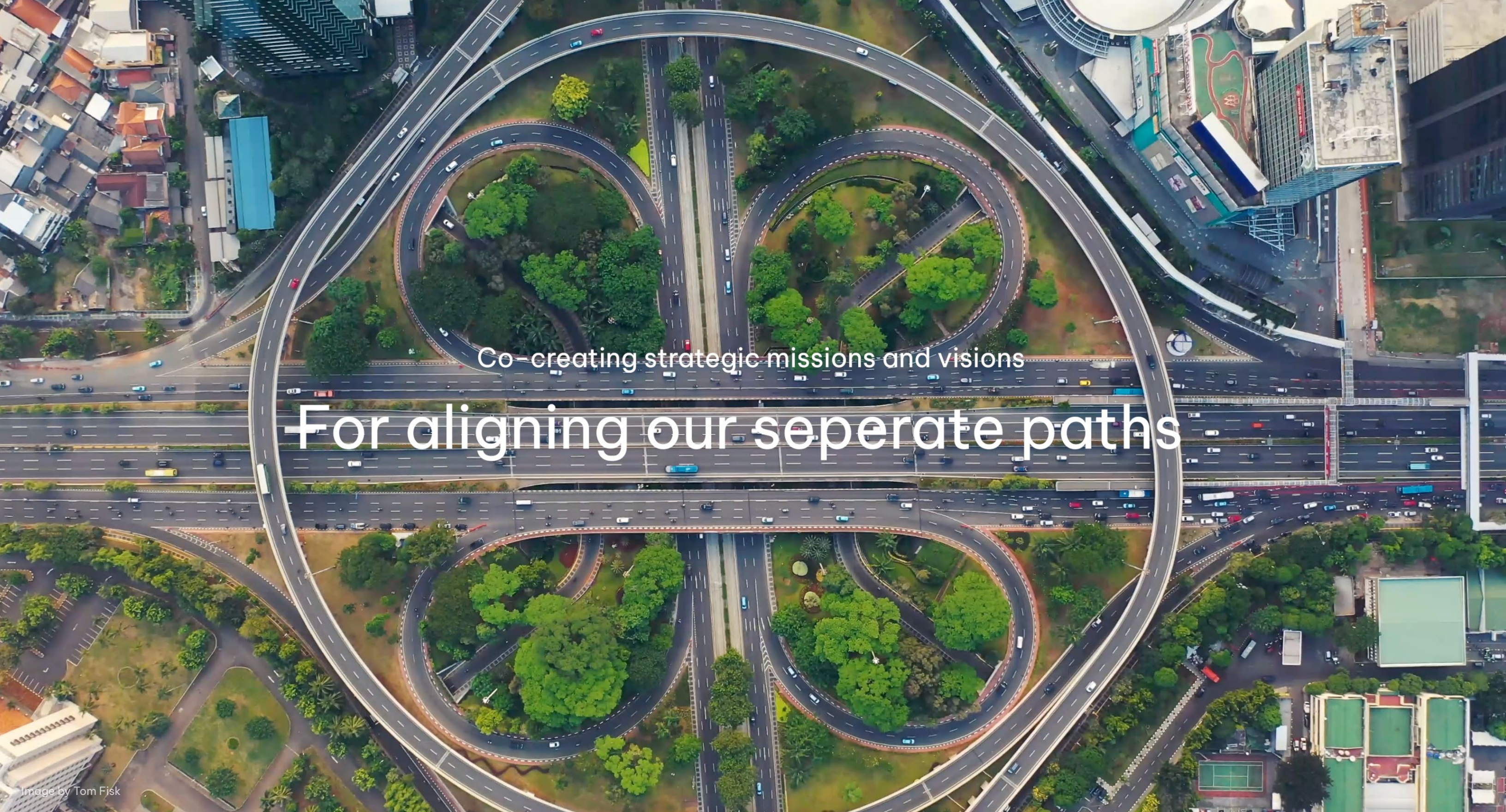
Co-creating strategic missions and visions

For aligning our seperate paths

Co-creating strategic missions and visions

For collective meeting spaces

Image by Tom Fisk

Co-creating strategic missions and visions

For collaborative bridges
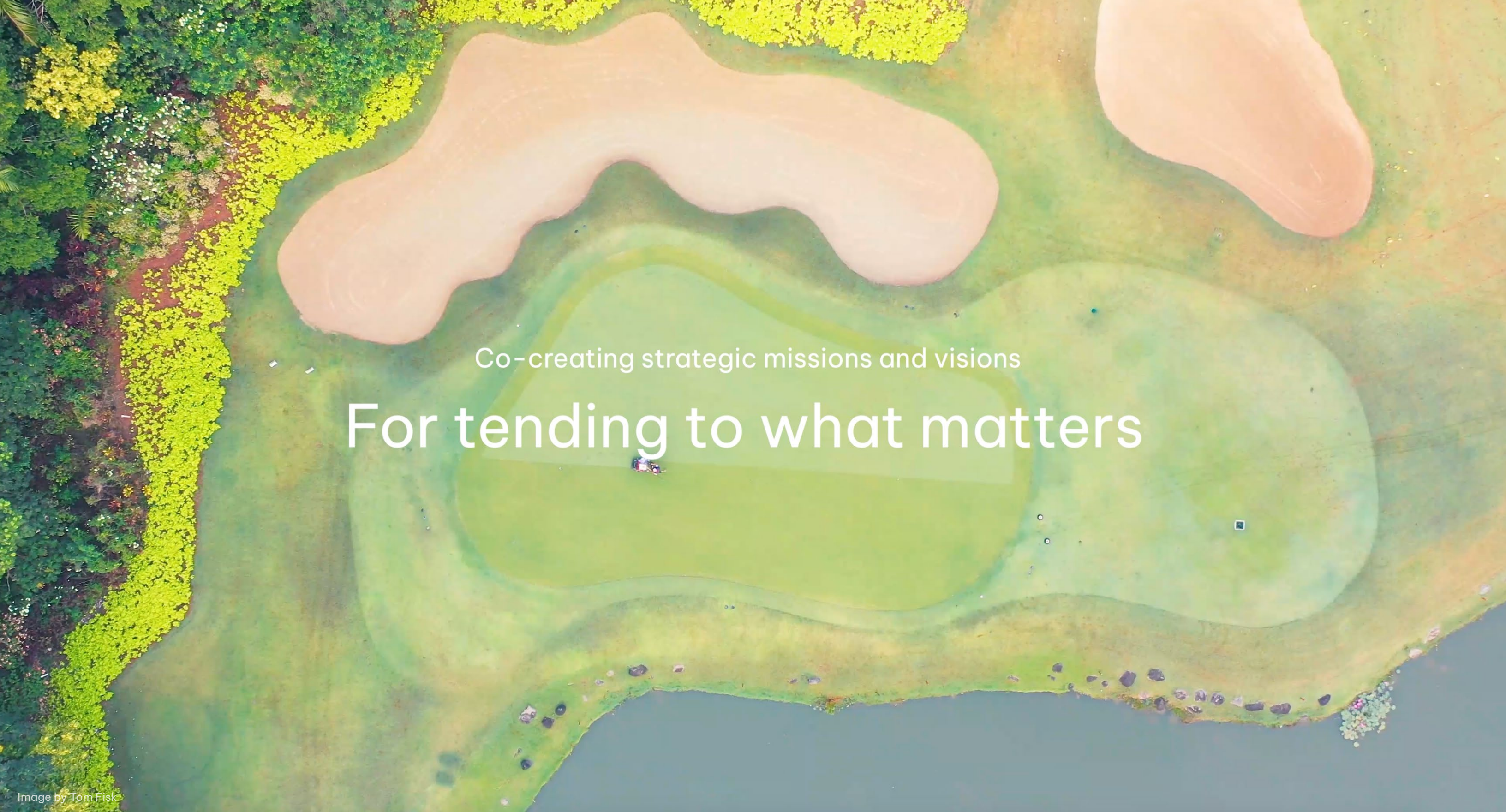
Co-creating strategic missions and visions

For tending to what matters

Co-creating strategic missions and visions

For addressing what has no voice

Co-creating strategic missions and visions

For new ways of organizing

Co-creating strategic missions and visions

For building together, yet seperate

Image by Tom Fisk

Co-creating strategic missions and visions

For the real emergencies of our time

Co-creating strategic missions and visions

For learning from our mistakes

Image by Tom Fisk

Co-creating strategic missions and visions

For the culture
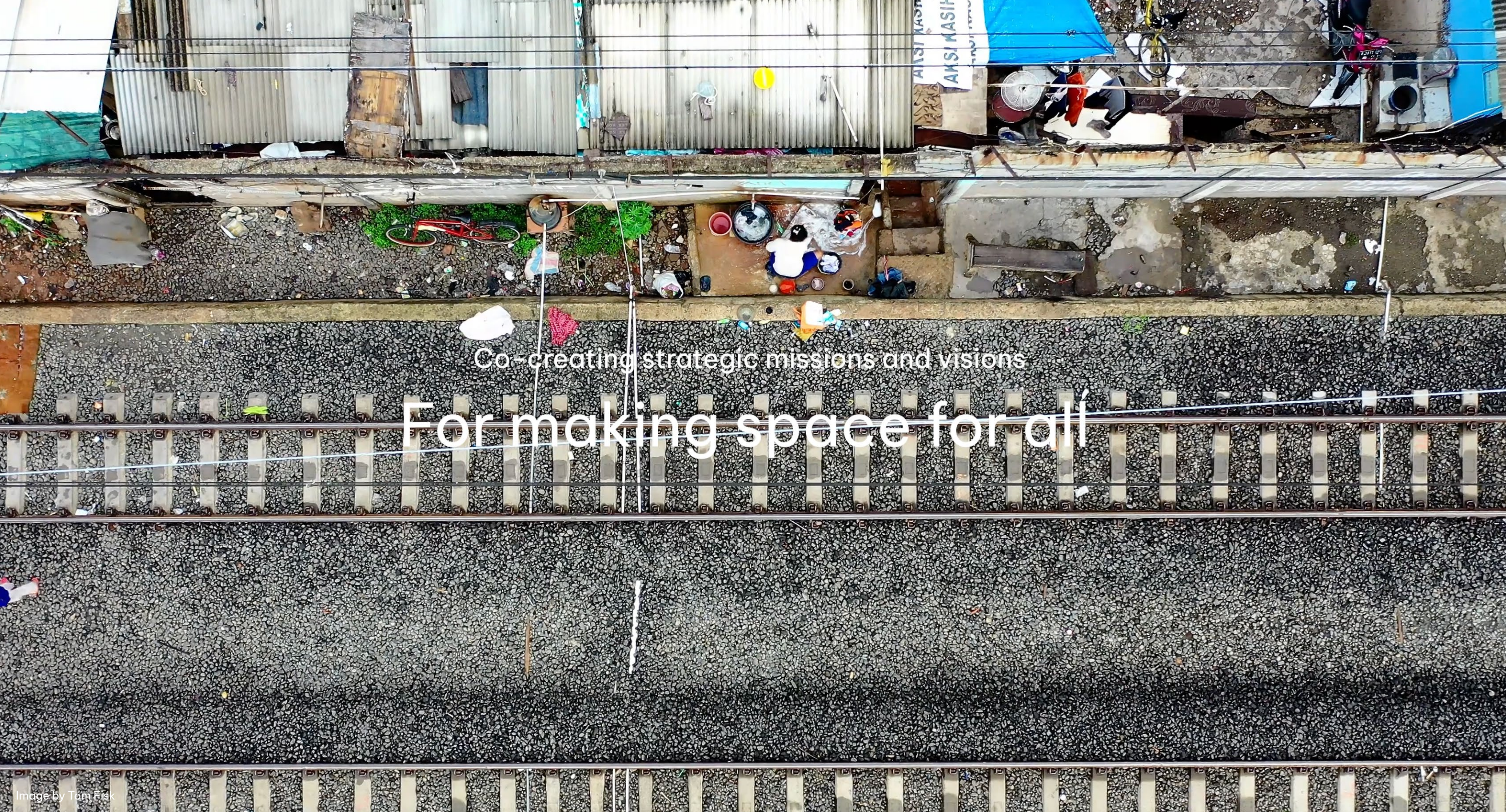
Co-creating strategic missions and visions

For making space for all

Co-creating strategic missions and visions

For the possibilities within complexity

Co-creating strategic missions and visions

For new systems

Co-creating strategic missions and visions

For zooming out
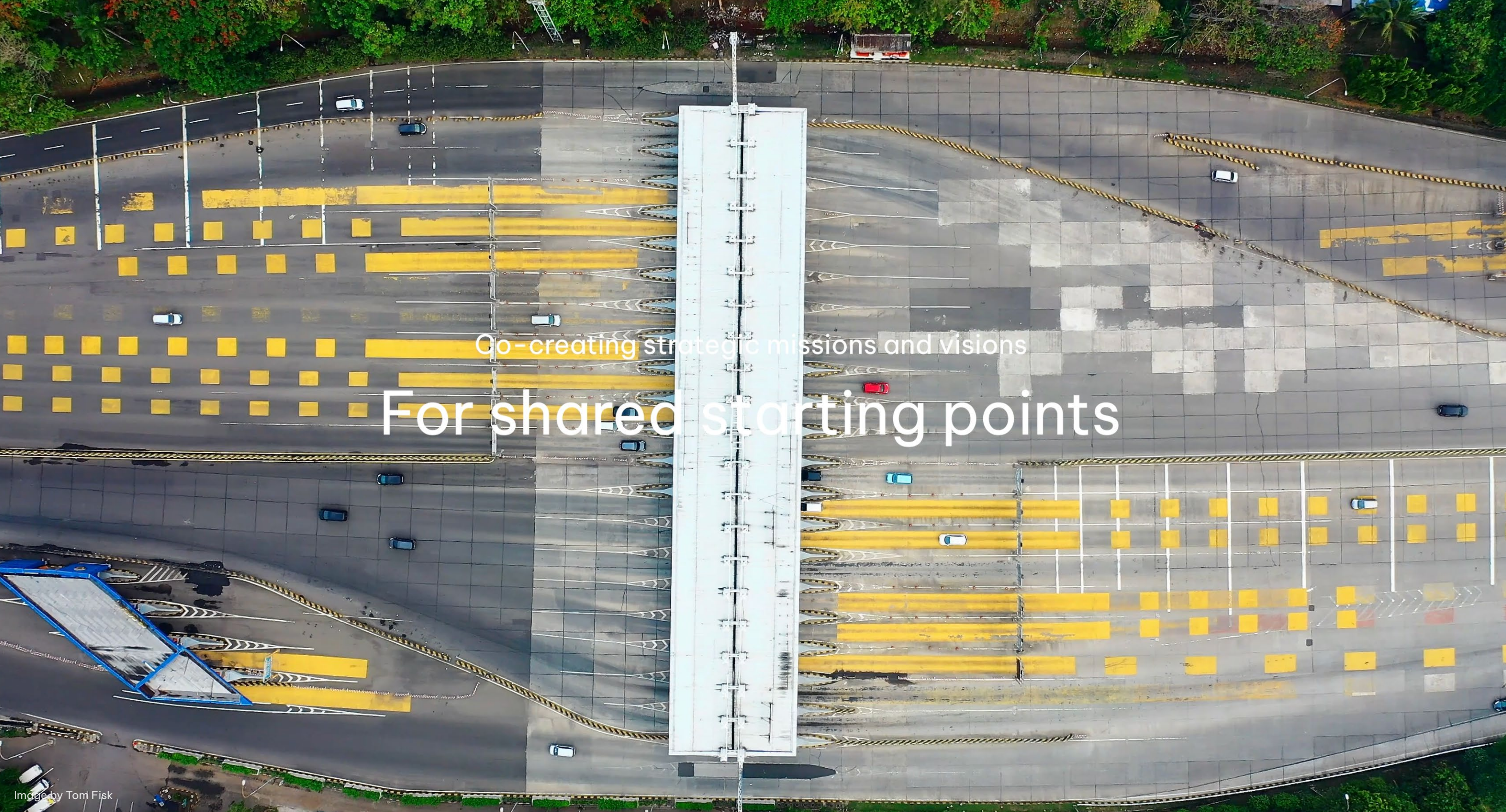
Co-creating strategic missions and visions

For shared starting points

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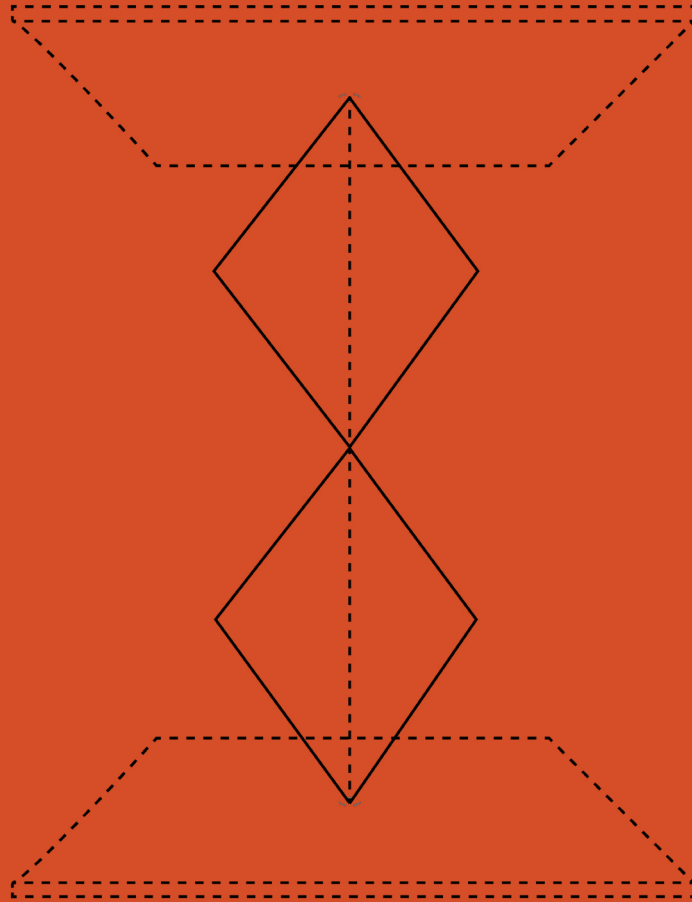Zhang, L. (2023). The Ethical Turn of Emerging Design Practices. She Ji: The Journal of Design, Economics, and Innovation, [online] 9(3), pp.311–329. doi:https://doi.org/10.1016/j.sheji.2023.09.002.

Thank you!

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