

First Thing, Everything: Inter design Manifesto

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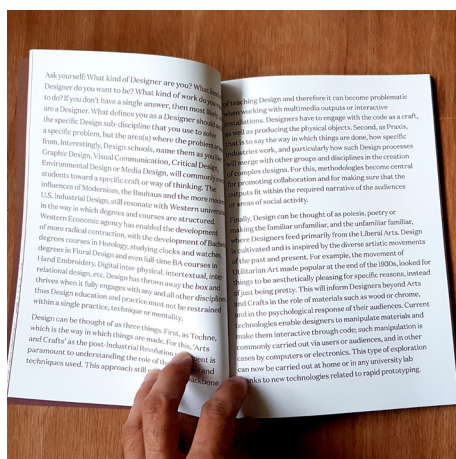
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Defining Design is a challenging task because it has been under constant innovation and thus its meaning has changed with it. This is evident when we consider the everyday development of new technologies that disrupt established practices, disciplines and organisational structures. For example, in the area of auto design with the relatively new designs of electric cars, or the new challenges behind interaction design for mobile phone touch screens. Academic organisations try to adapt to such disruption, thus struggling to integrate new practices to their established disciplines. In addition to changes to the field of design, Design should emerge from its self-limiting concept of itself as the problem solver. Universities can become the places where both these tasks can be reconceptualised, thus staying relevant to the designed world.

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communication or usability problems, critically engaging with a concept or idea, or selling a product or brand. As diverse as this sounds, this manifesto argues that Design is about innovation through informed processes while engaging with all areas of society.

Ask yourself: What kind of Designer are you? What kind of Designer do you want to be? What kind of work do you want to do? If you don't have a single answer, then most likely, you are a Designer. What defines you as a Designer should not be the specific Design sub-discipline that you use to solve a specific problem, but the area(s) where the problem arises from. Interestingly, Design schools, name them as you like: Graphic Design, Visual Communication, Critical Design, Environmental Design or Media Design, will commonly corral students toward a specific craft or way of thinking. The influences of Modernism, the Bauhaus and the more modern U.S. Industrial Design, still resonates on Western, universities with the way in which degrees and courses are structured. Western Economic agency has enabled the development of more radical contraction with Bachelor degrees in Horology, studying clocks and watches, or a degree in Floral Design or even a full-time BA in Hand Embroidery.



Digital interphysical, intertextual, interrelational design Design has thrown away the box and thrives when it fully engages with the any and all other disciplines thus Design education and practice must not be restrained within a single practice, technique or mentality.

Design can be thought of like three things. First, as *Techne*, which is the way in which things are made. For this, 'Arts and Crafts' as the post-Industrial Revolution movement is paramount to understand the role of materials and techniques used. This approach still remains as a backbone of teaching Design, thus can become problematic when working with multimedia outputs or interactive installations. Designers have to engage with the code as a craft, as well as producing the physical objects. Second, as *Praxis*, this is to say the way in which (things are done) specific industries work, and particularly how such Design processes will merge with other groups and disciplines in the creation of complex designs. For this, methodologies become central for promoting collaboration and making sure that the outputs fit within the required narrative of the audiences or areas of social activity.

Finally, Design can be thought of as *Poiesis*, poetry, or making the familiar unfamiliar and the unfamiliar familiar where Designers feed primarily from the Liberal Art. Design is cultivated and get inspired by the diverse artistic movements of the past and present. For example, the movement of Utilitarian Art made popular at the end of the 1930s looked for things to be

aesthetically pleasing for specific reasons, instead of being pretty just because. This now informs Designers beyond Arts and Crafts into the role of materials, such as wood or chrome and the psychologic response of their audiences. Current technologies enable designers to manipulate materials and make them interactive through code, such manipulation is commonly carried out through their users or audiences, and in many cases by other computers or electronics. This exploration can be now carried out at home or in any university lab thanks to new technologies related to rapid prototyping.

Universities are epicentres of knowledge and host specialists from a wide range of disciplines. Universities are witnessing the benefits of interdisciplinary collaboration. Design schools and the sciences and engineering are the last bastions of an outdated idea of discipline boundaries. Future universities will not dismantle the disciplines but the human boundaries between them, thus helping people move freely in a federation of ideas and imagination. Design, therefore, has the power to transform the world through problem-solving and creative thinking, while working and producing collaboration strategies among most disciplines and industries. Design as a space within university should be built upon modules that promote the engagement and understanding of the diverse areas of human activity, not solely as one of the three: making processes (technique), the groups they work with (praxis) or the particular type of disciplinary tradition to be explored (poiesis)■