



8th International Forum  
of Design as a Process

## **Disrupting Geographies in the Design World**

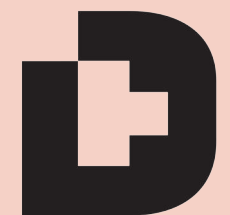
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# **ACTING FOR A PLURIVERSE CHANGE**

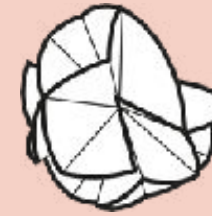
(BETWEEN TEACHING AND DESIGN PRACTICE IN DESIGN)

**U.PORTO**

**FCT** Fundação  
para a Ciência  
e a Tecnologia



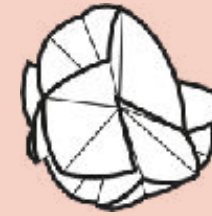
**ID+ RESEARCH  
INSTITUTE FOR  
DESIGN, MEDIA  
AND CULTURE**  
PORTUGAL



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# *CHANGE* **DESIGN and/or SOCIETY?**

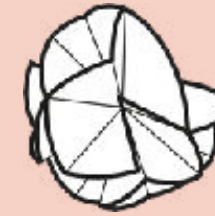


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*“Loaded question of whether design can change society raises the concern if we are going beyond the scope of what design can actually achieve. The answer depends on what we understand as change and what demands arise with this understanding. A likely, if quick, answer: **society changes design rather than the other way around**. Design does indeed profoundly influence and change day-to-day life in society, but how deep the changes go and can reach remains a matter of debate.”*

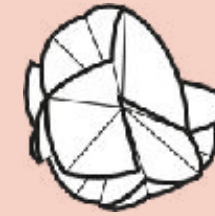
Gui Bonsiepe (2022) in *The Disobedience of Design*



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# EMPATHY and HUMILITY



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***“Empathy in design requires deliberate practice. We must intentionally seek opportunities to connect with people in meaningful ways and to set aside reactions and behaviors that will interfere with it. And, once empathy is achieved, it needs to be moderated: apply too much and our thinking loses focus; apply too little and the depth of our insight suffers.”***

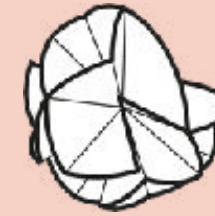
Battarbee, Suri & Howard (2014)

***“Designing for experience requires awareness and empathy for sensory experience, emotion and action, as well as for the evolving values and meaning in products and their social, material and cultural contexts. Researchers have had to develop new tools and practices for designing for experience (Buchenau and Fulton Suri, 2000; Sanders 2001).”***

Battarbee & Koskinen (2008)

\*Battarbee, K., Suri, J. F., & Howard, S. G. (2014). Empathy on the edge: scaling and sustaining a human-centered approach in the evolving practice of design. IDEO. [http://www.ideo.com/images/uploads/news/pdfs/Empathy\\_on\\_the\\_Edge.pdf](http://www.ideo.com/images/uploads/news/pdfs/Empathy_on_the_Edge.pdf).

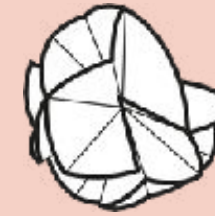
\*Battarbee, K., & KOSKINEN, I. (2008). Co-experience: Product experience as social interaction. In *Product experience* (pp. 461-476). Elsevier.



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# CONTEXT and TIME



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## **Disrupting Geographies in the Design World**

*“Independent from their surroundings and social context, humans are biologically equipped with a number of systems that make it possible for them to interact with their environment: A motor system to act upon the environment; sensory systems to perceive changes in the environment; and a cognitive system to make sense of the environment and to plan actions.”*

Hekkert & Schifferstein (2008)

Hekkert, P. P. M., & Schifferstein, H. N. (2008). Introducing product experience. In *Product experience* (pp. 1-8). Elsevier.

# WORKSHOP

## inclusive design challenge

V.N.GAIA (PORTO)



A group of five people are celebrating outdoors on a paved area. In the foreground, a woman with dark hair and sunglasses, wearing a black and white striped shirt, is seated in a wheelchair. She is smiling and looking towards the right. Behind her, three other people are standing and cheering with their arms raised. A woman on the left is wearing a grey vest over a dark shirt and a white jacket. A man in the center is wearing a grey and white striped shirt. A man on the right is wearing a light blue polo shirt and dark pants. They are all wearing lanyards with badges. In the background, there is a black wrought-iron fence and a building with a pinkish facade and several windows. The ground is paved with light-colored bricks.

# WORKSHOP

inclusive design challenge  
LISBOA/LISBON



**Accessibility Studies  
for Lisbon City Council**

**Accessibility Studies  
for Lisbon City Council**

**Accessibility Studies  
for Lisbon City Council**

# Hinamatsuri project

Porto/Kyoto 2014





**Design(ing)  
with children**

# workshop

*Training course in Participatory  
methodologies in dementia*

Casa da Música

hOPENING  
DEMENTIA



# WORKSHOP

*Training course in Participatory methodologies in dementia*

Casa da Música

hOPENING  
DEMENTIA



# workshop

*Training course in Participatory  
methodologies in dementia*

Nacional Museum Soares dos Reis

**hOPENING  
DEMENTIA**



# workshop

*Training course in Participatory  
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Nacional Museum Soares dos Reis

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DEMENTIA**

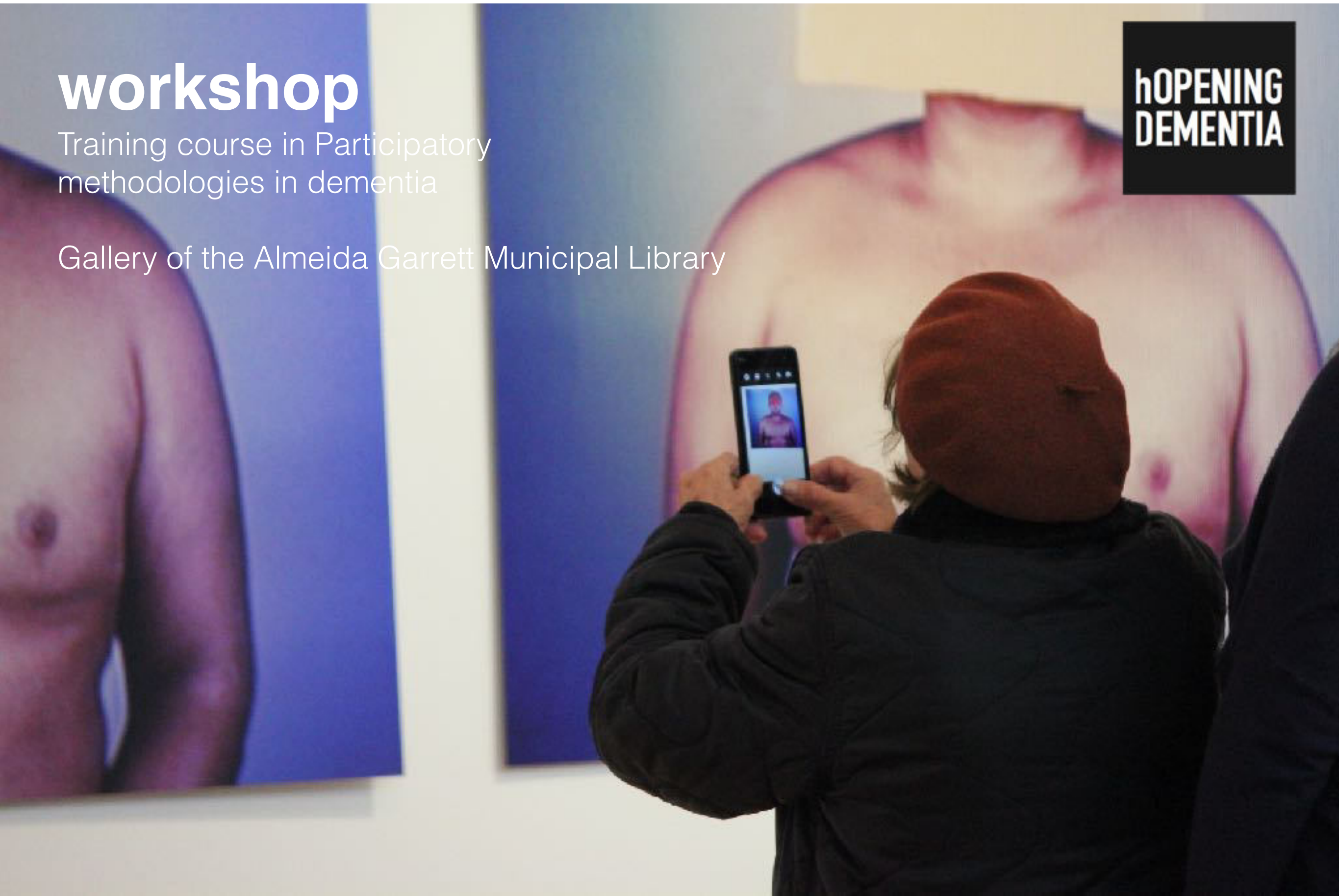


# workshop

Training course in Participatory  
methodologies in dementia

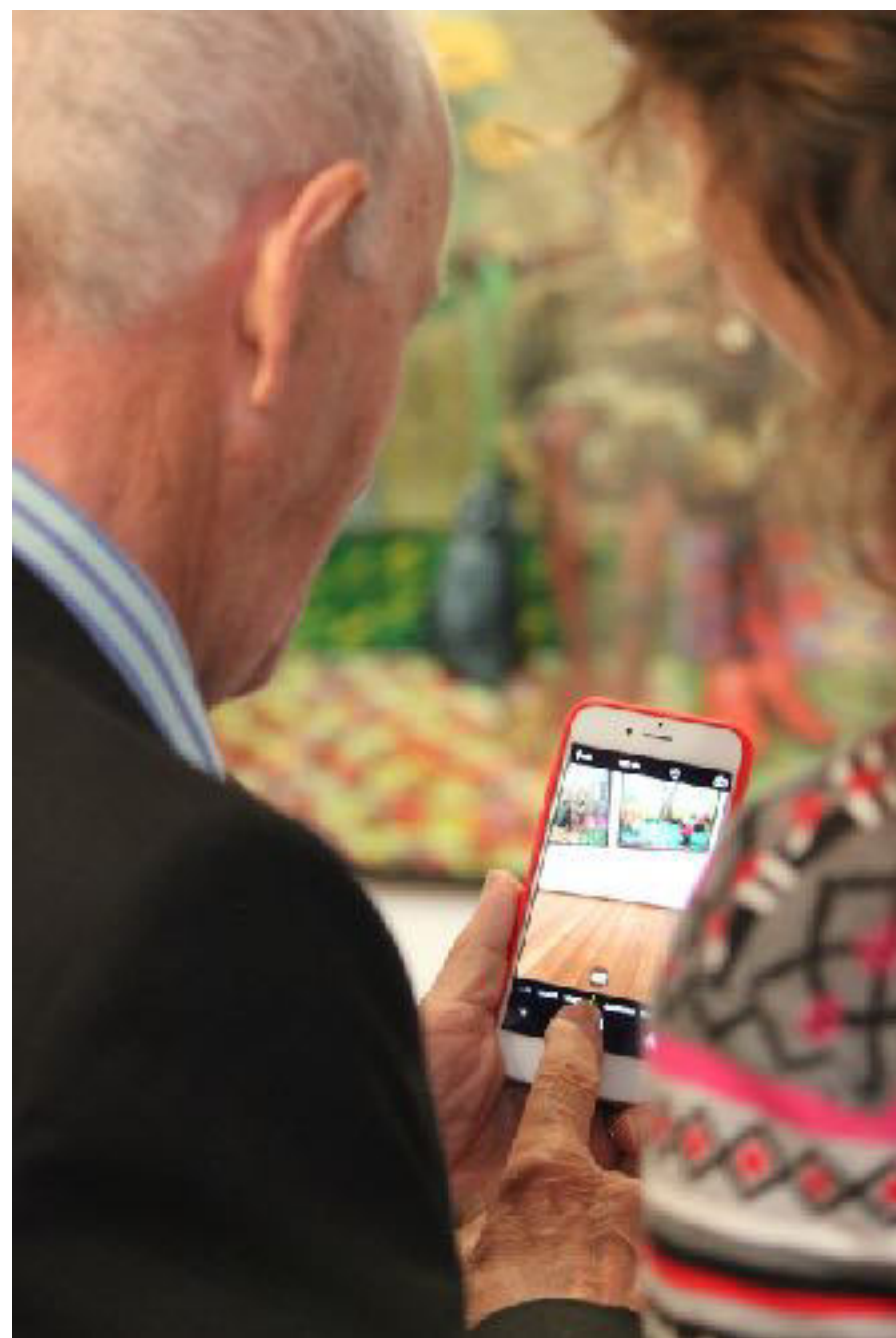
Gallery of the Almeida Garrett Municipal Library

hOPENING  
DEMENTIA





**hOPENING  
DEMENTIA**



# workshop

## Playful Wearables 2015

Faculty of Engineering of the University of Porto



# workshop

**Playful Wearables 2015**

Faculty of Engineering of the University of Porto



Playful Wearables  
**INCLUSIVE  
DESIGN  
CHALLENGE**





hOPENING  
DEMENTIA

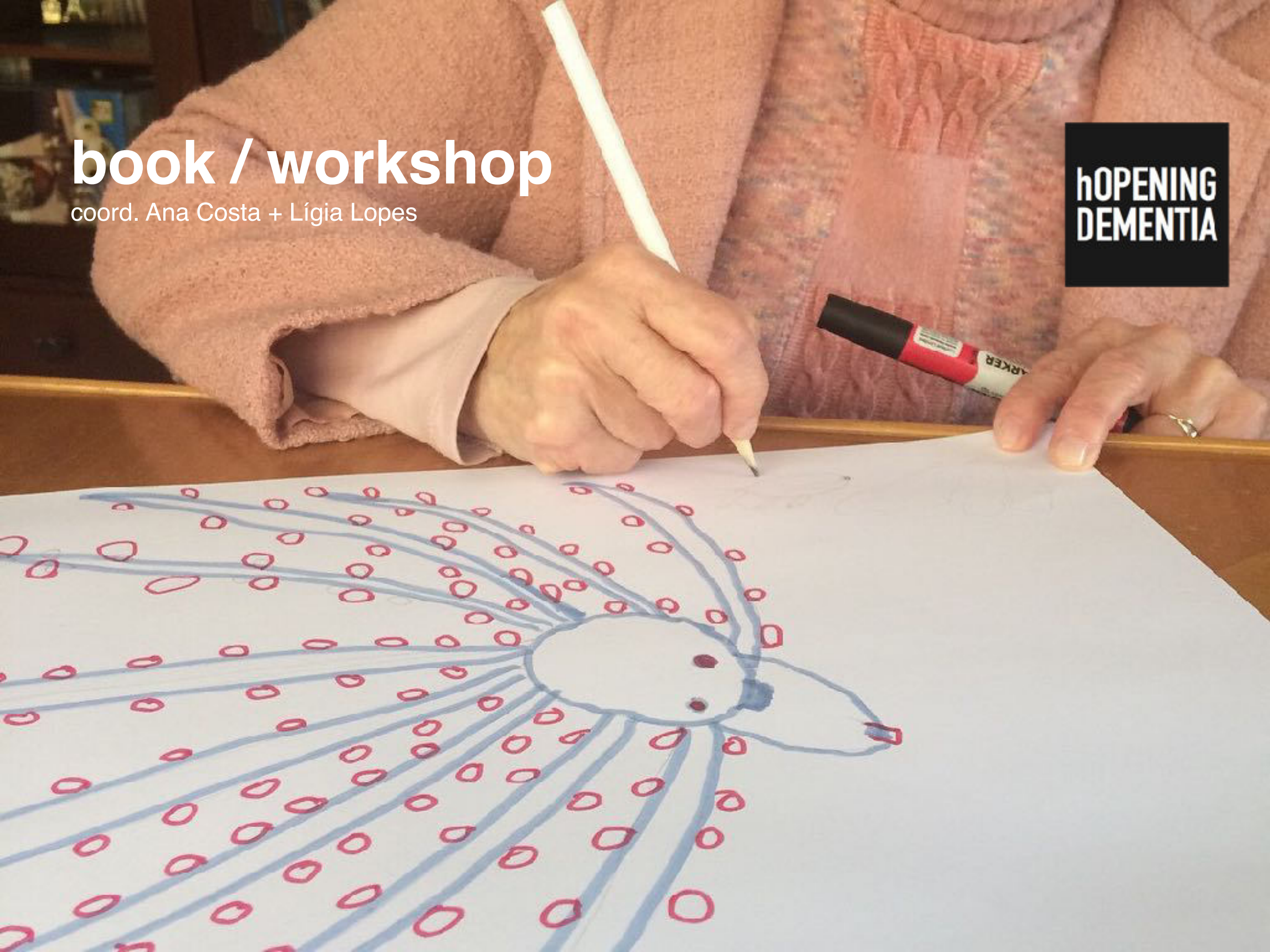
# book / workshop

The story of the forgotten fish  
coord. Ana Costa + Lígia Lopes

# book / workshop

coord. Ana Costa + Lígia Lopes

hOPENING  
DEMENTIA



# book / workshop

coord. Ana Costa + Lígia Lopes



# book / workshop

coord. Ana Costa + Lígia Lopes





**THE FUTURE NOW!**  
A VISION OF THE  
FUTURE FOR  
SALVADOR BRANDÃO  
RESIDENCE



SANTA  
CASA  
Misericórdia de Vila Nova de Gaia

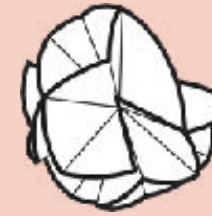
**O FUTURO  
AGORA!**  
UMA VISÃO  
PARA O  
EQUIPAMENTO  
SOCIAL  
SALVADOR  
BRANDÃO

A close-up photograph of a hand holding a small, rectangular photograph. The hand is positioned at the top left of the frame, with fingers gripping the edge of the photo. The photo shows a woman with dark hair, smiling, wearing a dark dress with light-colored polka dots and a white collar. The background is blurred, showing a wooden surface and some indistinct objects. The text "dear designer, please do not disturb!" is overlaid in white, with "dear designer," in italics and "please do not disturb!" in bold.

*dear designer,*  
**please do not disturb!**

A collage of architectural drawings and design materials. It includes several sheets of paper with hand-drawn site plans and building footprints. Some drawings are highlighted with colored markers (yellow, red, green). There are also color swatches, a stack of papers, and a pen visible. The text "dear designer, please do not disturb!" is overlaid in the center.

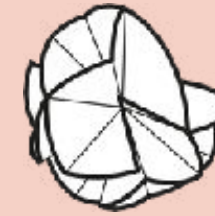
*dear designer,*  
**please do not disturb!**



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## **QUESTIONS THAT REMAIN AFTER 13 YEARS OF PRACTICAL PROJECTS AND RESEARCH (WITH EXTREME USERS)**



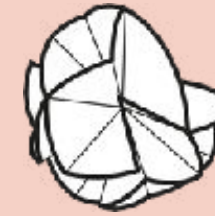
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## QUESTIONS THAT REMAIN AFTER 13 YEARS OF PRACTICAL PROJECTS AND RESEARCH (WITH EXTREME USERS)

1.

**HOW CAN WE CONTROL, PREVENT AND MANAGE THE  
EXPECTATIONS OF THE TEAMS OF DESIGNERS AND DESIGNERS-  
PARTNERS IN CO-CREATIVE PROJECTS?**



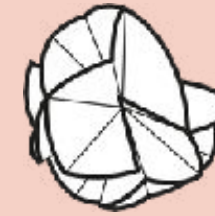
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## QUESTIONS THAT REMAIN AFTER 13 YEARS OF PRACTICAL PROJECTS AND RESEARCH (WITH EXTREME USERS)

2.

**WHAT ARE THE LIMITS OF THE DESIGNER'S CREATIVE  
CONTAMINATION IN CO-CREATIVE PROCESSES?**



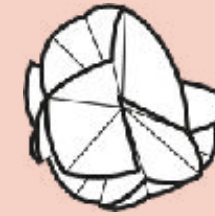
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## QUESTIONS THAT REMAIN AFTER 13 YEARS OF PRACTICAL PROJECTS AND RESEARCH (WITH EXTREME USERS)

3.

**THE DIMENSION OF THE TIME FACTOR: HOW DO WE MEASURE THE  
TIME OF THE DESIGN PROJECT (AND OF DESIGNERS) ACCORDING  
TO THE TIME OF OTHERS?**



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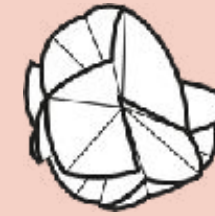
## QUESTIONS THAT REMAIN AFTER 13 YEARS OF PRACTICAL PROJECTS AND RESEARCH (WITH EXTREME USERS)

4.

### ANTICIPATION SCENARIOS FOR CHANGE:

- a) WHAT DO WE WANT TO ANTICIPATE?
- b) WHAT CHANGES ARE WITHIN THE DESIGN(ERS) SCOPE?
- c) ANTICIPATING, ARE WE LIVING IN THE PRESENT OR IN THE FUTURE?
- d) WHAT WE ARE DOING REGARDING POLICY DESIGN?

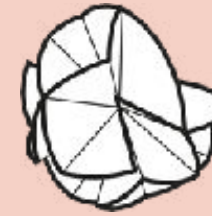
\*IF WE WANT TO WORK ON ANTICIPATION SCENARIOS, IT FORCES US TO TAKE MORE POLITICAL POSITIONS



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# RESISTENCE



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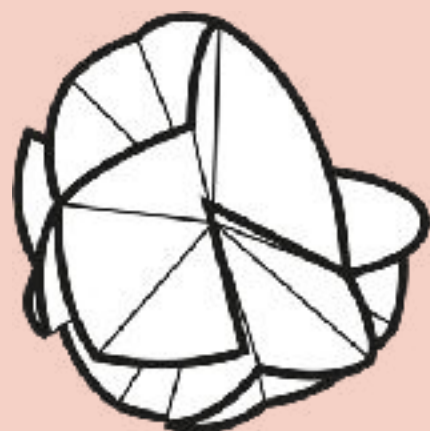
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*“Diseño como práctica hoy:  
resistir a la expropiación del futuro”*

***“Design as practice today:  
resisting the expropriation of the future”***

Gui Bonsiepe, 2022\*

\*personal communication 18th June 2022



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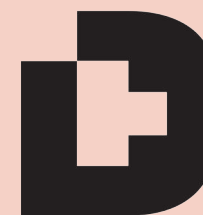
**THANK YOU! OBRIGADA! GRAZIE!**

LÍGIA LOPES  
[ligialopes@fba.up.pt](mailto:ligialopes@fba.up.pt)

**U. PORTO**

\*This work is financed by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., under the scope of the project UIDB/04057/2020.

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