objects of desire design and society since 1750

Objects Of Desire Design And Society Since 1750 Objects of Desire: Design and Society Since 1750 The relationship between design and society is a complex and evolving narrative that reflects cultural shifts, technological advancements, economic changes, and aesthetic preferences over centuries. Since 1750, the trajectory of objects of desire has been deeply intertwined with the transformations in societal structures and values. Understanding this relationship offers insights into how material culture shapes—and is shaped by—human identity, status, and aspirations. From the opulence of the Rococo period to the minimalist designs of contemporary society, objects of desire serve as both functional items and symbols of societal values. This article explores the evolution of design and society since 1750, examining key periods, influential movements, and the cultural significance of objects of desire. It highlights how objects are not merely utilitarian but also potent symbols that reflect societal ideals, technological progress, and economic structures. Historical Context and the Birth of Modern Design (1750-1850) The period beginning in 1750 marks the dawn of the modern era, coinciding with the Industrial Revolution. This era introduced profound changes in manufacturing, distribution, and consumption, fundamentally altering society's relationship with objects. The Rococo and Neoclassical Styles - Rococo (early 18th century to mid-1700s): Characterized by ornate, decorative designs, Rococo objects of desire—such as furniture, ceramics, and jewelry—embodied luxury, frivolity, and aristocratic tastes. - Neoclassicism (mid-1700s to early 1800s): A reaction against Rococo's extravagance, emphasizing simplicity, symmetry, and references to classical antiquity. This shift reflected Enlightenment ideals emphasizing reason and clarity. The Industrial Revolution and Mass Production - Mechanization and Standardization: The advent of machinery enabled the mass production of objects, making previously exclusive items accessible to a broader population. - Impact on Desire: Objects of desire transitioned from symbols of aristocratic privilege to attainable commodities for the emerging middle class. 19th Century: The Rise of Consumer Culture and Design Movements The 19th century saw rapid industrial growth, urbanization, and the emergence of new 2 social classes, all influencing the conception of desirable objects. The Victorian Era and the Cult of Ornament - Eclectic and Decorative: Victorian design favored elaborate decoration, showcasing wealth and social status. - Objects of Desire: Furniture, jewelry, and household items became markers of social distinction. The Arts and Crafts Movement (mid-1800s) - Reaction to Industrialization: Emphasized handcrafted objects, craftsmanship, and aesthetic integrity. - Societal Impact: Challenged mass-produced goods, promoting a desire for authenticity and artisanal quality. Art Nouveau and the Aesthetic Movement - Organic Forms and Artistic Integration: Advocated for the unity of art and design, influencing jewelry, furniture, and decorative arts. - Desirable Objects: Items became expressions of beauty and individuality, elevating everyday objects to art. 20th Century: Modernism, Consumerism, and Technological Innovation The 20th century was characterized by unprecedented technological progress, two World Wars, and rapid societal change, all reflected in the evolution of objects of desire. The

Birth of Modern Design and Functionalism - Bauhaus and Modernist Movements: Focused on function, simplicity, and the integration of art and industry. - Objects of Desire: Streamlined furniture, appliances, and automobiles became symbols of modernity and progress. The Post-War Boom and Consumer Culture - Mass Production and Advertising: Enabled a proliferation of affordable consumer goods. - Desire and Status: Objects like televisions, refrigerators, and cars became essential in defining modern identity and social status. The Rise of Iconic Designs and Brands - Examples include: - Eames Lounge Chair: Symbol of mid-century modern comfort and style. - Volkswagen Beetle: An affordable, stylish car that became a cultural icon. - Apple iPhone: Revolutionized communication and became a symbol of technological sophistication and social aspiration. 3 Contemporary Society: Minimalism, Sustainability, and Digital Objects In recent decades, societal values have shifted towards sustainability, digital interconnectedness, and minimalist aesthetics. Minimalism and the Search for Meaning - Design Philosophy: Emphasizes simplicity, functionality, and the removal of excess. - Objects of Desire: Reduced to essential items that reflect personal identity and values rather than status. Sustainable and Ethical Design - Environmental Impact: Growing concern about the ecological footprint of manufacturing. - Desirable Objects: Eco-friendly products, upcycled items, and ethically sourced goods align with societal shifts toward responsibility. The Digital Age and Virtual Objects of Desire - Smart Devices and Wearables: Smartphones, smartwatches, and other connected devices are now central to personal and social identity. - Digital Aesthetics: Virtual goods, avatars, and digital art have become new forms of objects of desire, influencing societal notions of beauty and status. - Social Media Influence: Platforms like Instagram amplify the desirability of certain objects, trends, and lifestyles. The Cultural Significance of Objects of Desire Objects of desire are more than mere possessions; they are embedded with cultural, social, and psychological meanings. Symbols of Status and Identity - Luxury Brands: Items like Rolex watches, Louis Vuitton bags, and designer clothing serve as markers of wealth and social standing. - Tech Gadgets: The latest smartphones or gaming consoles reflect societal engagement with technology and modern identity. Expressions of Cultural Values - Sustainability and Ethical Consumption: Desire for eco-friendly products reflects societal prioritization of environmental issues. - Individuality and Personal Style: Customizable and artisanal objects emphasize uniqueness and personal expression. 4 Objects as Cultural Artifacts - Historical objects of desire serve as tangible links to societal values, technological progress, and aesthetic ideals of their time. - They help us understand societal priorities, aspirations, and innovations across different eras. Conclusion Since 1750, objects of desire have evolved in tandem with societal transformations, embodying shifting values, technological innovations, and cultural ideals. From ornate aristocratic artifacts to sleek modern gadgets, these objects serve as mirrors reflecting societal aspirations, economic structures, and cultural identities. Understanding the history of design and society underscores the profound impact material culture has on human life and societal development. As we move further into the 21st century, the relationship between objects and society continues to evolve, driven by digital innovation, environmental consciousness, and a desire for authenticity. Recognizing the historical trajectory of objects of desire not only enriches our appreciation of design but also offers insights into the societal currents shaping our world today and into the future. QuestionAnswer How did the concept of objects of desire evolve during the Industrial Revolution since 1750? During the Industrial Revolution, objects of desire shifted from handcrafted artisanal items to mass- produced goods, making luxury and everyday items more accessible and reflecting societal shifts toward consumerism and technological innovation. In what ways has design influenced societal perceptions of status and identity since 1750? Design has played a crucial role in shaping societal perceptions by associating certain

objects with wealth, power, and identity, such as ornate furniture or luxury automobiles, reinforcing social hierarchies and individual aspirations. How did the rise of consumer culture impact the types of objects considered desirable since 1750? The rise of consumer culture led to an increased emphasis on branding, advertising, and trends, transforming objects from functional items into symbols of lifestyle and identity, fueling a relentless pursuit of the latest and most fashionable objects. What role has technology played in shaping objects of desire in modern society since 1750? Technological advancements have introduced new categories of desirable objects, such as smartphones and smart devices, creating a culture of innovation and constantly evolving consumer preferences driven by digital connectivity. How did design movements like Art Deco and Modernism influence societal ideals of desire since 1750? Movements like Art Deco and Modernism emphasized aesthetics, simplicity, and innovation, shaping societal ideals of desire by making certain styles and objects associated with progress, luxury, and modernity. 5 In what ways have objects of desire contributed to societal debates on sustainability and ethical consumption since 1750? As desire for luxury and rare objects grew, so did concerns over resource exploitation and environmental impact, leading to ongoing debates about sustainable design, ethical sourcing, and responsible consumption. How has the democratization of design since the 20th century affected the objects of desire across different social classes? The democratization of design, through mass production and affordable manufacturing, has broadened access to desirable objects, reducing class distinctions and allowing a wider population to participate in consumer culture. What is the significance of 'objects of desire' in understanding societal values and cultural shifts since 1750? Objects of desire serve as material reflections of societal values, technological advancements, and cultural priorities, providing insight into how societies evolve in their notions of beauty, status, innovation, and ethical considerations over time. Objects of Desire: Design and Society Since 1750 Throughout history, the objects we covet—be they functional, decorative, or symbolic—reflect the changing tides of society, technology, and cultural values. From the ornate furniture of the Enlightenment to sleek modern smartphones, the evolution of objects of desire tells a compelling story about human aspiration, identity, and innovation. Since 1750, a period marked by profound societal transformations, design has played a pivotal role in shaping what we desire and how those desires mirror our collective consciousness. This article explores the intricate relationship between design and society over the past three centuries, revealing how objects of desire serve as both mirrors and catalysts of cultural change. --- The Birth of Modernity: 1750-1850 The late 18th and early 19th centuries heralded the dawn of modernity, driven by the Enlightenment and the Industrial Revolution. During this period, the nature of objects of desire shifted from purely functional or aristocratic symbols to encompass notions of individual identity and technological progress. Enlightenment and the Rise of Rational Design The Enlightenment emphasized reason, scientific inquiry, and human progress. As a result, objects of desire began to embody these ideals through: - Elegant Scientific Instruments: Telescopes, microscopes, and precise clocks became coveted symbols of knowledge and rationality. - Neoclassical Furniture: Inspired by classical antiquity, furniture reflected symmetry, proportion, and a sense of order, appealing to the burgeoning bourgeoisie seeking cultural refinement. - Printed Materials: Books, artworks, and engravings became highly desirable as means of self-education and cultural capital. The Industrial Revolution and Mass Production By the early 19th century, technological advances enabled the mass production of objects, democratizing luxury and changing the landscape of desire: - Chandeliers, Ceramics, and Textile Goods: These objects became more accessible, fueling a growing consumer culture. - Design for Industry: The emergence of design principles aimed at optimizing manufacturing while maintaining aesthetic appeal, setting the stage for future

innovation. Societal Impact: Objects Of Desire Design And Society Since 1750 6 During this period, objects of desire transitioned from exclusive aristocratic possessions to attainable symbols of social mobility. The desire for objects reflected aspirations for education, progress, and social status. --- The Age of Art Nouveau and the Belle Époque: 1850-1914 This era was characterized by a fascination with beauty, craftsmanship, and the integration of art into daily life. Design became a means of expressing cultural identity and societal ideals. Art Nouveau: A New Aesthetic Art Nouveau, flourishing around 1890-1914, sought to break away from historical styles, emphasizing organic forms and craftsmanship: - Curvilinear Shapes: Furniture, jewelry, and glassware featured flowing lines inspired by nature. - Handcrafted Quality: A reaction against industrial mass production, emphasizing artistic expression and individuality. Objects of Desire: Items like intricate jewelry, stylized posters, and decorative objects became desirable not just for their utility but for their artistic value, reflecting a society eager to embrace modern aesthetic ideals. The Belle Époque and Consumer Culture The period of relative peace and prosperity in France fostered rapid growth in consumer goods: - Luxury Automobiles: The early 20th century saw the desire for automobiles like the Benz and the Ford Model T symbolizing technological progress and social mobility. - Art and Design Exhibitions: Events like the 1900 Paris Exposition showcased innovative design, influencing consumer tastes worldwide. Societal Reflection: Objects of desire embodied optimism, technological marvels, and a celebration of beauty. They also reinforced social distinctions—luxury objects remained markers of wealth and refined taste. --- Modernism and the Post-War Boom: 1914-1970 The tumult of the 20th century—world wars, economic upheaval, and social revolutions—transformed both design and societal values. The desire shifted toward functionality, innovation, and new notions of identity. The Rise of Functionalism and Minimalism Modernist design, exemplified by figures like Le Corbusier and Mies van der Rohe, emphasized simplicity and utility: - Streamlined Forms: Furniture and appliances focused on clean lines and practicality. - Standardization: Mass-produced items aimed at improving everyday life, such as the iconic Eames chair or the Volkswagen Beetle. Objects of Desire: These items represented progress, democratization, and the desire for a better quality of life, reflecting society's embrace of efficiency and modernity. Post-War Consumerism and the Suburban Dream The economic boom after WWII led to an explosion of consumer goods: - Home Appliances: Refrigerators, washing machines, and televisions became household staples, transforming domestic life. - Automobiles: Cars like the Ford Mustang symbolized freedom and individuality. Societal Significance: Objects of desire became markers of social status, personal freedom, and modern identity. Advertising and branding intensified, shaping collective aspirations. --- The Digital Revolution and the 21st Century: 1970-Present The advent of digital technology has radically altered what society desires, as objects of desire now include intangible qualities like connectivity, status, and innovation. Technology as Desire From the 1980s onward, technological innovation became central to objects of desire: - Personal Computers and Objects Of Desire Design And Society Since 1750 7 Smartphones: Devices like the Apple iPhone revolutionized communication and social interaction. - Wearable Tech and Smart Home Devices: The desire extended beyond utility to personalization and seamless integration into daily life. Design for Experience and Identity Contemporary objects reflect societal shifts toward individualism, sustainability, and experiential consumption: - Luxury Brands and Customization: Consumers desire bespoke products that express personal identity. - Eco-Friendly and Ethical Design: Sustainable objects, such as biodegradable phones or ethically sourced fashion, mirror societal concerns about environmental impact. The Role of Social Media and Viral Culture Objects of desire are now often fueled by social validation: - Influencer Culture: Certain gadgets, fashion items, or aesthetic objects become highly

desirable due to their popularity online. - Limited Editions and Collaborations: Scarcity and exclusivity drive desirability, creating a new dynamic in consumer culture. Societal Reflection: Desire has become intertwined with social status, digital identity, and ethical considerations. The objects we chase now serve as symbols of belonging, innovation, and personal values. --- The Interplay of Design and Society: Continuous Evolution Objects of desire do not exist in a vacuum; they are both shaped by and shape societal values. Several key themes emerge from this history: - Symbolism and Status: From aristocratic furnishings to luxury tech gadgets, objects have long served as symbols of social standing. - Functionality and Innovation: Societies increasingly value objects that improve life or showcase technological progress. - Cultural Identity: Design reflects cultural narratives—be it the ornate craftsmanship of the Belle Époque or the minimalist ethos of modernism. - Environmental and Ethical Concerns: Contemporary society's desire increasingly incorporates sustainability and ethical production. Conclusion: Objects of Desire as Mirrors and Drivers of Change Since 1750, the evolution of objects of desire reveals a complex dialogue between societal values, technological advancements, and cultural shifts. Each era's coveted items encapsulate contemporary aspirations—be it enlightenment, beauty, progress, or authenticity. Today, as technology continues to blur the lines between virtual and physical, the objects we desire will undoubtedly continue to mirror our societal priorities and shape future cultures. Understanding this ongoing relationship offers insights into not just what we value, but who we are becoming in a rapidly changing world. art, consumerism, aesthetics, material culture, industrial revolution, fashion, identity, luxury, social change, craftsmanship

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although design has become eminently newsworthy among the general public in our society there is very little understanding to be found of the values and implications that underlie it design generates much heat but little light we live in a world that h

our globalised world is encountering problems on an unprecedented scale many of the issues we face as societies extend beyond the borders of our nations phenomena such as terrorism climate change immigration cybercrime and poverty can no longer be understood without considering the complex socio technical systems that support our way of living it is widely acknowledged that to contend with any of the pressing issues of our time we have to substantially adapt our lifestyles to adequately counteract the problems of our time we need interventions that help us actually adopt the behaviours that lead us toward a more sustainable and ethically just future in designing for society nynke tromp and paul hekkert provide a hands on tool for design professionals and students who wish to use design to counteract social issues viewing the artefact as a unique means of facilitating behavioural change to realise social impact this book goes beyond the current trend of applying design thinking to enhancing public services and beyond the idea of the designer as a facilitator of localised social change

this book discusses concepts of good design from social perspectives grounded in anthropology sociology and philosophy the goal being to provide readers with an awareness of social issues to help them in their work as design professionals each chapter covers a specific area of good practice in design explaining and applying a small set of related concepts to a series of case studies and including a list of additional sources recommended for further study the book does not assume any specialized technical background knowledge it is not a how to book that offers technical instruction yet it focuses on the assessment of designs addressing concepts qualitatively with a small exception for the concept of risk based on an established university course on design and society at the centre for society technology and values that the author offers for students from a variety of disciplines the book represents a valuable resource for students in engineering architecture and industrial design helping prepare them for careers as design professionals and for all readers in design related professions interested in understanding a side of design that they may well never have considered systematically because of its broad scope and non technical presentation style the book may also appeal to general readers interested in social issues in design and technology

this book explores an emerging design culture that rigorously applies systems thinking to the practice of design as a form of facilitating change on an increasingly crowded planet designers conversant in topics such as living systems cultural competence social justice and power asymmetries can contribute their creative skills to the world of social innovation to help address the complex social challenges of the 21st century by establishing a foundation built on

the capabilities approach to human development designers have an opportunity to transcend previous disciplinary constraints and redefine our understanding of design agency with an emphasis on developing an adaptability to dynamic situations the cultivation of diversity and an insistence on human dignity this book weaves together theories and practices from diverse fields of thought and action to provide designers with a concrete yet flexible set of actionable design principles and with the aim of equipping designers with the ability to drive long term sustainable change it proposes a new set of design competences that emphasize a deeper mindfulness of our interdependence with each other and with our life giving natural systems it s a call to action to use design and design thinking as a tool to transform our collective worldviews toward an appreciation for what we all hold in common a hope and a belief that our future is a place where all of humankind will flourish

this book is the culmination of ten years of critical reflection on engaged design and the relation between design and society the publication marks the conclusion of five editions of utrecht manifest the biennial event dedicated to the social aspects of design which was launched in 2005 against the background of the five biennials an agenda for the future is laid out in essays and interviews by leading thinkers and practitioners in the field in this book victor margolin pioneering scholar in the discourse of social design calls on designers architects and educators to emulate the work of utopian visionaries such as william morris walter gropius and richard buchminster fuller and dare to envision what it takes to design for the good society

since the first ecodesign international symposium held in 1999 this symposium has led the research and practices of environmentally conscious design of products services manufacturing systems supply chain consumption as well as economics and society ecodesign 2011 the 7th international symposium on environmentally conscious design and inverse manufacturing was successfully held in the japanese old capital city of kyoto on november 30th december 2nd 2011 the subtitle of ecodesign 2011 is to design for value innovation towards sustainable society during this event presenters discussed the way to achieve both drastic environmental consciousness and value innovation in order to realise a sustainable society

just as the term design has been going through change growth and expansion of meaning and interpretation in practice and education the same can be said for design research the traditional boundaries of design are dissolving and connections are being established with other fields at an exponential rate based on the proceedings from the iasdr 2017 conference re research is an edited collection that showcases a curated selection of 83 papers just over half of the works presented at the conference with topics ranging from the introduction of design in the primary education sector to designing information for artificial intelligence systems this book collection demonstrates the diverse perspectives of design and design research divided into seven thematic volumes this collection maps out where the field of design research is now cultura a communication toolkit for designers to gain empathic insights across cultural boundaries chen hao annemiek van boeijen pieter jan stappers designing successful products and services that people like requires an understanding of the context and the aspirations of those people over the past decade a range of methods has been developed to help designers gain such empathy these have worked well when designer and target user share a cultural context however designers often find it difficult to empathize with the user insights of

individuals from a culture beyond their first hand experience to help designers step beyond this limitation those user insights need to be placed in a larger understanding of the cultural context in this paper we present cultura a toolkit that uses nine cultural aspects based on cultural models informing designers about user insights in a broader cultural context the toolkit was evaluated in design sessions with four design teams the findings indicate that cultura provides inspiration and motivation for designers to gain empathic insights into users beyond their own cultural boundaries and to make effective designs for people graphic designers as cultural innovators case studies of henry steiner and kan tai keung tian yao ilpo koskinen it is common to see graphic design copies of foreign models or other chinese designers these designers are apathetic toward the work and neglect its ongoing challenges including the need for constant innovation in contrast there are masters who use chinese culture in creative ways and achieve outstanding reputations all over the world the reasons design masters choose chinese culture as a theme for their graphic work and the unique ways in which they symbolize cultural resources and knowledge are explored and explained in this study this study also illustrates how traditional culture can become a potential innovative strategy by applying a systematic and culture based methodology the case studies presented concern the first generation of graphic designers in hong kong henry steiner and kan tai keung the preliminary results of the two case studies show very positive outcomes for cultural interpretation becoming a new innovative stream of graphic design cultural differences in aesthetic preferences does product to context match matter tseng ping chiu carolyn yoon shinobu kitayama colleen seifert western cultures focus on salient objects and use categorization for purposes of organizing the environment an analytic view whereas east asians cultures focus more holistically on relationships and similarities among objects when organizing the environment a holistic view previous research has shown that cognitive approaches differ between cultures european americans prefer an analytic style and east asians tend to use a holistic style however little is known about how cultural differences in cognition relate to aesthetic preferences in this paper we explored whether cultural differences arise in preferences for products set in matching vs mismatching contexts participants in a laboratory experiment included european americans and east asians individually they viewed images of a variety of furniture products chairs coffee tables and floor lamps and rated their aesthetic appeal each product type appeared in three different contexts matching target product shown in its usual in home context mismatched target product shown in an unusual in home context and neutral the target product shown on a white background for both cultural groups products were judged to be more aesthetically pleasing in the matching than in the mismatched context however ratings for products in mismatching contexts were significantly higher among east asians our findings suggest that those with holistic views east asians are more tolerant of mismatches than are those with more analytic views european americans the implications for product and marketing design include greater attention to context presentation discourses on japanese lifestyle in early modern design a turning point from westernization to modern design yoshimune ishikawa low seated chairs for tatami mats that are characteristic of japanese style interior appeared after late 1940s this article focuses on the ambivalence between western lifestyles and japanese lifestyles by tracing the comments of designers critics magazines and so forth to clarify a background of them the introduction of chairs in japan was actually involved by definition in a dichotomy between sitting on the floor and in chairs which therefore was far from the domestic practicality of lifestyles among the public then we have to observe the two points for the introduction of chairs to break through this rigid situation 1 how did the public establish definition of chairs outside the westernization this article grasps the fact that the artisans and early designers accumulated their experience of producing chairs from scratch through trial and error 2 how

did the relation between sitting on the floor and in chairs break out of the dichotomy through ambivalence this article focuses on the fact that the public enjoyed the physical relaxation offered by the mix of sitting on the floor and in chairs this constituted the domestic practicality of chairs for the japanese therefore such experiences of making and using chairs can be summarized as the awakening of a universe in the distance between the floor and the seat height of western chairs it was a new frontier for japanese designers and low seated chairs were born in this space this article concludes that it marked the transition from westernization to japanese modern design using practice led industrial product design research to explore opportunities to support manufacturing related enterprise in overseas development assistance oda countries mark evans timothy whitehead the profession of industrial product design has the capacity to support wealth generation through a product driven supply chain that extends across services that include manufacturing distribution sales and maintenance moving away from the more typical manufacturing approaches of developed countries where the resources available to support designers employ advanced technologies and materials this paper discusses an on going uk arts and humanities research council funded project to explore ways in which industrial product design can provide opportunities for entrepreneurship and employment in countries on the organization for economic co operation and development oecd development assistance committee dac list and receive overseas development assistance oda through practice lad research with participants from uganda kenya indonesia and turkey industrial product design educators researchers practitioners shared knowledge and expertise and engaged in creative activity to translate propositions into proposals with the potential for manufacture in each of the four countries the findings articulated product visualizations indicate significant potential to support manufacturing in countries in a variety of levels of economic development by adding value to the packaging of traditional foods integrating low cost imported components to add value to indigenous crafts and materials producing contemporary furniture designs using materials that can be considered as traditional materials and employing unorthodox and unexpected materials preserving craft heritage by forging rural urban connections haodan tan huaxin wei eli blevis this study aims to explore the difficulties of preserving cultural heritage in rural areas and to inform better designs of computer systems to support such preservation in this case study we observed and documented craft cultures in three rural villages in china our methods include photo ethnography interview and observation from analyzing various types of data we were able to identify issues of cultural heritage preservation including cultural identity and values we propose a conceptual system design for an installation and software connecting rural craftspeople and people who appreciate crafts as a means of fostering a mutual relationship of support and appreciation we believe this relationship can help preserve cultural heritage in rural areas some of the system installation elements were prototyped in scale models the paper s primary contribution is the design field research analysis of design field research and conceptualization designing language learning for migrant workers workplace integration young ae hahn nyamsuren gombodoo the number of migrant workers in south korea is on the rise but their inadequate korean language skills prevent them from being promoted at work or fairly treated as respected members of the society in this study in collaboration with a government authorized language educational facility for immigrants the authors investigated a challenges in migrant workers korean as a second language learning and b design principles of lessons and learning materials specifically targeted to their needs student and teacher interview data confirmed that the workers limited time for study weak motivation korean colleagues indifferent attitude and limited teaching resources at educational facilities are major barriers to achieving higher levels of linguistic skills from the data the authors identified four design principles personalized

content community participation portability of materials and micro learning modules informal lessons via facebook factory safety signs and portable writing drill booklets are designed as on going experimentations of the principles designing one flat church as small scale community space in densely populated urban environment to perform both sacred and contemporary functions louis poon shek wing this research is based on the scenario in the context of hong kong in which church has been built in densely populated urban environment restricted in flat space the research objectives were 1 firstly to investigate the relationship between theology and spatial design in hong kong protestant church 2 secondly to analyze the issue of the lack of design with respect to sacred identity in the church of hong kong that leads to an unappealing and non sacred appearance of protestant church 3 and finally to establish theoretical standpoints on designing sacred space with contemporary quality without surrendering of the sacred identity the aims of the research were to understand the influence of secularization to the rationale of church design and to generate an appropriate identity of church with a theoretical standpoint to serve the contemporary community effectively in order to meet these objectives the study comprised of a qualitative site observations of 171 churches which provided comparative figures for the study of churches incorporated with design elements or no design elements in hong kong approximately 775 one flat churches which are 66 of the total number of protestant churches are located in different layers of vertical space within this vertical city when churches provide social services in the same limited space the identity of church is surrendered to the need of the social community this study endeavors to facilitate church design with the focus on the immanence quality in order to encounter the different spatial limitations in church design design dialogs as a specific mode of communication about the ongoing exploration of solution space terry van dijk matthew cook decision making with respect to urban design is a particular arena where designerly modes of interaction are used but placed in the specific context of coordination across a variation of actors the planning literature that describes how urban design is included in decision making is poorly connected to design literature this paper laments this disconnection and shows where design theories reflect planning theories and where they can further complement in order to create a richer understanding of urban planning urban planning in the middle east analyzing al tahrir square as a public political space in iraq rasha al tameemi al tahrir square surrounded by commercial crowded streets financial headquarters and governmental institutions is one of the most iconic squares in baghdad it is part of daily life for many iraqi people due to its central location which is characterized by busy roads with honking cars in this essay i am going to explore al tahrir square in baghdad iraq as a venue of rebellion for iraqi people since 2015 iraqi people from diverse backgrounds have been gathering in the square to protest for their rights every friday it has been the site of many historical events in iraq although it has been established as a social place i will explore the sociopolitical significance of al tahrir square by connecting the history of the place with how it has been changed since 1961 when the freedom monument was first open to the public the research addresses the urban landscape of al tahrir square and its transformation over time taking into consideration the political issues that affect it i will analyze policies and regulations that have discouraged people from gathering in the square to prevent political threats to the government and suggest ways to create safer spaces and mixed used attractions modify the natural landscape of al ummah garden to make it more connected to the square and revitalize the existing kaleidoscope for closer proximity to tigris river

social design is design for society and with society as social innovation and on the basis of dialogue and participation social design strives for a new

networking of the individual civil society government and the economy social design is thus a response to a global growth economy and its consequences for humans and the environment the means of production and resources are becoming scarcer setting off discussions about the need to redesign social systems and living and working environments architects and designers have always played a vital role in shaping this social culture social design thus presents a long overdue survey of current international positions of interdisciplinary breadth ranging from new infrastructures to the re conquest of cities by their inhabitants some twenty seven projects in the areas of cityscape and countryside housing education and work production migration networks and the environment are framed by three research studies that trace the historical roots and foundations of social design and look at today s theoretical discourse as well as future trends

the book provides a holistic insight into design research a comprehensive and cohesive vision of state of the art knowledge about creating and improving quality products creativity and innovation contributions in this volume serve as the illuminating compass for understanding engineering design research offering a comprehensive perspective on product development creativity innovation invention and productivity providing the historical trajectory of design science and exploring the frontiers of engineering design research the presented educational projects were deployed across eu universities providing insights for future design courses central to the discussions is the pivotal role of sociotechnical dimensions in engineering design discussing issues of creativity quality human centric methodologies and the demands of emerging technologies emphasizing their pivotal role in engineering design success the text offers a panoramic view of design research s current state and critical themes providing a comprehensive overview for young researchers educators and mentors will deepen their knowledge while experts will refine their methodologies and tools

this book constitutes the thoroughly refereed proceedings of the 11th international conference on design science research in information systems and technology desrist 2016 held in st john newfoundland canada in may 2016 the 11 full papers 2 short papers and 9 short papers describing prototypes and products were carefully reviewed and selected from 54 submissions the papers are organized around the following topics methodological aspects of design science applications of design science research to real world design problems for example in social media health care systems embedded technologies climate security

twenty case studies from around the world that demonstrate how design approaches can be used for societal change

vols for jan 1896 sept 1930 contain a separately page section of papers and discussions which are published later in revised form in the society s transactions beginning oct 1930 the proceedings are limited to technical papers and discussions while civil engineering contains items relating to society activities etc

this book showcases over 100 cutting edge research papers from the 4th international conference on research into design icord 13 the largest in india in this area written by eminent researchers from over 20 countries on the design process methods and tools for supporting global product development gpd the special features of the book are the variety of insights into the gpd process and the host of methods and tools at the cutting edge of all major areas of design research for its support the main benefit of this book for researchers in engineering design and gpd are access to the latest quality research in this area for practitioners and educators it is exposure to an empirically validated suite of methods and tools that can be taught and practiced

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