

CRITICAL & HISTORICAL STUDIES DISSERTATION

FUTURE OF DESIGN



A PERSONAL FOCUS
ON EDUCATION AND THE
WAY WE WILL WORK

Roman Schoeneboom
Service Design

9807 WORDS
OCTOBER 2013

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FORE WORD



FOREWORD

The inspiration for this dissertation came whilst I was thinking about the future of design as a discipline as well as an industry and how it could shape our future. Throughout my research and reading process I quickly realised, the detail with which one could describe the future of design, because it will be influenced by a variety of routes. The purpose of this dissertation is, therefore, not to attempt to predict the future, but to outline the factors that have the potential to shape the design and design understanding of tomorrow. This dissertation is an journey towards design and tries humbly to understand “the bewildering complexity of our increasingly interconnected (and designed) world⁽⁰¹⁾ in the relationship with design. It argues for the power of design, critically captures current design education as the first main focus (*design education*) and includes my personal experience and opinions around the new evolving discipline of service design from a user and service designer-in-training point of view. Furthermore, it tries to reflect on the role of a designer and the industry (within the given boundaries) and to forecast a possible future for society, agencies and designers themselves as a second main focus (*future forecast*). I attempt to cover the overall topics of design education and future of design within societal development, both as a designer/user and also as a politically active citizen. I believe that society and the design industry is alive, so long as people are concerned with their ability to develop and advance their future outlook.

⁽⁰¹⁾ Bruce Mau, *Massive Change*, (New York and London: Phaidon Press Limited, 2011), p.11.



1 POWER OF DESIGN

*Introduction
design education*



POWER OF DESIGN

Introduction design education

“In the aftermath of the worst financial crisis in decades, a period of glamorous and streamlined design for design’s sake has to come to an end. A new generation of designers will retrace their roots, refine - their discipline - and research their history.”⁽⁰²⁾

Design became increasingly a trigger (transmitter) for innovation.

It is an essential factor of success for the economy, because it developed itself constantly from an object- to process-oriented discipline. It can give

Every pound you spend on design can potentially result in 20 pounds in increased revenue,

26+ pounds social return on investments,

20+ pounds in net turnover, 4.12 pounds in increased net operating profit and, concerning new markets, the same pounds will turn into

5.27 pounds in increased net exports.⁽⁰³⁾

a deeper understanding of customers’ needs, help to differentiate the offer, and fundamentally change how products and services are going to be delivered.

No longer does the aesthetic final product (form) take centre stage. Progressive significance has the whole process chain of creation of value. A central impact

for the success of products, services and companies is the indentation of complex design processes with creative disciplines, e.g. marketing, advertising, public relations, media and architecture. Successful economy is nowadays unimaginable with a market oriented translation by creative disciplines.

⁽⁰²⁾ Bradley Quinn, *Design Futures*, (London and New York: Merrell Publishers, 2011), p.248.

⁽⁰³⁾ *The Value of Design*, dir: Design Council UK, 2013.

The 'creative industries' are getting more important to the driving force of innovation. Design makes a difference. "Design is Making Sense (of Things)."⁽⁰⁴⁾ Understanding how to make the best use of design, teaching students and educating users of those effects will deliver dramatic results. Our role as service designers is to enable people to use design in practical ways to transform communities, business, government services and the environment for the better.

"The role of design is to improve quality of life and, in challenging economic times, it can show people another way. Through innovation and creativity we can find tangible new solutions to everyday problems."⁽⁰⁵⁾ Design today is more than ever about designing with people, about user research, about co-creation and co-design. Twenty-five years ago, there was a big drive for designers and engineers to learn each other's language. Ten years ago, that focus extended to designers and business people coming together, as business schools around the world switched onto the innovation potential of design, and business schools (B-schools) became design schools (D-schools). Today, the action is all around designers getting closer to anthropologists, ethnographers, process engineers, marketeers, entrepreneurs, technologists, managers and other social scientists.

⁽⁰⁴⁾ Klaus Krippendorf, "On the Essential Contexts of Artifacts or on the Proposition that "Design is Making Sense (of Things)""
Design Issues, Vol. 5, Number 2, 1989, p.9.

⁽⁰⁵⁾ Martin Temple, *The impact of design, Economy, people and environment*, (London, Design Council UK, June 2012), p.2.

“The research-intensive ‘front end’ of the design process has never received so much attention, to better understand human needs and aspiration.” (Jeremy Myerson⁽⁰⁶⁾). Design as discipline is inherent. It fuses products and aesthetics; form and function; content and understanding; design creates and sells values.

“Designers are starting to operate in a way that’s more important to society as a whole. It is not about making a fancy lamp, but finding new ways to connect with people’s lives.

(Stephen Burks, ReadymadeProjects⁽⁰⁷⁾)

Think of design as a really flexible and powerful tool that can help with everything a business needs to thrive. In the past 20 years, Design, perhaps correctly, has been marketed in a similar fashion to cars: more horsepower, with ever increasing gadgets, colours and apps. Higher, faster, further.

“Papanek would certainly throw up!”⁽⁰⁸⁾ But we are working “in an ever-changing design landscape” (Rama Gheerawo⁽⁰⁶⁾). We are constantly evolving methods and approaches, as well as building on tried and trusted ones. Nowadays we are part of a “democratisation of design”, moving authorship from a lone designer to a co-creative approach that works with real people “to address functional need and personal aspiration” (Rama Gheerawo⁽⁰⁶⁾).

⁽⁰⁶⁾ The Helen Hamlyn Centre for Design, *Life Examined by the Helen Hamlyn Research Associates*, (London, Dyson Lecture Theatre, Royal College of Art Battersea: The Helen Hamlyn Centre for Design, 17. September 2013), Symposium

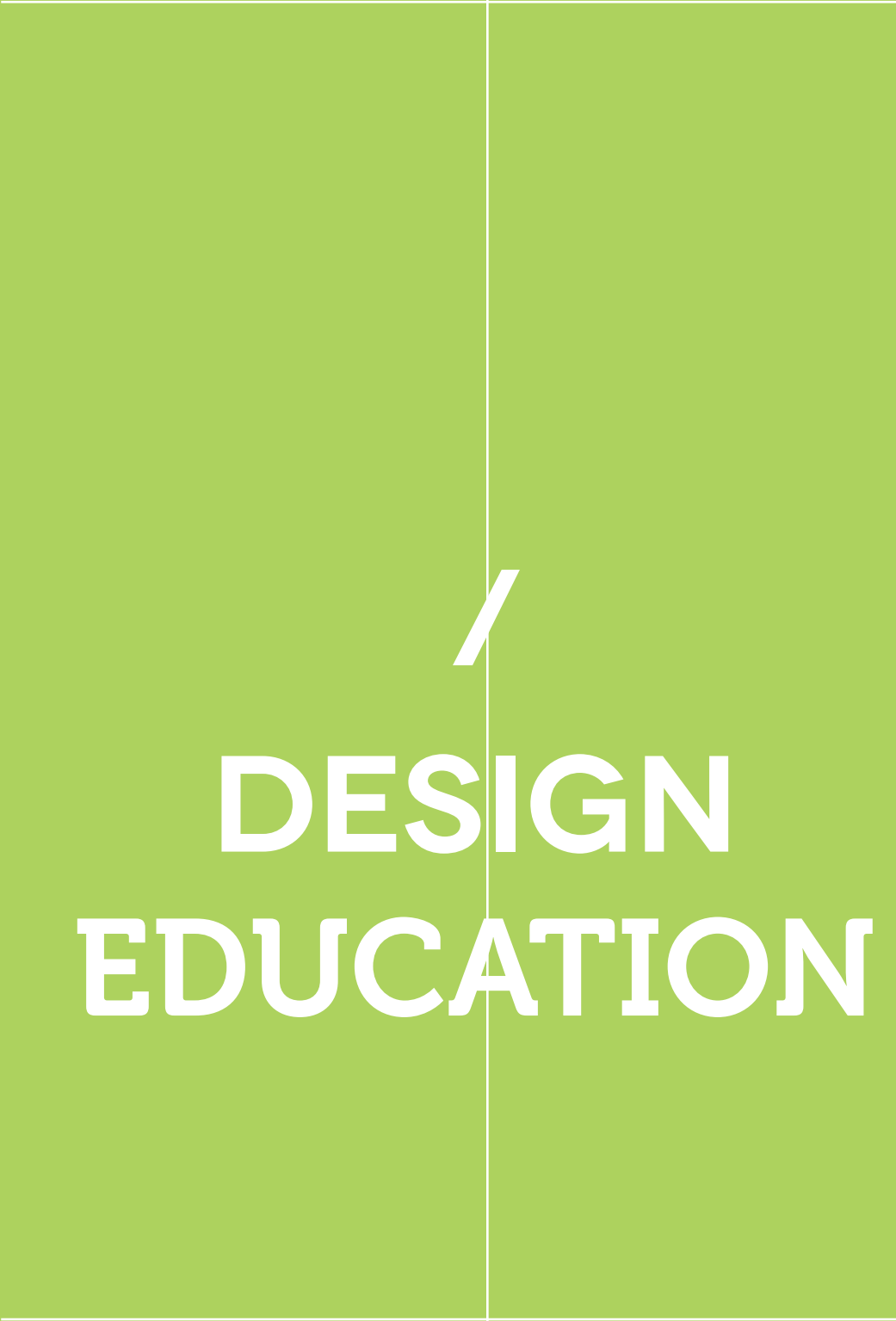
⁽⁰⁷⁾ Emily Gosling, *Is design still about making things?*, *design week*, <http://www.designweek.co.uk/analysis/is-design-still-about-making-things/3037165.article>, accessed 12.09.2013.

⁽⁰⁸⁾ Joe Kerr, *CHS Interim presentation*, (London: Dana Centre, 17.05.2013)

Our demands definitely have changed. We, as designers and users, want design to be closer to our daily life, not just to be beautiful, but effective.

And with the new nascent design disciplines, unusual methods and new concepts, this text tries to illustrate and pay attention to the following directions. Because specialists and designers are going to be the ones who will design the difference of tomorrow (as described in the two main sections). It is our responsibility to create a heritage (legacy) for the up and coming design generation which will have, hopefully, a preservative value, rather than a life span of 6 months. Designers, especially Service Designers, have to define themselves using their tools and the most precious commodity of a design culture is the interaction with these tools.

2



DESIGN EDUCATION

DESIGN EDUCATION

The context in which we live has a direct influence on the nature of education and results in the meaning of what it is to be educated.

History, economics and politics shape the nature of our times and the education that suits them. Design education today takes place in the context of a post-industrial society. It also takes place in the context of multiple economics that shape our times.

”To understand what design education is today, and what it must become, requires us to understand the changing shape of the contemporary industrial economy against the global background of the new Asia-Pacific century.”⁽⁰⁹⁾

Service Design, as one of the new evolving design disciplines, will develop rapidly as a major element of design education and for the future of the designer himself. It is my opinion that most academic institutions are educating far away from reality, when design is being taught as a part of Art. Successful designers and companies are reflecting on the new design

understanding and its influence on education (see list of examples below). But so far the effective implementation into all stages and courses is missing. We have to stop dreaming and not realise design in the first row as aestheticisation.

List: reflection on design education

- ‘Design education – is it fit for purpose?’,
Martin Roach⁽¹⁰⁾
- ‘Did i do well? – evaluating your teaching at the RCA’,
Dale Harrow & Tim Webb⁽¹¹⁾
- ‘Transforming education for the 21st century, GELP⁽¹²⁾
- ‘Chancen und Möglichkeiten von Absolventen’,
Prof. Robert Paulmann⁽¹³⁾

⁽⁰⁹⁾ Ken Friedman, Models of Design - Envisioning a future for design education, *Visible Language journal*, Issue 46.1 (2013): p.134-136.

⁽¹⁰⁾ Martin Roach, Design education - is it fit for purpose?, *designweek*, 2013, <http://www.designweek.co.uk/analysis/is-design-still-about-making-things/3037165.article>, accessed 23.08.2013.

⁽¹¹⁾ Dale Harrow and Tim Webb, *Did i do well? - Evaluating your teaching at RCA*, (London: Royal College of Art, 2009)

⁽¹²⁾ Global Education Leader's Program, *Transforming education for the 21st century*, (London: Global Education Leader's Program, 2013), Prospectus 2013-2014.

⁽¹³⁾ Professor Robert Paulmann, *Chancen und Möglichkeiten von Absolventen von Gestaltungshochschulen*, (Mainz: Corporate Identity Institute, February 2013)

It identifies and analyses economic and strategic problems and conveys assessments, products and services. If we understand this fact, not only as designers, but as a society and within a strong, clear and relevant design education, we will be successful and able to contribute that design has been seen as that which it is: the most important cell for innovation in all life circumstances.

A service designer is a corporate consultant, researcher, developer and translator of his own ideas. Within a modern and dynamic design education I see these aspects as relevant and important and the young upcoming professionals have to get the required methods, knowledge and tools at hand, to be able to deliver knowledge, understanding, analysis and emphasis within the context of democratic industrial societies “that gave birth to and require design services.”⁽⁰⁹⁾

All the others are just designers, who claim to be problems solvers, but have never received the education and tools to make this possible.

The result: utopians, idealists and daydreamers. Such designers are able to make things pretty, to just do. And over decades those members of this certain ‘design understanding’ claimed that economical and technological competences are contradictions to the designer’s occupation.

⁽⁰⁹⁾ Ken Friedman, Models of Design - Envisioning a future for design education, *Visible Language journal*, Issue 46.1 (2013): p.134-136.

But more and more designers are going to be called into the corporate leaderboard, because big corporations and companies already know the power design has within society and for corporate success.

Design thinking as the root of the new evolving disciplines is being taught and used at my Alma Mater University of Applied Science Hof in the Media Design program⁽¹⁴⁾ as a basic methodology and in almost all development and design processes⁽¹⁵⁾. In addition, service design and interface design are core topics covered in this design course.

Because this course is part of the economic science at the university, it is possible to teach design as creative / strategic direction.

Universities who early implemented valuable understanding of design into their curriculum: Swinburne University of Technology, Norwegian School of Management (Leadership and Strategic Design), Denmark's Design School to avoid the commonly used interpretation, design is art, of other design colleges. Within the meaning of the quotation of the internationally known typographer and designer Kurt Weidemann „The artist does what he wants and the designer wants what he does.“⁽¹⁶⁾ Design is always constitutive and not arbitrary or without a concrete goal. So I see opposing differences in the understanding of design from my first university to my current one.

⁽¹⁴⁾ <http://www.hof-university.de/studieninteressiertestudienangebot/mediendesign-ba/mediendesign-im-ueberblick.html>, accessed 26.09.2013.

⁽¹⁵⁾ <http://thinking.designismakingsense.de>, accessed 26.09.2013.

⁽¹⁶⁾ <http://www.design-hof.de/content/designausbildung-designbusiness>, accessed 26.09.2013.

Bernd Polster, one of the best known German design authors, agrees when he writes in his book 'How Design is working'⁽¹⁷⁾ that the understanding of design and capitalism at the Royal College of Art is being taught as 'smoke and mirrors'. Indeed, the university is anxiously trying to implement new, innovative, design based courses, such as Service Design, Information Experience Design and Global Innovation Design.

But these disciplines have to be given an equal space next to the historically grown, artificial ones, even though, they are new. And that's why it is maybe still named the Royal College of Art and not 'of Art and Design'. And if the school does not strengthen these design courses, internally and externally, it will face the challenge to find enough students for upcoming years. And according to writer and broadcaster Andrew Marr, the school has to be careful "not to end up as a 'Chinese finishing school'"⁽¹⁸⁾.

I see a tremendous potential here, to redefine the understanding of design for the whole school and therefore, in return, to implement a stronger and more unique position in the future within the creative industry.

This should be seen as personal observation and as an offer to start internal discussion. Because Art itself is the result of an exclusively author driven intention, it is only compulsory to the artist.

⁽¹⁷⁾ Bernd Polster, *Und kann man darauf auch sitzen? Wie Design funktioniert*, (Cologne: DuMont Press, 2011), p.198.

⁽¹⁸⁾ Andrew Marr, *Royal College of Art risks becoming a chinese finishing school*, *Dezeen*, 2012, <http://www.dezeen.com/2012/11/21/royal-college-of-art-risks-becoming-a-chinese-finishing-school/>, accessed 26.09.2013.

Design, however, is the result of a duty-driven or otherwise of a goal-oriented purpose. This fact and the increasing complexity of design duties has the consequence, that the interests of employers and customers and additionally the aims of different assembly sections, such as corporate design, interactiondesign, interfacedesign, programming, layout, engineering, etc., have to be combined together in one design.

This task goes beyond the imagination of each individual involved, so we are using collaborative methods as service designers.

With them it is possible to coordinate various opinions, assumptions, goals and creative intentions without any judgement and in close cooperation be able to formulate a common goal. At design schools that specifically articulate to provide an 'artistic/ creative' training, where the accent lies on the artistic training, it is usually not possible for them to prepare their students on such complex contexts and multilayered processes of solution identification. Therefore these schools are not recognising design as a development process, but as an artificial, individual experience, and are a far cry from industry and market needs. The result is an education which ignores the reality and does not prepare design students adequately for their actual tasks in the workplace. The fact that most design courses are focusing primarily on artistic rather than design-oriented education, is evident from results of surveys from the european design training incubator⁽¹⁹⁾ (see explanation beginning opposite site).

⁽¹⁹⁾ <http://de.edti.eu>, accessed 26.09.2013.

Explanation EDTI:

The „European Design Training Incubator“ (EDTI) was a 24-month EU network project within the Leonardo da Vinci program. It covered the whole range of learning for a professional design practice. By benchmarking design education and training as part of lifelong learning it was the goal to establish a common European platform, on which design corporations proof existing learning courses, identify needs as well as supporting the development and introduction of training programs and coordinate these.

“Most of today’s design challenges require analytic and synthetic planning skills that can’t be developed through the practice of contemporary design professions alone.”⁽⁰⁹⁾

The differentiation between design and art education is, from my personal perspective, important to reveal that it is not relevant within education in creative areas to learn artistic methods. A designer as much as an engineer or computer scientist does not need artistic methods to create imaginative concepts and products. With Service design, the creative potential of everyone can be activated and promoted. The skill to be creative refers here to the individual development of ideas, processes and strategies and to the capabilities to share these skills within a team, to create products and services in a collective development process.

“A designer who engages with conceptioning and development of service design, is inevitably acting as a corporate consultant.”⁽²⁰⁾

⁽⁰⁹⁾ Ken Friedman, *Models of Design - Envisioning a future for design education*, *Visible Language journal*, Issue 46.1 (2013): p.134-136.

⁽²⁰⁾ Torsten Stapelkamp, *Informationsvisualisierung*, (Berlin: Springer Press, 2013), p.428.

He develops strategies and their creative representation and influences strategic decisions within a company, such as corporate identity, branding and corporate design. In the near future the Chief Design Officer (CDO) will take over the role of Chief Marketing Officer (CMO) on the boards of customer-centric companies, predicts Mark Curtis, service design consultant at Fjord London. Considering holistic marketing, the CDO will be more important than the CMO in the future of corporate governance. The Chief Design Officer is a role that assumes tremendous importance and visibility, because excellent design creates trust and dialogue.

“In our digital world, the complexity increases unceasingly, since there are more and more platforms and interfaces”⁽²¹⁾. The challenge is to achieve consistency and beauty. The development of the ‘Internet of things’ (Ashton⁽²²⁾, see explanation opposite side), that dominates our lives soon, is driving this development. Technology forces companies to design services based on customer needs. To achieve a clearer customer approach, companies must think and act outside the box. All this is not easy and will endanger some of the traditional positions within companies, which is mirrored in the following future forecast scenarios.

Design and marketing are not just as important as the technical development, nowadays they are even more important. This is one of the reasons why it seems that the corporate language has taken the

⁽²¹⁾ Torsten Garber interview with Mark Curtis, Service Design Consultant, 01.10.12.

⁽²²⁾ Kevin Ashton, *That ‘Internet of Things’ Thing*, (Hauppauge: RFID Journal LCC, 22.07.09), p.3.

Explanation of internet of things:

The Internet of Things refers to uniquely identifiable objects and their virtual representations in an Internet-like structure. The term Internet of Things was proposed by Kevin Ashton in 1999. The concept of the Internet of Things first became popular through the Auto-ID Center at MIT and related market analysts publications. Radio-frequency identification (RFID) is often seen as a prerequisite for the Internet of Things. If all objects and people in daily life were equipped with identifiers, they could be managed and inventoried by computers. Besides using RFID, the tagging of things may be achieved through such technologies as near field communication, barcodes, QR codes and digital watermarking.⁽²³⁾

word „design“ complete in itself. Everybody ‘designs’ something today, whether it is a presentation for the boss, a business case or a promotional deal. The role of Chief Technology Officer is becoming very important as well, because enterprises will become more consumer oriented. If the production of a product (CTO) and marketing (CMO) are difficult to separate, “it is clear that both positions, CTO and CMO, report to the CDO.”⁽²¹⁾ Marketing is increasingly becoming a part of the brand experience. Take for instance Facebook or Twitter: Where does the marketing ends and where does the service start? An IBM survey of 1700 CMOs resulted into two top issues: customer loyalty and the user experience.⁽²³⁾

⁽²¹⁾ Torsten Garber interview with Mark Curtis, Service Design Consultant, 01.10.2012.

⁽²³⁾ http://en.wikipedia.org/wiki/Internet_of_Things, accessed 27.09.2013.

⁽²⁴⁾ IBM Global Business Services, *From stretched to strengthened - Global Chief Marketing Officer Study*, (Armonk: IBM Global Business Services, 10/2012).

Those are exactly the tasks that should be prioritized by a CDO.

“In addition, the Chief Innovation Officer should report to the field of design and not the other way around.”⁽²¹⁾

The new CDO is going to define all products and services towards user friendliness and customer loyalty. A good example is Nike +⁽²⁵⁾: with Nike +, Nike leads the company closer to the customer and creates experiences around the brand. The whole thing is beyond shoes, but remains close to the company motto “Just do it“. It implements, from my service designer point of view, fun and motivation and is a pioneer in affordable and inclusive technology for the growing ‘self-tracker’ generation. This is something that universities and design education must give greater consideration.

There are many examples that can be mentioned here for an implementation of CDOs within companies: these include EVP of Design at Nokia with Marko Ahtisaari, who reports to the CEO Stephen Elop. Samsung also emphasized the company’s focus on design as a key differentiator by the former Chief Creative Officer Choi Gee Sung, who was appointed as CEO last year. The CDO Peter Schrayner from the car manufacturer Kia, previously employed at Volkswagen, caused great uproar when he said:

⁽²¹⁾ Torsten Garber interview with Mark Curtis, Service Design Consultant, 01.10.2012.

⁽²⁵⁾ <http://nikeplus.nike.com/plus/>, accessed 27.09.2013.

„In the past, design has been used as an innovative tool to update and improve existing products. We see the role of design far more expansive and design innovations have firmly integrated into our corporate culture.“⁽²⁶⁾ To work effectively in the complex contemporary economy, good design professionals require a range of skills and knowledge. These include the same range of general skills and background knowledge that all practicing professionals require along with the domain-specific skills and technical skills of each professional practice. The design education should adapt this knowledge, from my point of view, and include elements, methods and tools taken from business- and project management, organisational structuring and qualitative research, marketing, sociology and psychology as well as joy of use and user experience.

Design is an interdisciplinary profession serving multiple needs and therefore Service Designers work in transdisciplinary teams whose nature and constituency changes according to the project at hand. Since the beginning of my Service Design Master studies, for example, I worked in a variety of fields, such as healthcare (*term 1: diabetes project “the Blue Circle”⁽²⁷⁾*), technology and community (*term 2: “Cultural Interfaces” with Blackberry⁽²⁷⁾*), teaching design to non designers (*term 3: “ValueDM” with Design Museum London⁽²⁷⁾*). For this reason, one might say, that it is difficult to argue for a definitive range of skills or even a specific series of knowledge domains.

⁽²⁶⁾ <http://www.handelsblatt.com/unternehmen/industrie/kia-chefdesigner-peter-schreyer-ich-entwerfe-autos-fuer-die-ganze-welt/7825310.html>, accessed 27.09.2013.

⁽²⁷⁾ <http://www.cargocollective.com/fabbi>, accessed 29.09.2013.

In educational terms, these change depending on the location and focus of the program and curriculum, which has, from my point of view, to be changed into the formerly described directions. Even so, it is possible to suggest a typical taxonomy of domains that one might expect to see in a strong, contemporary design school which has for example been suggested by Ken Friedman. (see table opposite page).

Apple, for example, represents in an impressive way how those above named skills, such as joy of use, user experience and service design are being used as philosophy and identity, rather than misunderstood elements:

If a product is seen as very good, it communicates the impression that a story could be discovered or that the user is able to experience a story with it. This can be expressed in a concrete image or via certain associations. Service design considers with the creation of those ‘experimental landscapes’ the interests and needs of the customer before, during and after the purchase or use of product or service (How brands design customer experiences of the future, Macala Wright⁽²⁸⁾).

Those multilayered viewings and challenges within a design process have to find an increased entry into design education, to prepare the next design generation for the complexity and dynamics of future workplaces (see future forecast).

⁽²⁸⁾ <http://www.psfk.com/2013/08/designing-customer-experiences.html?ut>, accessed 19.08.2013).

LEARNING & LEADING	THE HUMAN WORLD	THE ARTIFACT	THE ENVIRONMENT
Problem solving Interaction method Coaching Mind mapping Research skills Analysis Rhetoric Logic Mathematics Language Editing Writing Presentation skills <ul style="list-style-type: none"> · Public speaking · Small group · Information graphics 	The Human Being <ul style="list-style-type: none"> · Human behavior · Information semantics · Knowledge creation · Physiology and ergonomics · Psychology · Behavioral economics · Research and methodology The Company <ul style="list-style-type: none"> · Organizational management and behavior · Business economics · Company culture · Leadership · Administration · Future planning · Process management · Change management · Process skills · Company functions · Governance · Logistics · Production · Marketing · Finance · Society · Trends · Legal issues · Media · Social economics · Communication The World <ul style="list-style-type: none"> · World trade · European Union · USA · Asia · Cross-culture Issues · Political economics Theory Basics <ul style="list-style-type: none"> · Culture theory · Sociology of knowledge · Reception theory · History of design · Sociology of taste · Content analysis · World history · Paradigm analysis · Models 	Product Development <ul style="list-style-type: none"> · Methodology · Market research · Innovation research · Problematics · Product generation · Creating new products · Transforming old products · Product regeneration · Correcting problems · Improving products · Positioning · Re-engineering (lean production) Design <ul style="list-style-type: none"> · Product design · Ergonomics · Product semantics · Product graphics · Functionality · Graphic design · Visual ergonomics · Typography · Corporate design · Behavioral design · Information design · Knowledge design · Process design Manufacturing · Technology · Operations · Statistical quality control · Logistics · Process management · Additive manufacturing · Nano-technology · Bio-technology 	Natural environment <ul style="list-style-type: none"> · Ecology · Evolution · Environment · Impact Built Environment <ul style="list-style-type: none"> · Cityscape · Economy · Social web · Infrastructure · Traffic Telecommunication <ul style="list-style-type: none"> · Airports · Food distribution · Human ecology Architecture <ul style="list-style-type: none"> · Informed buildings · Usage · Architecture as idea · Architecture as corporate identity · Profile architecture Interior <ul style="list-style-type: none"> · Furniture · Interior as corporate identity · Psychology · Function · Social structure · The shape of work · The shape of play · The shape of private life Installation <ul style="list-style-type: none"> · Philosophy of space · Culture theory · Art ideas · Inquiry

Table: Strategic Design Taxonomy: Design Knowledge Domains; based on Ken Friedman⁽²⁹⁾

⁽²⁹⁾ Ken Friedman, *Strategic Design Taxonomy*, (Oslo: Oslo Business School, 1992)

When we graduate, we will have to know more than we once had, to work at the upper levels of the profession, and we will require a higher level of integrative skills to succeed. Donald Norman agrees on this fact by further arguing that designers will increasingly “work on organisational structure and social problems, on interaction, service, and experience design.”⁽³⁰⁾

He explains that many problems involve complex social and political issues and as a result, “designers have to become applied behavioral scientists”⁽³⁰⁾ and that they are fully undereducated for this task. This is not a new appearing matter: from my observation, our ‘undereducation’ as designers led in the past quickly to the now known ‘generation: internship’, where it is generally accepted, not to pay at all for the first working experience.

Designers often lack the required understanding, which from my point of view results, on the one hand from the mentioned generation and their understanding of paid work, skills and knowledge and on the other hand, from the missing education and therefore preparation for the industry by universities. Design schools do not train students about these complex issues, about the complexities of human and social behavior, about the behavioral sciences, technology, about business, marketing and conceptioning within financial boundaries, about communication with and for the client.

⁽³⁰⁾ Don Norman, *Why Design Education Must Change*, *Core77*, 26.11.10, http://www.core77.com/blog/columns/whydesign_education_must_change_17993.asp, accessed 20.02.12

There is little or no training in science, the scientific method, and experimental design. Design work now requires designers to create value for industry and business. The specialist professionals we educate for this work need two kinds of education. One is specialty training in the advanced skills of a specific design practice. The other is a broad training that involves the kinds of thinking and knowledge designers need for a wide range of professional engagements. In a broad framework, designers must bring a certain range of skills, as shown in Ken Friedmans table ‘*Design Knowledge Domains*’ (page 27) to bear on the problems and challenges that confront them.

By bringing skills and knowledge from different domains to bear on the challenges that clients and customers bring them, designers create value in the products, services and processes they develop. Friedman is of the opinion, that designers use three routes to shape behavioral change: “they enable desirable behavior by making the behavior easier for the user than alternate behaviors; they motivate users to modify or change behavior through education, incentives, attitude change or other mechanisms; they sometimes push users to desirable behavior by making alternate behaviors impossible, difficult or prohibitively expensive in economic or social terms.”⁽⁰⁹⁾

⁽⁰⁹⁾ Ken Friedman, Models of Design - Envisioning a future for design education, *Visible Language journal*, 2013, Issue 46.1, p.134-136.

The difference between design education today and design education over the past century is that designers must now strategize the tools they shape through the post-industrial processes that Bell described (see explanation opposite page). Where design once relied on craft guild traditions functioning in slow evolutionary patterns based on common sense, trial-and-error and experience, we now use models, simulations, decision theory and systems thinking in the post-industrial age.

To do this successfully, designers need a wider range of skills based on research. W. Edwards Deming describes this as profound knowledge, comprised of – four parts, all related to each other: appreciation for a system; knowledge about variation; theory of knowledge; psychology⁽³¹⁾.

⁽³¹⁾ W. Edwards Deming, *The New Economics for Industry, Government, Education*, (Cambridge, Massachusetts Institute of Technology, Center for Advanced Engineering Study, 1993), p.96.

Explanation:

Post-industrial society is a concept in sociology describing a certain stage of society's development when the service sector generates more wealth than the manufacturing sector of the economy. The concept was popularized by Daniel Bell, and is closely related to similar sociological theoretical constructs such as post-fordism, information society, knowledge economy, post-industrial economy, liquid modernity, and network society. They all can be used in economics or other social science disciplines as a general theoretical backdrop in research design. As the term has been used, a few common themes (not limited to those below) have begun to emerge.

1. The economy undergoes a transition from the production of goods to the provision of services.
2. Knowledge becomes a valued form of capital, see human capital.
3. Producing ideas is the main way to grow the economy.
4. Through processes of globalization and automation, the value and importance to the economy of blue-collar, unionized work, including manual labor (e.g., assembly-line work) decline, and those of professional workers (e.g. scientists, creative-industry professionals, and IT professionals) grow in value and prevalence.
5. Behavioral and information sciences and technologies are developed and implemented. (e.g. behavioral economics, information architecture, cybernetics, Game theory and Information theory.)⁽³²⁾

⁽³²⁾ http://en.wikipedia.org/wiki/Post-industrial_society, accessed 02.10.2013.



3

NEW EVOL-
VING FIELDS

Introduction
future forecast

NEW EVOLVING FIELDS

Introduction future forecast

For us, the future is something unknown, something that will unfold in many years time. We're forgetting that it is inseparably linked to things taking place now. "The future of design rests on the objects", and the services, "we live with now, and many of the products, structures and environments surrounding us today are shaping the things to come."⁽⁰²⁾

As a practice, design faces ten major challenges today which have been defined by Ken Friedman: three performance challenges, four substantive challenges and three contextual challenges (see list opposite page).

In 2011 the Design Council's annual conference, entitled Intersection⁽³⁴⁾, brought together leading thinkers in design to explore how design is evolving and how this evolution affects its relationship with other fields of creative and business practice. The conference also highlighted the changing role and identity of the designer as part of today's rapidly moving and complex world.

Four prospective identities emerged through the conference papers and debates. The first, 'Designer as Strategist', sees the designer emerge from the micro level of addressing a particular design problem in business to being increasingly involved in the bigger picture of design innovation in its social and environmental context.

⁽⁰²⁾ Bradley Quinn, *Design Futures*, (London and New York: Merrell Publishers, 2011), p.198.

⁽³⁴⁾ <http://www.designcouncil.org.uk/resources-and-events/designers/intersections-071/>, accessed 27.09.2013.

[List Design Challenges as defined by Ken Friedman^{\(33\)}](#):

The **performance challenges** of design are to:

- 1 Act on the physical world.
- 2 Address human needs.
- 3 Generate the built environment.

These challenges require frameworks of theory and research to address contemporary professional problems and solve individual cases.

The professional problems of design involve **four substantive challenges**:

- 4 Increasingly ambiguous boundaries between artifacts, structures and processes.
- 5 Increasingly large-scale social, economic and industrial frames.
- 6 An increasingly complex environment of needs, requirements and constraints.
- 7 Information content that often exceeds the value of physical substance.

In an integrated knowledge economy, design also involves **three contextual challenges**. These are:

- 8 A complex environment in which many projects or products cross the boundaries of several organizations, stakeholder, producer and user groups.
- 9 Projects or products that must meet the expectations of many organizations, stakeholders, producers and users.
- 10 Demands at every level of production, distribution, reception and control.

These ten challenges require a qualitatively different approach to professional practice than was needed in earlier times.

⁽³³⁾ Ken Friedman, *Towards an Integrative Design Discipline*, (Westport: Bergin and Garvey, 2002), p.204.

The designer as strategist introduces a way of practicing design which pro-actively and urgently engages with social and environmental concerns. The second identity, ‘Designer as Co-Creator’ is part of a shift from the design silo (where designers work on a single specialist area of design) to the network, expressed in multi-disciplinary and collaborative professional practice. The third identity, ‘Designer as Rationalist’ challenges the idea of the designer as strategist by arguing that designers are refocusing their attention on real technological solutions irrespective

“We, as designers, as the people who craft experiences, we have a profound responsibility to make every experience as beautiful, as comfortable, as painless, as empowering, and as delightful as possible. (Aral Balkan⁽³⁵⁾)

of their wider real-world contexts. Finally, the ‘Designer as Storyteller’ proposes a role for designers in the urban realm in which the opportunities for convergence between communication media and architecture (buildings, public spaces or exhibitions) are realised.

Part of those discussed developments are also mirrored in the next section (future forecast). Future humans will move from individualism to collectiveness, creating an entirely new society as a result. As they do so, factors related to sex, age, culture and creed will unite individuals rather than divide them. Ideas will be shared and circulated more widely than they are today,

⁽³⁵⁾ *Superheroes & Villains in Design*, dir: Thinking Digital Conference, 16.09.2013.

and theoretical constructs will be considered to be an essential part of general knowledge. Within the new evolving design disciplines and the aside described major challenges we will move from the user experience (experience between person and single touchpoint, e.g. digital product) to service experience (orchestrated experience between all parts of the service, from people to objects to places to interfaces). The user will be the main focus of the new evolving fields such as human-centred-, inclusive- and service design. To design service experiences, many disciplines, silos, products, and experiences need to be orchestrated. Next to the transformative/ transformational design – which will include the aboved named disciplines in nearer time – our work as service designers will be changed by service storming, „a collaborative activity, focused on the generation of new service experience concepts through acting.“⁽³⁶⁾

The methods which are covered within the new evolving disciplines will help us as designers and our partners and customers to develop a service mindset, work better across disciplines and move away from ideation to execution of multi-touchpoint service experience and, pushing this thought forward to market and branding, to value and growth.

Today's designers are no longer limited by the constraints of the past. Contemporary design practice is now permeated with a wealth of new technologies, and increasingly influenced by scientific knowledge.

⁽³⁶⁾ <http://jamin.org/service-storming-and-dragon-lines/>, accessed 25.09.2013.

Incorporating nanotechnology, robotics, smart materials and technological interfaces into everyday products and services, making our world stronger, smarter, greener, lighter in weight and brighter in appearance.

Future worlds will be constantly evolving, and individual designs will be created with new dynamics (dynamic design) that make them multifunctional, interactive and even empathetic.

The future for the next design generation will be a diverse, complex and uberconnected one: within our upcoming responsibility we will have to face urban-, movement-, energy-, information-, market-, military-, and manufacturing economies, as well as such topics as living, health and wellbeing, wealth and politics, which is been forecasted by Bruce Mau⁽⁰¹⁾. Like the industrial revolution that transformed society and economy we are now about to experience the service revolution, which is based on four leading drivers defined by Daniela Sangiorgi⁽³⁶⁾:

1. The service economy is booming,
2. The product market is satisfied,
3. Technology enables services and
4. Humans have individual needs

⁽⁰¹⁾ Bruce Mau, *Massive Change*, (New York and London: Phaidon Press Limited, 2011), p.14.

⁽³⁵⁾ *Superheroes & Villains in Design*, dir: Thinking Digital Conference, accessed 16.09.2013.

⁽³⁶⁾ <http://jamin.org/service-storming-and-dragon-lines/>, accessed 25.09.2013.

“We recognise the evolution of service design toward becoming transformational.”⁽³⁷⁾ Services are discussed less as design objects and more as means for supporting the emergence of a more collaborative, sustainable and creative society and economy. “The transformative role of design is combined with the potential transformative role of services”⁽³⁷⁾ The term ‘transformation design’ as set forth by Burns, Cottam, Vanstone, and Winhall⁽³⁸⁾, has been associated with work within communities for socially progressive ends, but also with work within organisations to introduce a human-centred design culture, in most cases using a toolkit. A good example to mention here is the IDEO ‘Human-Centered Design Toolkit’, which is a free innovation guide focusing on social enterprises and NGOs worldwide.⁽³⁹⁾

The underlying element of co-production of services in transformation design necessitates the accompanying development of staff, the public and the organisation. In this way, service design is entering the fields of organisational studies and social change with little background knowledge of their respective theories and principles. I would propose the adaptation of principles and practices from organisational development and community action research into service design.

Additionally, given the huge responsibilities associated with transformative practices, designers are urged to introduce reflexivity into their work to address power and control issues in each design encounter.

⁽³⁶⁾ <http://jamin.org/service-storming-and-dragon-lines/>, accessed 25.09.2013.

⁽³⁷⁾ Daniela Sangiorgi, Transformative services and transformation design, *International Journal of Design*, 5(2), 2011, p.29-34.

⁽³⁸⁾ Burns, C., Cottam, H., Vanstone, C., & Winhall, J., *Transformation Design*, (London: Design Council UK, 2006), RED paper 02

⁽³⁹⁾ <http://www.ideo.com/work/human-centered-design-toolkit/>, accessed 02.10.2013.

Service design is increasingly oriented toward transformative aims.

The concept of transformation design has been proposed, but little research exists on its principles, methodologies and qualities.

Transformation design can be applied to radically change public and

“Because organisations now operate in an environment of constant change, the challenge is not how to design a response to a current issue, but how to design a means of continually responding, adapting and innovating.

Transformation design seeks to leave behind not only the shape of a new solution, but the tools, skills and organisational capacity for ongoing change.⁽³⁸⁾

community services, working for socially progressive ends, or can, alternatively, trigger change in a private company by introducing a human-centred design culture, as already described in the ‘Power of Design’ section. Daniela Sangiorgi suggests the adoption of key concepts and principles conveyed from research fields that have focused for decades on the issues of

transformational change within organisations and communities, such as organisational development and community action research.⁽³⁶⁾

In the last few years, services and their design are increasingly considered as an engine for wider societal transformations. Service design practitioners have been moving from providing solutions to specific problems to providing organisations with the tools and capacities for human-centred service innovation.

⁽³⁸⁾ Burns, C., Cottam, H., Vanstone, C., & Winhall, J., *Transformation Design*, (London: Design Council UK, 2006), RED paper 02, p.21.

⁽³⁶⁾ <http://jamin.org/service-storming-and-dragon-lines/>, accessed 25.09.2013.

Examples of this include the work of Engine Service Design group with Kent City Council to develop a Social Innovation Lab⁽⁴⁰⁾ or the work with Buckinghamshire County Council to define a methodology for the engagement of local organisations and citizens.⁽⁴¹⁾

This evolution within design has been intuitively defined in its emergence as transformation design. The summarised key characteristics of transformation design are as follows: collaborating between disciplines, as the complexity of contemporary challenges requires multidisciplinary efforts; employing participatory design techniques, as users and front-line workers can bring in their ideas, expertise and knowledge; building capacity and not dependency, as transformation projects aim to leave the capacities and skills for ongoing change; designing beyond traditional solutions, as designers focus on changing behaviour (and not only forms) and need to tackle issues with a more holistic perspective; creating fundamental change, as projects can initiate a lasting transformation process, leaving a vision and champions to continue the work. These characteristics, as defined by Burns, Cottam, Vanstone and Winhall⁽³⁸⁾ bring some challenges as designers are not necessarily trained to work on highly complex issues or to direct their work toward transformational aims. The traditional design consultancy may need to change its practice and relationship with clients and reconsider its identity within design interventions.

⁽³⁸⁾ Burns, C., Cottam, H., Vanstone, C., & Winhall, J., *Transformation Design*, (London: Design Council UK, 2006), RED paper 02, p.21.

⁽⁴⁰⁾ <http://socialinnovationtypepad.com/silk/>, accessed 02.10.2013.

⁽⁴¹⁾ Milton, K., *Shape: Services having all people engaged- A methodology for people-centred service innovation*, (London: Engine Service Design, 2007)

Also, an understanding of appropriate methodologies and an articulation of key design principles are still missing, where i agree with the argumentation of Daniela Sangiorgi⁽³⁶⁾ which could, as i already described in the education section, be tackled by universities. When designers engage in transformational projects they have a huge responsibility, especially when engaging with vulnerable communities.

In addition, the quality and effectiveness of such interventions are hard to evaluate in the short term and within traditional design parameters. Designers have been adopting two main kinds of transformation skills and strategies, which is from my understanding necessary, to stand a reasonable chance of reshaping and refashioning the services for which they are responsible. The first is change from inside-out, working within

“Society in general, and our public sector face grand challenges. The need for innovation has never been more critical. Designers’ capability to holistically understand problems, user needs and global trends, need to become a fully integrated method of public sector innovation (and has to be employed and taught into the design education).

- Lars-Mikkelgaard-Jensen,
Managing Director IBM Denmark and
Chairwomen of the Danish Design Centre⁽⁴²⁾

organisations to instill a human-centred design culture and improve service provisions and can help to find a balance between “a unified global presence and regional and local adaptation.”⁽⁴³⁾

⁽⁴²⁾ Design Council UK, Danish Design Centre, Design Wales, Aalto University, *Design for Public Good*, (London: Design Council UK, May 2013), p.67.

⁽⁴³⁾ Service Design Network, *Cultural change by Service Design, Touchpoint*, Volume 4, no3, 2013, p.21.

The other is change from outside-in, or working with communities and various stakeholders to imagine new systems and service models to “rethink policy, redraw professional practice and reshape service delivery.”
– Barry Quirk, Chief Executive of Lewisham Council, London⁽⁴²⁾

Both of these strategies need grounding through understanding change and transformational practices. In light of this, designers should learn from studies and projects of organisational development, community action research and a broad skill set, as mentioned in the education section, to provide a more solid foundation on which to build their activities.

⁽⁴²⁾ Design Council UK, Danish Design Centre, Design Wales, Aalto University, *Design for Public Good*, (London: Design Council UK, May 2013), p.15.

7 / *The way we will work*

FUTURE FORECAST

FUTURE FORECAST

The way we will work

The following section is based on the results of a Think Tank (*social forecast*⁽⁴⁴⁾) lead by Jörg Jelden.

Together with ten partner agencies, the group tried, *in a time from May until November 2012*, to identify the main challenges and new business models for agencies.

One major question within the two separate workshops with 135 participants (*e.g. ForkUnstable Media, DDB Tribal, TBWA, CrowdWorx, ce+co*), was, why it is so difficult for agencies to reinvent themselves and what would happen when nothing happens?

The results were compiled on the one hand online (*website, major findings*) and on the other hand in a 120 pages survey (*heavily statistical*). With the survey as main source, my personal knowledge and opinion about working as a designer and other sources (*such as webpages and blogs, presentations, videos and interviews*), i tried to assume of how the work of agencies and designers will change.

The shown percentages are a reflection of the results of the previous mentioned 'social forecast survey', and should be seen as supportive information, *where 100% equals 135 participants*.

⁽⁴⁴⁾ Jörg Jelden, *Social forecast survey*, (Hamburg: Jelden Trend & Transformation Consulting, 2012), p.7-11,14-15,90,93,96,99. <http://agenturendersukunft.de/>, accessed 04.10.2013.

The agencies of the future arise from the interaction of challenges, new agency models as well as the willingness to advance their own modernisation. They will be challenged by the social- (network society), technological- (digitalisation), cultural- (generation Y) and economical change (,post-growth economy‘). This results in the development and implementation of new agency models (58%⁽⁴⁴⁾), which will include new working methods, new organisational structures and new core business models (see future scenarios).

The network society will dramatically change the world of the agencies of tomorrow. Networks, relationships and cooperations are the most important driver. 85%⁽⁴⁴⁾ of the ‘social forecast survey’ (135 agencies) agree with this trend. Agencies are no longer in the position to implement their duties on their own and are more and more dependent on freelancers, specialists and other agencies and service providers.

I think that this development is going to be interesting, because the change in the creative market will have an impact on the working dynamic of agencies and as well design education, both of which will have to be more adaptive, collaborative and cost effective. After the revolution of communications, the digital world is going to reach the core of the agencies.

Working methods, organisational structures and core business models, with which the agencies were successful for decades, operating worse and not feeling contemporary. Communication is going to be measurable. The media landscape is going to be unclear and incalculable. The high innovation dynamic will get knowledge obsolete (72%⁽⁴⁴⁾).

“After the democratisation of the communication the consumer is going to be independent of producing companies. Soon customers will design brands on their own. If brands want to remain relevant on the market, they have to learn the dialog with the customer; to give their opinion more playground. The future agencies are going to be agents between consumer and brands.

– Ute Hildebrandt, Häberlein & Maurer⁽⁴⁴⁾

Qualified employees are rare, but a new generation is trying to do their own thing, to do something reasonable, to combine career, family and leisure. The revolution of the world of work is in full swing. As employers, the agencies

are not relevant for young professionals. Their lack of opportunities, tolerance, as well as flexibility for a plan for life outside of work will influence the decision of the individual and therefore the industry: a start-up culture will ensue.

“Who is working free, searches for clearance, to have more time for ‘passion-projects‘ next to the daily agency work. With a growing network of freelance employees, more open but solid structures and networks have to be developed.“ (Nina Rieke, DDB Tribal⁽⁴⁴⁾)

⁽⁴⁴⁾ Jörg Jelden, *Social forecast survey*, (Hamburg: Jelden Trend & Transformation Consulting, 2012), p.7-11,14-15,90,93,96,99. <http://agenturendersukunft.de/>, accessed 04.10.2013.

Agencies are going to work in the year 2020 in core teams plus network, because they reduced their overheads and fixed expenses (77%⁽⁴⁴⁾).

The costs to recruit and to link new talents will rise massively, to support the motivation, creativity and dynamics (75%⁽⁴⁴⁾) of the single designer. Efficient knowledge management became implicate; the flow of information became more transparent: between agencies and agencies as well as agencies and sponsors/employers (69%⁽⁴⁴⁾).

Agencies are going to be equal partners, coaches and consultants in a fast growing market environment and administrative tasks are going to grow, especially regarding law, the agency profile will change, e.g. privacy, purchasing, confidentiality, disclaimer (63%⁴⁴⁾).

Full-Service is a discontinued model: production and global adaption are going to be purchased cheaply and only those who will focus on their core competencies and provide all other services by the use of cooperations, will be successful (54%⁽⁴⁴⁾). It is common to spend 80 percent of the working time on projects and spend 20 percent of the time in personal development (46%⁽⁴⁴⁾). Companies leave the classical role of being a customer, nowadays acting like a partner, who is actively involved in creating solutions (44%⁽⁴⁴⁾), which will raise the self motivation of the single employees.

⁽⁴⁴⁾ Jörg Jelden, *Social forecast survey*, (Hamburg: Jelden Trend & Transformation Consulting, 2012), p.7-11,14-15,90,93,96,99.
<http://agenturendersukunft.de/>, accessed 04.10.2013.

Agencies therefore are pitching internally: the motivated projects are going to be solved, unmotivated ones are going to fall through (41%⁽⁴⁴⁾).

“The future belongs to the cooperation.“

– *Johannes Pauen, kleiner und bold* ⁽⁴⁴⁾

Agencies are adapting agile working methods (*see explanation facing page*) such as rapid prototyping⁽⁴⁵⁾, kanban⁽⁴⁶⁾, scrum⁽⁴⁷⁾ and hackathons⁽⁴⁸⁾. They are orienting themselves on effectuation and the lean start-up movements. They are implementing Service Design methods and tools and enhancing with enterprise 2.0 the internal and external exchange and getting into co-working spaces. They raise, by implementation of game principles, the joy of work, they allow oneself additional room beside daily work and the acquisition of lateral management skills.

Agencies transform themselves into creative companies, who deeper expand into the heart of the company and using their creativity for the implementation of ideas alongside of the whole value added chain. – Dr. Sven H. Becker, TBWA Germany⁽⁴⁴⁾

⁽⁴⁴⁾ Jörg Jelden, *Social forecast survey*, (Hamburg: Jelden Trend & Transformation Consulting, 2012), p.7-11,14-15,90,93,96,99.
<http://agenturendersukunft.de/>, accessed 04.10.2013.

⁽⁴⁵⁾ http://en.wikipedia.org/wiki/Rapid_prototyping, accessed 25.09.2013.

⁽⁴⁶⁾ http://en.wikipedia.org/wiki/Kanban_%28development%29, accessed 25.09.2013.

⁽⁴⁷⁾ http://en.wikipedia.org/wiki/Scrum_%28software_development%29, accessed 25.09.2013.

⁽⁴⁸⁾ <http://en.wikipedia.org/wiki/Hackathon>, accessed 25.09.2013.

Scenarios for the year 2025 form the end of the future section and shall give an outlook of the long-term consequences of today's actions.

They shall illustrate which course has to be set to be able to orient oneself with new upcoming situations (see text and tables).

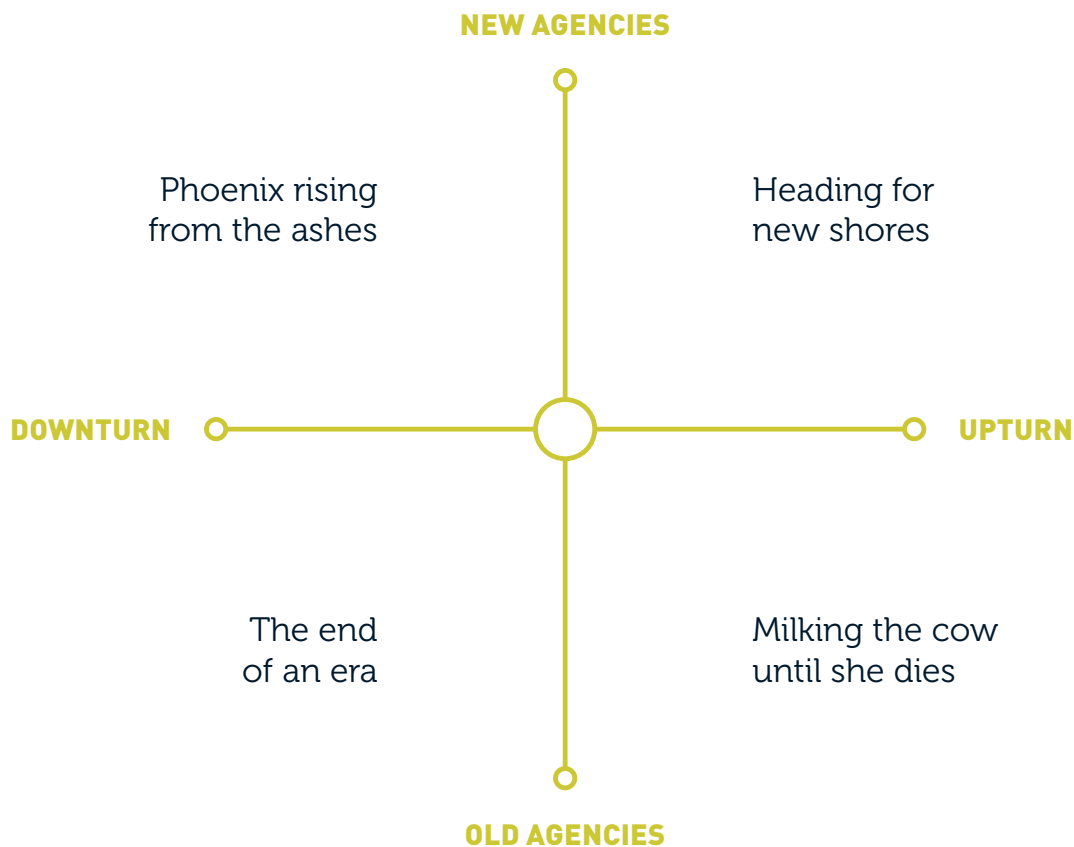


Illustration: Agencies of the future, Roman Schoeneboom, on basis of the social forecast survey⁽⁴⁴⁾, 2013

⁽⁴⁴⁾ Jörg Jelden, *Social forecast survey*, (Hamburg: Jelden Trend & Transformation Consulting, 2012), p.7-11,14-15,90,93,96,99. <http://agenturendersukunft.de/>, accessed 04.10.2013.

ECONOMICAL BOOST MEETS NEW AGENCIES

*'Heading for new shores'***2013**

Euro Crisis, lack of employees, declining margins revise agencies' self-images

2015

A new generation adopts the lead. New executives, new creatives, new employees, etc.

2016

More and more freelancers are organising themselves into networks and pitching briefs internally.

2018

The employee-happiness-index is launched and has a similar value as design awards.

2019

Agencies engage intensively with the start-up world and develop new sources of sales

2025

The change pays off and the alteration of the last years turn into profit

New economic prosperity

A quarter century after the dot-Com crash and 12 years after the great euro crisis 2011-2013 europe 2025 is again in a time in of economic

recovery and stable economic growth. The economic heyday was possible thanks to new emerging markets such as Brazil, Russia, China and India. Parallel to new opportunities, new chances arose in the States formerly known as „Next Eleven (G11)“. At the same time, the companies focused on the development of new services and new technologies in Europe to maintain the market leadership in saturated markets.

Staffing shortage

In the uncertain times around 2013, the agency industry began to regroup. The classical business model was still working, but margins decreased. Creative services became commodity. Staffing shortage. The reputation of the industry was very poor. Potential employees avoided agencies, left the industry or became independent. What was once a dream job for new talent, became a nightmare.

New bosses, new networks

The change in the agency world was possible because a new generation of leaders and managers in the agencies took the lead. The new supervisors became more mentors and partners, rather than bosses. They understood the principals of the network society and lived and acted by the motto: give and take. They created agencies to ‘podular’ organisations.⁽⁴⁸⁾

⁽⁴⁹⁾ <http://connectedco.com/2011/04/18/the-future-is-podular/>, accessed 26.09.2013.

In addition, more and more organised themselves in networks. They joined in loose associations of temporary communities with common interests. Networking, innovation, and flexibility were core elements of their independent work. The pressure raises for old agencies. Whereas at the old ones the welfare was based primarily on their customers, employees or members engaged in the new ones are the focus. The first highlight of this development was the „Employee-Happiness-Index“ - an award, which since 2018 was awarded yearly to the staff-friendliest agency and developed a similar importance to the industry over time as common creative awards. While old agencies pitched themselves to ruin, new agencies inverted the process. Jobs were advertised internally. Not infrequently agencies had to decline projects, because employees, members and single customers thought of them as not attractive enough. After a primary scepticism most of the companies welcomed the change. Surveys revealed that this working method resulted in more commitment and motivation on employees side and increased quality of work.

New business models

The new agencies improved the exchange and the internal knowledge management and could be much more efficient. Instead of the earlier common ‘thinking in silos’, knowledge was shared, leading to better results in a shorter time. In addition, knowledge surplus and new ideas

could be transferred directly into new business models. Together with companies, the agencies created new services. They founded with them collective joint ventures to operate these new services and were involved in revenue. Not infrequently agency employees realised their own ideas and founded start-ups. The respective employers helped them with their first steps. They participate early in the new companies, enlarged their own network of partners and developed their own future clients.

This approach laid the foundation for an extremely positive development of the agency sector. The prime example of the industry was created 2015. From a Gamification project, which was initially measured as an internal communication action for insurance, an agency developed the most successful app of the year. The agency pulled off the three employees involved initially for six months from the daily work and acted as a venture capitalist in the background.

Managing the change actively

These developments certainly had a price. For many companies, with their standardised processes, compliance requirements and administrative demands, it has been difficult for them to work with these new agencies. New agencies developed new processes to identify customers that fitted well to them. With time, companies wanted to work with the new agencies, so that old ones lost their last trumps.

ECONOMICAL BOOST MEETS OLD AGENCIES

*‘Milking the cow until she dies’***2013**

The big Euro crisis held off. Agencies are continuing as usual.

2015

The lack of employees is becoming a problem for agencies. More and more creatives are becoming freelancers or founding their own small agencies.

2017

The competition for new budgets gets worse and more and more small agencies push toward the market.

2019

Bigger agencies are concentrating on themselves on administrative qualities. They adopt legal risks and execute compliance requirements.

2020

Other players successfully occupied business segments that would have been attractive for the modified agencies.

2025

Agencies became massively less important. The industry is atomised. They own no more strategic relevance.

A shadow of the past

In 2025 the agency world is unrecognisable, although it has not changed. There are still agencies, as we knew them from the beginning of the 21st century. However, they have massively lost in meaning. They have not been able in the last 12 years to reinvent themselves. Instead, they continued as usual. All initiative, which tried to convert them into creative consultants and to establish them as strategic partners failed. The focus on new media couldn't help and agencies remained ordinary communication creators. They continued to lose strategic relevance for their clients and became finally commodity.

The competition for budgets increased, smaller agencies emerged, who worked without large overhead costs and internal hierarchies. Agencies had to pitch for more and more projects. As a result, budgets and margins decreased. On the other hand, companies were less willing to pay so much money for a commodity. They began to establish in-house-agencies to save costs. They concentrated themselves on administrative qualities. They adopted legal risks and executed compliance requirements. In addition, they were able temporarily to control various small partners.

Lack of pressure to change

Those who survived the euro crisis 2010, felt safe within the economical recovery. The business was buzzing. They took the rising competition to be athletic and confident. Most responsible managers saw no reasons to rethink their own fundamental approaches and think of new ways of working, or to develop organisational structures and business models. The economic growth blinded internal innovations. They were reactive rather than developing their own active businesses.

Other players occupied new business models

Unlike agencies, start-ups, incubators and innovation consultancies were able to occupy the market. Similar to the agencies of the late 20th century, they were the new rockstars and creative innovators. Young talent spurned old agencies and sought their fortune in the new companies. Agencies on the other hand, became less and less attractive for employees. The cost to recruit, retain and develop employees exploded. While start-ups changed the world, the creative playground decreased in agencies. On top they had to face underdeveloped abilities, which made it hard to connect with new specialist networks, and to share and save knowledge and expertise. The increased costs began to exceed revenues and the increase of efficiency. Agencies remained profitable for a long time, but their income declined over the years continuously.

Lack of courage, lack of will to change

In retrospect, many agency executives lacked the courage to move away from embracing their customers and shareholders, and to deal with their own strengths and weaknesses and go innovative ways. The own employees feared changes. They took the easiest route, the familiar one.

ECONOMICAL BOOST MEETS NEW AGENCIES

*‘Phoenix rising from the ashes’***2012**

The biggest and longest economical crisis starts to reach the west

2015

Without any perspective on growth, corporations reduce budgets strongly. Marketing has been subordinated to distribution.

2016

Agencies have to change to be able to survive

2019

Agencies reinvent themselves as creative maker and support start-ups

2020

Agencies are run by core manning. Networks are their most important assets. Creative associations, collectives and loose networks are flourishing.

2025

Agencies become to germ cell of a new, smooth economical boom

The lost decade

In 2025, Europe faces the results of desolate decade. After the euro crisis 2013 a long-lasting economic downturn initiated. The euro countries fell sequentially together like a house of cards. They were not able to pay back their loans. The collective currency could only be saved by massive financial effort. But the bailout money went up in smoke. No new growth was in sight. Public funds were empty. Gradually, Germany was pulled to the dark side of the Euro crisis, exports declined and domestic demand imploded. The national debt went up, banks went bankrupt and the last savings of many citizens were destroyed by rising inflation.

Heavily cut budgets

With no prospect of growth the marketing bubble bursted. More and more companies cut back marketing spendings. Quite a few companies associated marketing with the distribution focused solely on sales. They turned to emerging markets in Asia, South America and Africa and reduced their spendings in Europe. The strategies of the clients were marked by enormous short-term nature and anxiety.

High economic pressure to change

The agency world was forced to adapt to the new economic situation to secure their own survival. They had to learn to do more work with less budget.

Agencies began deliberately to implement agile ways of working. With pilot projects and prototypes they tried out how well their ideas worked and how to implement them. This dynamic fit into the picture of an uncertain economical situation was further encouraged by clients.

Core team + network

Economic uncertainty and ever shorter planning possibilities led the agencies to reduce their fixed costs as well as the core workforce.

Quite early they began to build up a working network of freelancers, specialists and partners. They were flexible and adaptable. However, this flexibility had its price: additional costs rose and margins declined.

But the overall economic survival has become easier – because it was easier with a smaller core workforce to live clear cultural values internally and embodied them externally.

Freelancers organise themselves

Many free and unemployed people organised themselves more strongly. They gave up on the hope of getting a permanent job and turned the necessity into a virtue. In times of organised irresponsibility, willingness to be self-responsible increased, but everyone knew that it was hardly possible to survive in the market as a lone fighter. They organised in project partnerships and collaborations and temporarily helped each other.

Exchanges among creatives, consultants and developers were an integral part of the agency world. The old fashioned idea of cooperative organisations received a new boom: autonomy and self-responsibility in the context of cooperation and sense of community.

The creative artist is rediscovered

The transformation of economy and society influenced the development of agencies locating new business models, far away from marketing and communication, to survive economically.

During the crisis, the industry reinvented self awareness from the old days: the connected and collaborative 'maker'. Together with clients, or at their own risk, they designed new services and business ideas and implemented them.

In the absence of large budgets, companies were much more open, to share success and additional sales. Agencies collected missing budgets with the help of crowdfunding platforms with fans and interested consumers. They became part of a new economic ecosystem, which was established beyond the old ramshackle structures and began to flourish.

ECONOMICAL BOOST MEETS OLD AGENCIES

*'The end of an era'***2012**

The biggest and longest economical crisis starts to reach the west

2015

Without any perspective on growth, corporations reduce budgets strongly. Marketing has been subordinated to distribution.

2017

A big wave of bankruptcy reaches the industry.

2020

The number of big players drastically decreases. The industry is consolidated.

2025

The significance of agencies decreases. Agencies are the new call centers.

Greecification (Greek dept crisis)

The economical downturn in 2025 is already in the 13th Year. Initially we had hoped that it would go up again. „Keep calm and carry on“ was the device.

Even the worst crisis will pass, and we will face better times. So they went on as before, saved and preserved liquidity, as good as it was possible. But hope is no strategy. The upturn failed.

After a while the financial reserves decreased and the lights went off.

Wave of bankruptcy in the agency world

The budgets have been continuously reduced, frozen or canceled. Customers wanted more performance/ output for less budget. Agencies accepted this situation in the hope of a quick end to the crisis and a return to the old budgets. In fact, some clients accessed new growth markets in the boom regions of the „G11“, but the agencies could hardly benefit from it. In 2015 you could read in the industry media of new bankruptcies weekly. The big wave reached the industry in 2017. Three years later the industry had changed: The number of big players decreased drastically. The value of their services was not been rewarded. Similar to call centers, agencies now represented the new, lower service class. Layoffs were the result.

No one there to help

During the crisis, it became clear that the agencies possessed no social capital. They were only able to mobilise external forces, which they had to pay. No voluntary or via trade-off support. Bad reputation, no trust left and nothing exciting to offer for freelancers and partners. In the absence of lucrative contracts and liquidity it was not possible to innovate.

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CONCLUSION

We need discussion. We need thinking. We need critical faculties. We need to adopt conflicts in design and take responsibility for the outcomes of our work. The ‚we‘ stands for us, the citizens who collectively imagine our very own future. „It is critical that the discussions go beyond the design fields themselves and reach out to the broadest spectrum of society, to the people directly affected by the work of designers.“⁽⁰¹⁾

Understanding the economic context of design education gives clarity to the educational mission, differentiating it from other forms of education. Design professionals now require a broad range of analytical, conceptual and creative skills related to the social and economic context of design along with advanced skills in a design specialty. In the process of defining our very own design discipline lies a strong power of reflection and innovative potential, which will push not only personal, but learning boundaries. As with design, the education has to be an evolving field and should focus on the user's need: here, the students. Because an inclusive education will not only benefit the individual designer and society, but a whole creative industry (www.edti.eu)⁽¹⁹⁾.

It is our responsibility to create a heritage (legacy) for the up and coming design generation which will have, hopefully, a preservative value, rather than a life span of 6 months.

⁽⁰¹⁾ Bruce Mau, *Massive Change*, (New York and London: Phaidon Press Limited, 2011), p.18.

⁽¹⁹⁾ <http://de.edti.eu>, accessed 26.09.2013.

Designers, especially Service Designers have to define themselves using their tools from ,control‘ to ,society‘ (control to feature to product to service to organisation to community to society) and the most precious commodity of a design culture is their interaction with these tools.

This would result in a creation of new and redefined existing roles, a design of interactions and training, a change of metrics to drive behaviour direct at achieving the experience, a development of new business function to support the sustainability of the desired experience combined with an evaluation of existing projects against the named experience, an initiation of new projects, the design of single touchpoints or a system of coordinated touchpoints and therefore a development of new back-end systems to support the desired experience.

This way of working should be integrated in the new design education, I believe, because it reflects on important skills, such as organisational and structural thinking and understanding, classical business approaches, sociology and psychology – which are becoming more and more important with the evolving design disciplines – and service design related tools and methods.

It will help us to design across touchpoints, design across channels, design across experiences and meet the future needs of design, which is from my understanding a strong position to develop the discipline design

and design understanding on the one side within the universities and on the other side to get the knowledge and teaching into practice on the market.

The future design will not just be for light touch or short engagement. The methods will advocate deeper, longer-term connections and therefore evolve new methods and approaches. These will include design provocations, where you use pictures, prototypes or other material to provoke response from people and get them talking about issues, needs and concerns, co-creation workshops, where people actually author and design their own solutions alongside the designer, as well as new outcomes, such as Insight Banks, which will gather user insights, methods and design ideas into a digital repository for anyone inside a company to access. All those named elements will also have to find their way into the design education, to prepare the up coming design generation for the new interconnectivity (global networks) and new markets.

Future designers will look at community-led design, at digital networks for neighbourhoods, at technology for the disabled community, furniture for care, the future of taxi systems, office partitioning systems, and systems to monitor, health, wellbeing, movement and energy, just to name a few.

The designer's role is as collaborator and conduit – as 'stuff' becomes less important to people the designer is increasingly someone who finds solutions to problems with less tangible end results than someone who creates physical things. A design journey, is becoming more important than a design product in a world where high rents, little space and less disposable income mean less room for designed 'things' than ever before.

New materials, techniques, social habits and values are forcing design to become more community-driven; and designers have to embrace this new way of working to successfully innovate. While designers will always create beautiful things, their role is becoming more and more vital in examining solutions to issues like healthcare, the care of the elderly and data visualisation. The skills of the designer – both practical and mental - are proving to be more transferable than ever.

We achieve this by working collaboratively with our clients and partners – bringing the right people together to boost creativity, shift ways of thinking, create new networks and translate ideas into real products, services and solutions, using a variety of tools and methodologies.

In the end, every invested pound pays back even more in supporting economic growth and social environmental progress and everybody benefits from it. The 'transformative' power of design makes a real impact, now and in the future.

The results speak for themselves:

with the help of design and the new growing design disciplines, such as user-centred, inclusive-, service-, or transformational design we are able to help the private and public sector „to open up new markets, improve and diversify, and communicate value with conviction.“⁽⁵⁰⁾

The new power of evolving fields can help to find a balance between “a unified global presence and regional and local adaptation”⁽⁴³⁾ and is offering a competitive advantage for organisations and ensuring quality experiences for clients.

I personally think, I made the right decision, becoming a designer. And concerning the developing speciality of service design, I am glad to shape and design the discipline and its tools and to use the benamed ones to improve people’s lives. **Don’t let experience happen. Design it!**

Why we are not blueprinting the future of design?

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