Hong Kong Design Institute (HKDI) DESIS Lab for Social Design Research

Established in the summer of 2013, Hong Kong Design Institute – DESIS (Design for Social Innovation and Sustainability) Lab for Social Design Research is a research team that promotes "social design". The team is committed to the practice of "participatory design" and "Design How to Live", an open-for-all design concept, alongside with the utilisation of up-to-date design knowledge to achieve advancement in our society.

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HKDI DESIS Lab for Social Design Research is a cross-disciplinary action research group at the Hong Kong Design Institute (HKDI), founded in summer 2013, with the aim to set up a research platform of social design, an emerging field that advocates a new approach to design: 'designers as enablers of social change'. It is part of the DESIS International Network (Design for Social Innovation and Sustainability).

Open design in action! Open Debates and Projects for our Open Society records over 20 Open Design projects of the lab ran between 2013-2016 and the theoretical framework of open design. It demonstrates the attempt to explore different aspects of openness through design actions.

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Open Design in Action

Design Debates & Projects for our Open Society by HKDI DESIS Lab (2013-2016)

DESIGN DEBATES & PROJECTS FOR OUR OPEN SOCIETY

Open Design in Action!

BY HKDI DESIS LAB (2013-2016)

Hong Kong Design Institute (HKDI)

Hong Kong Design Institute (HKDI) is a member of the VTC Group. HKDI was established in 2007 with the mission to be a leading provider of design education and lifelong learning. It encourages synergy and interdisciplinary thinking in its broad range of design programmes. HKDI maintains a strong network with the industry and provides its students with essential practical experience enriched with cultural sensitivities and sustainability. The state-of-the-art campus in Tseung Kwan O provides a creative, inspiring and vibrant learning environment for students.

www.hkdi.edu.hk

To all creative citizens
in Hong Kong

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Chief Editors: Dr. Yanki LEE and Albert TSANG Siu Yin, HKDI DESIS Lab for Social Design Research

Guest Editors: Dr. Liesbeth HUYBRECHTS, Research group ARCK, University of Hasselt and Niels HENDRIKS, Dementia Lab, LUCA School of Arts

Copy editor: Claire QUINN

Book design: Cherie YIP & Mike CHAN

HKDI DESIS Lab team 2016: Sunnie CHAN, Jessica CHENG, CHENG Wing Chun, CHU Tak Kim, William DAVIS, Rowena HO, Tuhlis IP, Greta KWOK, Meng LAU, Cyril LEE, Don MAK, Silver QIAN, Kenneth SIU, Katie WONG, Louise WONG, Meekness WONG, Ron WONG.

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DESIGN DEBATES & PROJECTS
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Opening Our Minds For Open Design

At the HKDI DESIS Lab ‘open design’ is a way to approach a complex design context such as design for healthcare, residential communities, politics, work, homelessness etc. wherein both humans as well as artefacts are involved (Latour, 2005; Akrich, 1992; Ehn, 2008). The lab’s approach is closely related to how openness is approached in Participatory Design (PD). PD was introduced in the 1970s. Users and designers would collaboratively work together to create better products. PD thus searches ways to enhance and share power in decision-making in the design process with those who are affected by the design, thus opening the design process for their input (Ehn 2008). Likewise, the lab has strong relations to the approaches of Social Design and Design for Social Innovation, wherein design is used to achieve societal goals. This involves sharing and thus opens up social resources (e.g. competences) that may or may not already exist in a certain community among citizens and designers, to reach a certain goal. An example of this, is the lab’s research into how people without homes in Hong Kong and designers learn from each other’s experiences and competences in building temporary street homes and - by extension - an alternative future for their city.

This book is divided into three parts, describing three ways how the Lab defines open design. In these three definitions, one aspect of the open design process is stressed: open language, open hearts and open minds.

Open Language

With the term Open Language HKDI DESIS Lab refers to opening up the language of design for the broader society, to use it and appropriate it for achieving their own goals. There is a long tradition of opening language in the design world, although most often in the more technical milieus. This tradition is related to open source software where developers share the source codes of their software to allow collaboration, reuse and/or improvement by others (see e.g. Stallman, 2010). More recently the design world became interested in open hardware or open design, a way of working wherein designers and hobbyists share their design to allow others to produce these designs by themselves (see e.g.Van Abel e.a., 2011).

Although open design - defined as open access and contribution to the design artefact - is not limited to the digital world, the terminology used is still related (open source code, hardware and software). Open design artefacts thus will range from the design of office software (like LibreOffice), an encyclopedia (Wikipedia), furniture (see for example http://www.openstructures.net), to toys (making your lego connect to k'nex or duplo), mobile phones, a stethoscope … or an open designed book on … Open Design (Waag Society).

In order to make the language of design open for the production and use by a group of expert or amateur users and makers, The Open Design Working Group states that the openness in open design refers to open access to the sources of design and open contribution to the collaborative design process. Waag Society, the Open Design Working Group or OpenDesign.org indeed pay great attention to reflection on the ways of documenting, protecting and sharing process and outcome. It is no surprise that one of the supporters of the open source community, Lawrence Lessig, was one of the co-founders of the alternative copyright licenses Creative Commons supporting the legal protection of open and shared artefacts.

When HKDI DESIS Lab talks about open language, they open up the language - the sources and processes - of design in participatory ways. It is clear that what the Lab considers as sources does not only refer to technical aspects of the artefacts, but also less tangible aspects of the design, such as values or living patterns. In their project 'Open Homes', they answered the question "how do citizens in one of 'the most liveable cities in the world' actually live?" by opening up their living spaces for debate and redesign by the community. The lab discloses the diverse patterns of living through a series of drawings (such as floor plans), images and toolkits of typical interiors in diverse districts of Hong Kong and by engaging people in several design activities (e.g. measuring their homes). This allows people to gain insight into the language of these homes and redesign them. Similarly, in the project 'Open Health' they opened the language of medical equipment and discourses on health 'What the Health' in playful ways through design jams.

Project 01/
Open Homes I
Pattern of Living
with Hilary French

Discipline/ *Interior Design and Architecture*

Format/ *Design research project*

Duration/ *July 2012 - July 2013*

Outcome/ *The book of "Pattern of Living: Hong Kong's High Rise Community" (July 2013)*

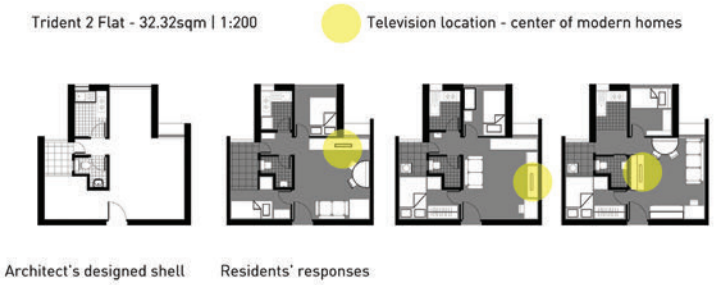
Person in charge/ *Yanki Lee & Hilary French*

This project was in collaboration with architectural historian Hilary French from the Royal College of Art (RCA), London, and Interior Design Year 1 students in HKDI. The book is a result of a 1-year study based on the research question - "how do citizens in one of 'the most liveable cities in the world' actually live?"

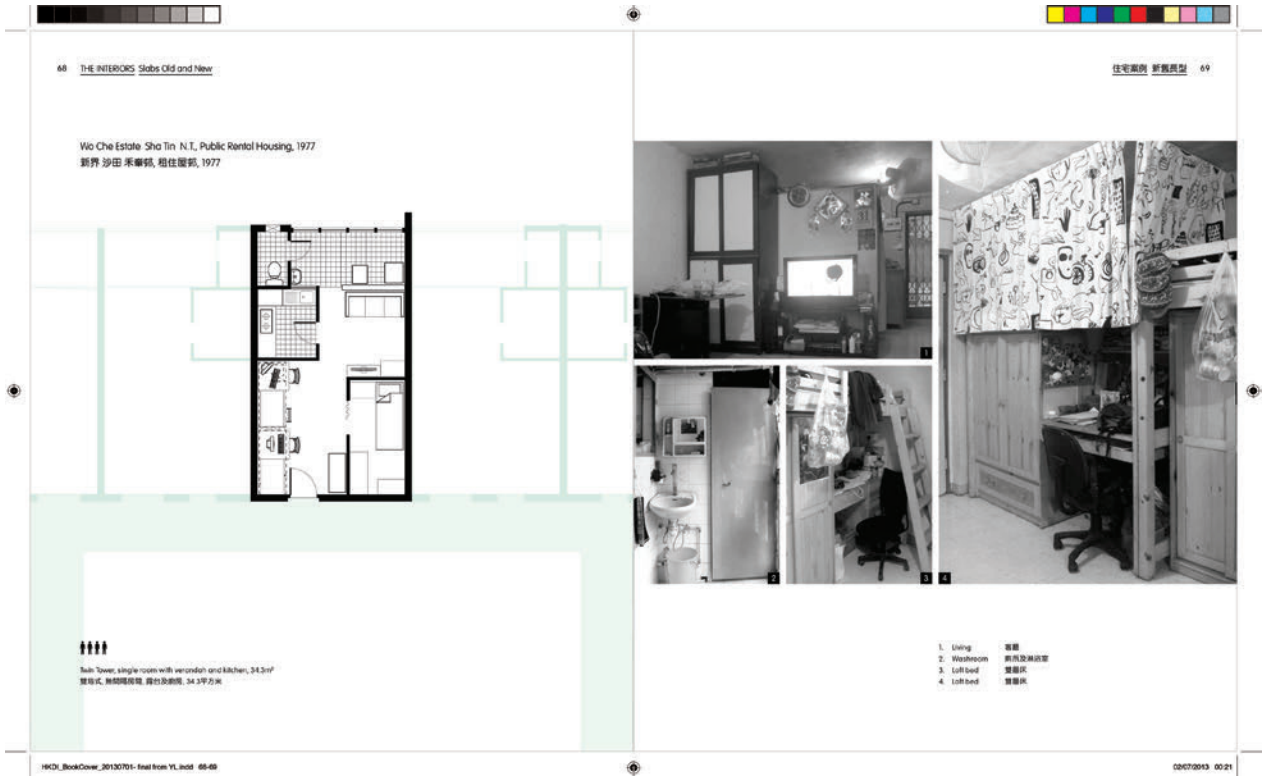
Almost 50% of Hong Kong's population, some 3.5 million people, live in public housing. They occupy the high density, high-rise tower blocks, in small apartments that have been standardised, serialised, repeated and refined for efficiency in construction.

This project looks inside people's homes capturing a glimpse of their patterns of living through a series of drawings and snapshots of typical interiors in diverse districts of Hong Kong. Although living in the same shape of space inside these high-rise communities, all the dwellers show different patterns of laying out their lives through different settings of their domestic environment.

The analysis of the locations of TV sets at different Trident 2 flats.



Students visiting residents' home.



The residents' responses are documented with both floor plans and photographs.

Right 1. Patterns of Living: Hong Kong's High-rise Communities. The book that shows 50 of the cases covered in the study.

Right 2. Student's initial drawing of one resident's home.

"As many commentators have observed, Hong Kong cannot be understood in conventional western terms. Its physical geography, ' a fog-laden rock at the mouth of the Pearl River' and its extreme density of population, presents a paradigm of its own."

- Hilary French
Architect & design researcher

The book launched at the Hong Kong Book Fair 2013 with a mini-exhibition. Several of the cases were shown with physical models.

Project 02/ Open Homes II "Draw your home" with old and young citizens

Discipline/ *Interior Design and Architecture*

Format/ *Citizens' workshop*

Duration/ *Aug - Nov 2014*

Outcome/ *Hong Kong citizens' perspectives of home from different generations*

Person in charge/ *Albert Tsang & Rowena Ho*

"Draw your home!" is a series of workshops trying to open up spatial design language. Different design tools are employed for the participants of different generations, getting them familiar with the language of floor plans.

Through handling tangible objects on an abstract 1:1 floor plan of a typical 2-3 person public housing unit, with the area of merely 36.8m^2, the participants tried to experience the relationship between 2D drawings and 3D space. With the help of specifically designed tools, the participants then tried to translate the experience into 1:50 floor plans.

The workshop was then extended to the younger generation and we invited the participation of a secondary school. HKDI's Interior Design students served as facilitators and guided the young pupils to go through the same learning experience in this program. It offered an opportunity for design students to gain hands-on experience facilitating a design workshop with users; it also got many of them thinking about their role as designer as well as social-facilitator.

Participants are exploring the floor plan with real size carton furniture.

A participant trying to translate the 3D experience into a 1:50 plan with the aid of specially designed tools.

Project 03/
Open Homes III
"Measure your home"
with Konstantinos Grivas

Person in charge/ *Albert Tsang & Cyril Lee*

Outcome/ *Hong Kong citizens' perspectives of home from different generations*

Duration/ *One-week in Aug 2015*

Format/ *Citizens' workshop*

Discipline/ *Interior Design and Architecture*

People tend to think that they know their intimate home space off by heart. Domestic life feels easier based on a reassurance that we know the place and order of things around our homes all too well. Vice-versa, it may be precisely because home is a place where order is inscribed in our bodies that it feels like home. Our bodies end up internalising the space and its particularities.

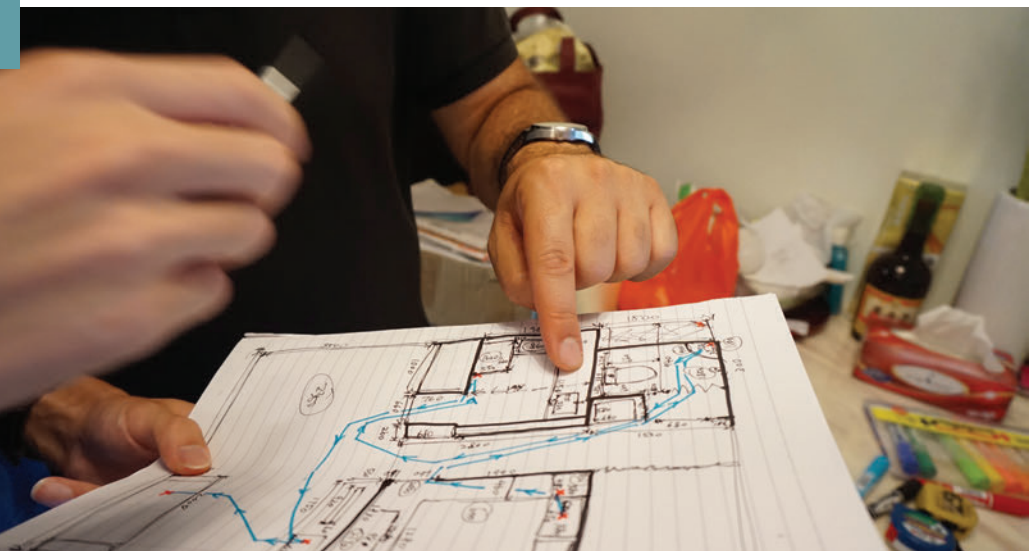
This experiment is based on an assumption that there are a few domestic things that can act as significant reference points around which one can easily reconstruct and relate to almost every other home space or thing. Older citizens were invited to perform their daily routine in an empty gallery space based on these reference objects, spatial design students then drew out the floor plan according to their bodily memories. The students then went to the older people's homes to measure the actual size of their space.

The discrepancy between the two resulting plans does not highlight the accuracy of the size, but instead throws light on the different ways of representing space from different perspectives.

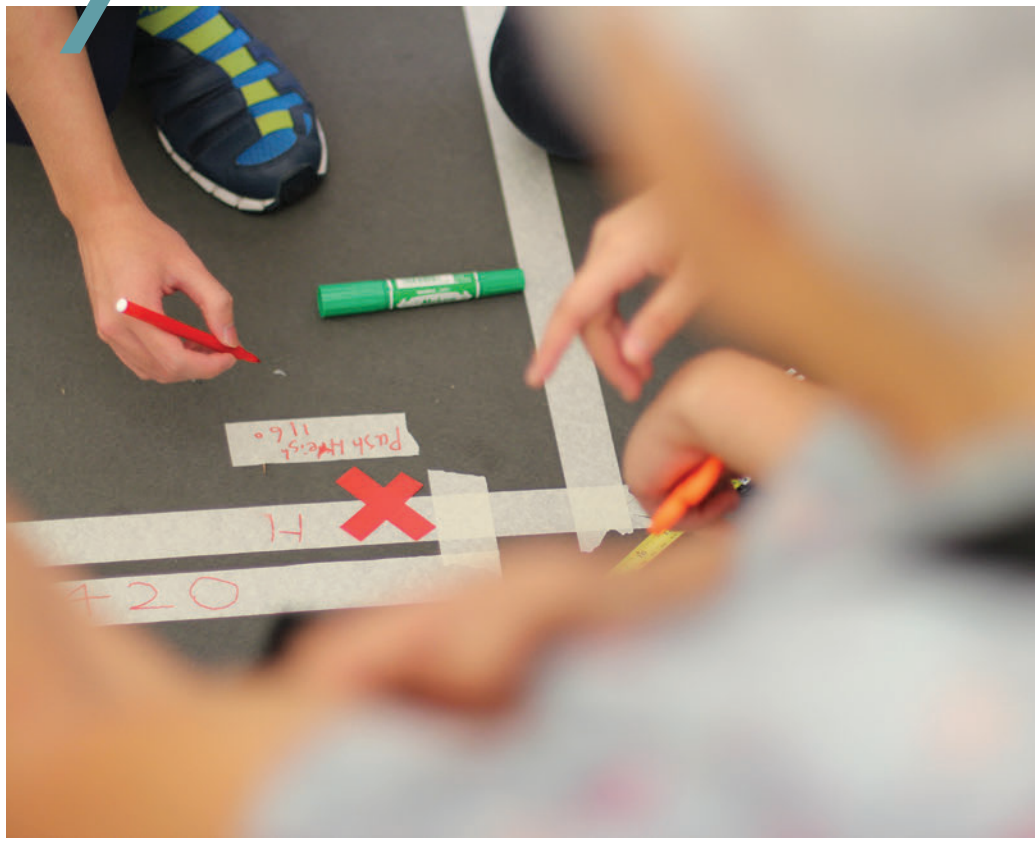
"Concerning home, we go beyond constructing a mere mental map of the things inside it. Our bodies end up internalizing the space and its particularities."

- Konstantinos Grivas
Architect

The interior design students helping a participant to draw out his home in an empty gallery space using masking tape.



Professor Grivas visited the participants' homes with students, and did detailed study of the everyday routines of the participants.



Project 04/
Open Lights
with Pascal Anson

Discipline/
Visual Arts

Format/
Students design workshop

Duration/
One-week in Nov 2014

Outcome/
Light installation @ ODF 2014

Person in charge/
Yanki Lee & Louise Wong

The mundane objects collected by the students are arrayed out according to shapes and sizes, giving a different context for the students to perceive the forms of the objects.

London-based product designer, Pascal Anson was invited to work with HKDI Visual Art students. Pascal's works is about teaching non-designers to make objects in a DIY way through posting video tutorials on youtube and publishing books with detailed steps.

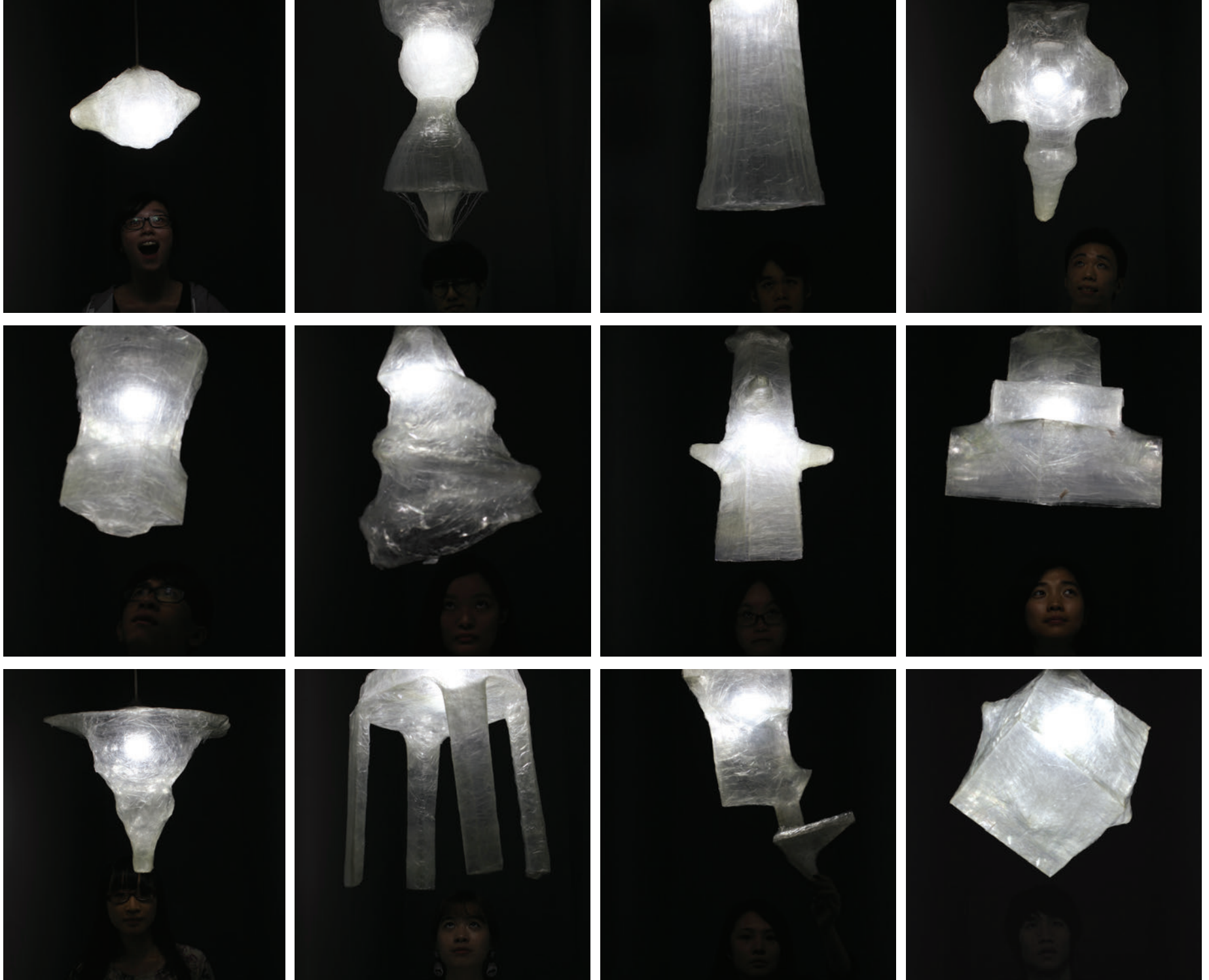
This time the students were asked to find their own materials to make the mould, and to replicate a cut crystal chandelier in Sellotape. Several students later mentored some older people who joined the workshop and passed on their new expertise by teaching them how to make the mould and the chandelier. The results were 100 chandeliers with huge variation, all made possible through our sponsor, MEGAMAN, an international light bulb manufacturer in Hong Kong.

100 chandeliers were then displayed in the gallery space together with all the mould making materials. Whilst the use of Sellotape is not sustainable in the usual sense, the project addresses an important question in sustainability by asking us how to re-examine what we see as discarded and everyday or valueless objects.

"There is something ridiculous about replicating a crystal chandelier with a cheap material like Sellotape, which is part of the project's appeal."

- Pascal Anson,
Designer, Maker and Educator

Students then tried to transfer their newly acquired skill to the older citizens.



Each chandelier has a unique form of its own. Together they gave new lives to the forms of the discarded objects.

Project 05/ Open Architecture Social Architecture with Cesar Harada

Discipline/ *Architecture/ Social Media*

Format/ *Students and citizen design workshop*

Duration/ *Two Sundays in Jan 2014*

Outcome/ *Installation @ RSA 90th Anniversary celebration at HKDI*

Person in charge/ *Yanki Lee, Albert Tsang, Meng Lau, Sunnie Chan*

How can design actions open new platforms for people to co-create customised local solutions for sustainable development?"

Social entrepreneur Cesar Harada was invited to conduct an Open/Social Architecture co-creation experience. Cesar is a Senior TED Fellow who quit his job at MIT and moved to the Gulf to develop an Open Source robot called 'Protei' to clean up the BP oil spill, and has now settled in Hong Kong. He is also the founder of Makerbay in Hong Kong.

At two sessions, more than 40 citizens and HKDI students gathered together at the campus' Design Boulevard. At first Cesar led the group to experience different forms of networking. The participants were asked to reflect on the experience in different networks until they came up with a final collective form. Out of this new 'network', they used just plastic pipes to build a simple but interesting structure. The experience was aimed at exploring the possible forms of structure that could evolve from social networks created by participants. It asks the question whether the practice of building could be a co-creative and collective process.

Participants used the red ropes to try to replicate the online social networking experience in real life.

Then they used the elastic pipes to build a "Social Architecture" based on the immediate network they have just formed.

The "Social Architecture", a collective experience of form and structure that was based on the relationship within the group.

Project 06/ Open Health What the Health? with Dr. Patricia Moore

Renowned designer Dr. Moore sharing with the students her impeccable experience and the way to achieve empathy in design.

Dr. Patricia Moore, the long-term mentor of the Lab, led "What the Health": inviting people to design our health. "We could have humour on discussing some very difficult topics. As we go, all things will be changed by the body. We can either be sad about it, or accept it with grace and happiness even be playful about it. I am amazed to see the same playfulness in the title "What the health?", which makes everyone pay attention to what we advocate," said Dr. Moore.

A series of workshops were conducted for students and teachers of visual communication on inclusive medical packages. Product design students were also invited to prototype new medical equipment to be used in everyday life. Finally, the results were shared at a citizen design workshop at the end, where over 50 participants joined. HKDI design students, senior citizens, professional occupation therapists and staff members of Culture Homes (文化村), our project partner, all participated in the design jamming session to generate new ideas on design for future ageing populations.

This quick exchange between the senior citizens and design students did come up with promising results. The idea of Sockhorn being one where student Cyril Lee later developed the concept into a product.

Person in charge/ *Albert Tsang & Yanki Lee*

Outcome/ *Sketch ideas of self-health management*

Duration/ *One week in March 2014*

Format/ *Students and citizen design workshop*

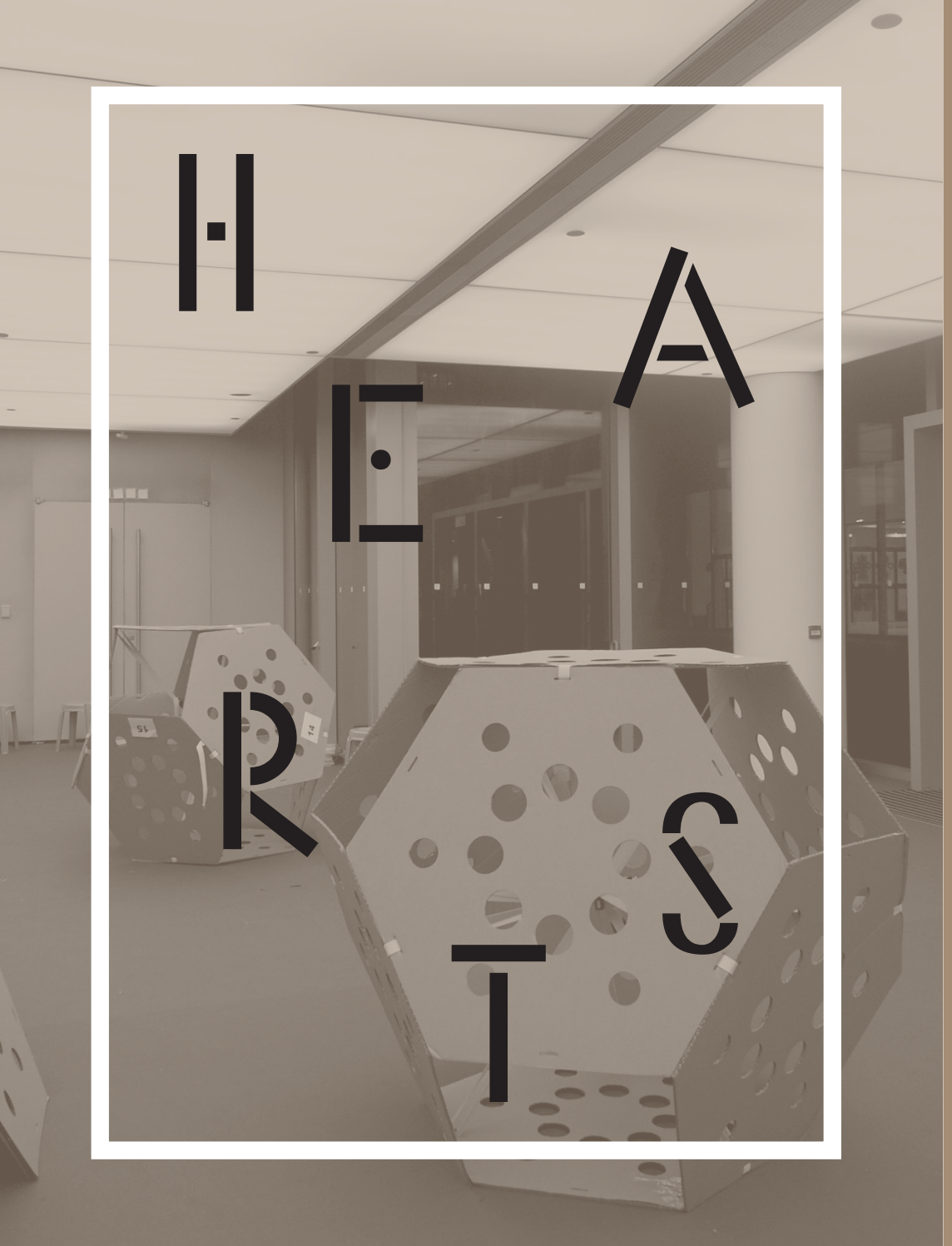
Discipline/ *Product Design*

"We could have humor on discussing some very difficult topics...I am amazed to see the same playfulness in the title 'What the Health?'"

- Dr. Patricia Moore,
Industrial designer, gerontologist, author, and President of MooreDesign Associates

The Sockhorn, a product concept by the product design student Cyril Lee, which is developed from an idea coming out from the workshop.

The original group consisted of design students and an older citizen. The group co-created the concept under the guidance of Kelvin Kam, Senior Lecturer of Product Design at HKDI (top).



Open Hearts

When referring to Open Hearts, the Lab looks at the opening up of how design comes into being. It does that by involving people in the design process and forming communities around the design, creating strong networks of people with a passion for a certain design goal, such as design within the topic of ageing.

This activity of Open Hearts has a strong tradition in Participatory Design. For instance, Tellioglu, Wagner and Lainer (1998) focus on sharing the process of design coming into being by making a link between open architecture and open design (methodologies). They look at the tradition of 'open planning', wherein decisions on possible design trajectories are not made too quickly, which leaves the work of the various actors involved open to change. Learning from this, they define the open design process as holding an iterative character of opening,

expanding, closing and re-opening, etc., wherein the openness of the process and documentation are closely related. In the same line of thinking, Manzini & Rizzo (2011) stress the importance of open processes in complex design processes wherein a variety of initiatives or local projects interact to achieve a larger vision. This design process is open as it allows for new actors to "enter (bringing new ideas or new prototypes) and, most importantly, there is not a final expected result (because new problems, opportunities and new solutions can arise within the never-ending social conversations) (Manzini & Rizzo, 2011, p. 211)". In this way, when defining open design, the Manzini & Rizzo methodology is close to ideas by John Thackara who stating that one should not "(...) judge an object for what it is, but imagine what it could become."

In his essay "Open and Closed Design" Sennett relates to this discourse on open processes by referring to 'open systems' and the notion of serendipity in open design. By highlighting serendipity he provides space for the unforeseen: "When in performing an experiment we come across something unforeseen, or are prompted by evidence to jump tracks and think about a different issue, then we are working in the framework of an open system; we move beyond 'yes' or 'no' to exploring something 'new' - new to our own understanding." Building on this, he sees five characteristics of open design that contrast open from closed: (1) the interacting parts in a system are not interchangeable; (2) simple rules can generate complex results; (3) known and determinate beginnings can lead to unanticipated results (chaos); (4) small scale events can trigger massive changes, (5) and, finally, open systems can self-organise despite their chaos, unpredictability, etc

In summary, both Manzini & Rizzo and Tellioglu, Wagner and Lainer bring to the discussion of open design a tendency to defer the closing of the design process leading to an artefact and foreground in this way the openness of the outcome, the people involved, the knowledge and disciplines included, etc. From Sennett we take the interest in how minor elements or the unexpected can be of influence to a design process or will lead to chaos or, to formulate it in a less negative way, to a set of unanticipated results. In the HKDI DESIS Lab this "open heart" approach materialises in projects that are mostly characterised by a long duration and the building of strong and sustainable networks. In the "Open Ageing" project, the Lab engages with people, regardless of their age, to think and learn about design for an ageing population and it invites them to become design partners in future projects on ageing. Similarly in the "Open Flower" project, the Lab invites people to engage with the creativity of the elderly, in this case Flower Granny, a woman who has an immense and inspiring productivity in painting flowers.

Project 07/
Open Ageing
Launch of DesignAge HK Club @Hong Kong Senior Expos

DesignAge HK Club (老嘢設計會) is attributed to the action research programme DesignAge led by Professor Roger Coleman in the 1990s at the Royal College of Art, London. The original DesignAge was inspired by English historian Peter Laslett who stated that ageing is 'a unique experience for each individual… [to] live in the presence of all your future selves.' His words were used to promote a life-course approach to address ageing issues. Later, this concept was extended and developed into the DesignAge Programme at the Royal College of Art, the first design movement in the realm of ageing which centred around the concept of 'Design for Our Future Selves'. One of its major developments was the collaboration with the University of the Third Age (U3A), an advocate that encouraged retired and semi-retired people to gather and learn with each other. Through the programme, many active senior citizens started to engage MA design students at the Royal College of Art.

Design Hut at Senior Expo 2014 to attract senior citizens' participations.

Person in charge/
Yanki Lee

Outcome/
Recruitment of DesignAge Hong Kong Club members - over 400 members

Duration/
3-days @ July 2014 and July 2015

Format/
Design activities

Discipline/
Identity, Experience and Exhibition

"Owls are classically seen in many cultures to represent wisdom, knowledge, age, status and intelligence. They are also often mythically represented as the guides to help us uncover our hidden potential and abilities. Rabbits on the other hand are primarily associated with abundance, creativity, playfulness and new beginnings – the symbolic circle of life."

- Ali Hodgson
Illustrator and graphic designer

DesignAge Hong Kong Club logo, illustration by Ali Hodgson and designed by Hato Studio.

For our Hong Kong version, we would like to engage with people, irrespective of their age, to think and learn about design for the ageing population in creative and ingenious way. We aim to explore a "designerly" way and a solution-focused approach to deal with Hong Kong's ageing population. This is why we create different design activities that allow citizens, especially the older generation, to participate in the practice of design. Our intention is to stimulate and revitalize their imaginative and observatory capacities in their everyday life and release their potential ingenuity, recruiting them as our creative partners.

Open Design Activity @Senior Expo 2014 – Designing your meal.

Open Design Activity @Senior Expo 2015 – Measuring your body.

Open Design Activity @Senior Expo 2015 – Designing your kitchen & interviewing.

P 08

Project 08/
Open Village
Design Our Village with Elders (DOVE) Project

Briefing Session on 2 September, 2014.

Person in charge/
Yanki Lee & Albert Tsang

Outcome/
Design ideas for Ageing well in Hong Kong

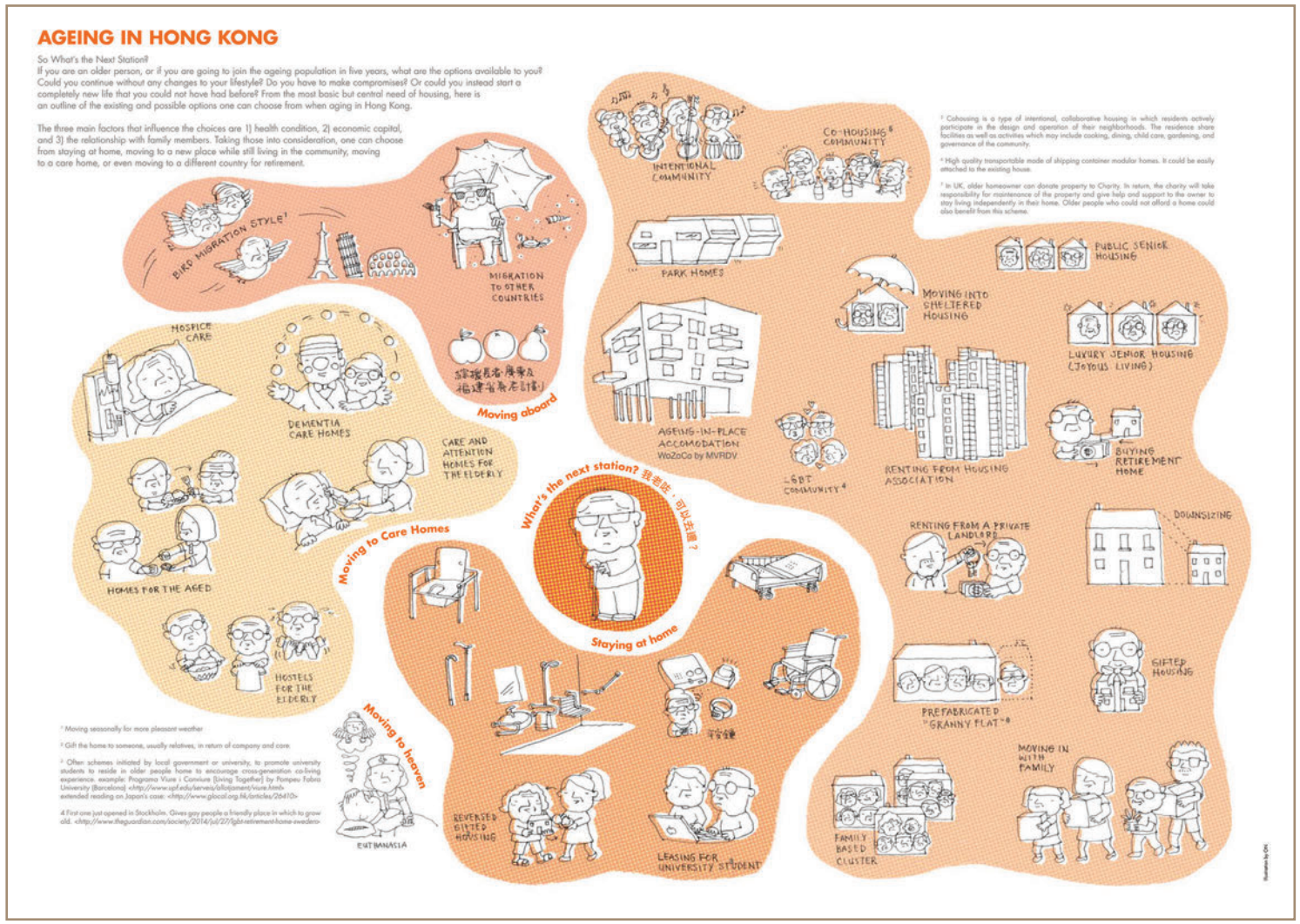
Duration/
Sept-Dec 2014

Format/
Design research project with HKDI students

Discipline/
Landscape Architecture, Interior and Product Design

In September 2014, HKDI DESIS Lab kick-started its second Possible Study on Social Design Practice with a briefing session on 2nd September. The study aims to investigate new design ideas to address ageing issues at home and city. It marks the DESIS Lab's first formal collaboration with DesignAge HK Club (老嘢設計會), Hong Kong's first design club set up in response to the ageing population phenomena. The briefing session, held in conjunction with industry partner Culture Homes, drew over 20 DesignAge HK Club members as well as a large student turnout. Special guests from Jade Club and other ageing service agencies shared their projects further inspiring design students to take part in the project. Since then, more than 500 students have come on board and many are working closely with DesignAge HK Club members on spatial, memory and product-related projects in the area of daily living and ageing processes.

Interior & Exterior Space Workshop with Interior Design and Landscape Architecture students.



Mapping of 'Ageing in Hong Kong'.

Memory and Object Workshop with Products and Creative Media students.

Project 09/
Open Body
Open design exercise for the Ageing Bodies Study

Open Body Project is a design experience that aims to encourage Hong Kong's senior citizens to become more aware of their bodily changes through body measurement and visual representation of their body changes such as charts / documentations / and reflections. It operates as part of a larger study, the "Ageing Bodies Study", our on-going engagement with Hong Kong's senior citizens.

The HKDI DESIS Lab team aims to collect ergonomic data, bathroom behaviour and habits from these senior citizens through interactive and creative means.

The data collection process is designed in a way that the older people who are contributing their bodies could be more involved instead of being measured like an object inside a lab. After referring traditional ergonomic data collection, we design a Spirograph-like process to record each full body measurement instead of a numeric data set, which enables the participants to relate and visually understand body movements and capabilities.

Person in charge/
Cyril Lee & Yanki Lee

Outcome/
Open Design mobile, Hong Kong ageing population bodies' data

Duration/
Since July 2015 till 2017

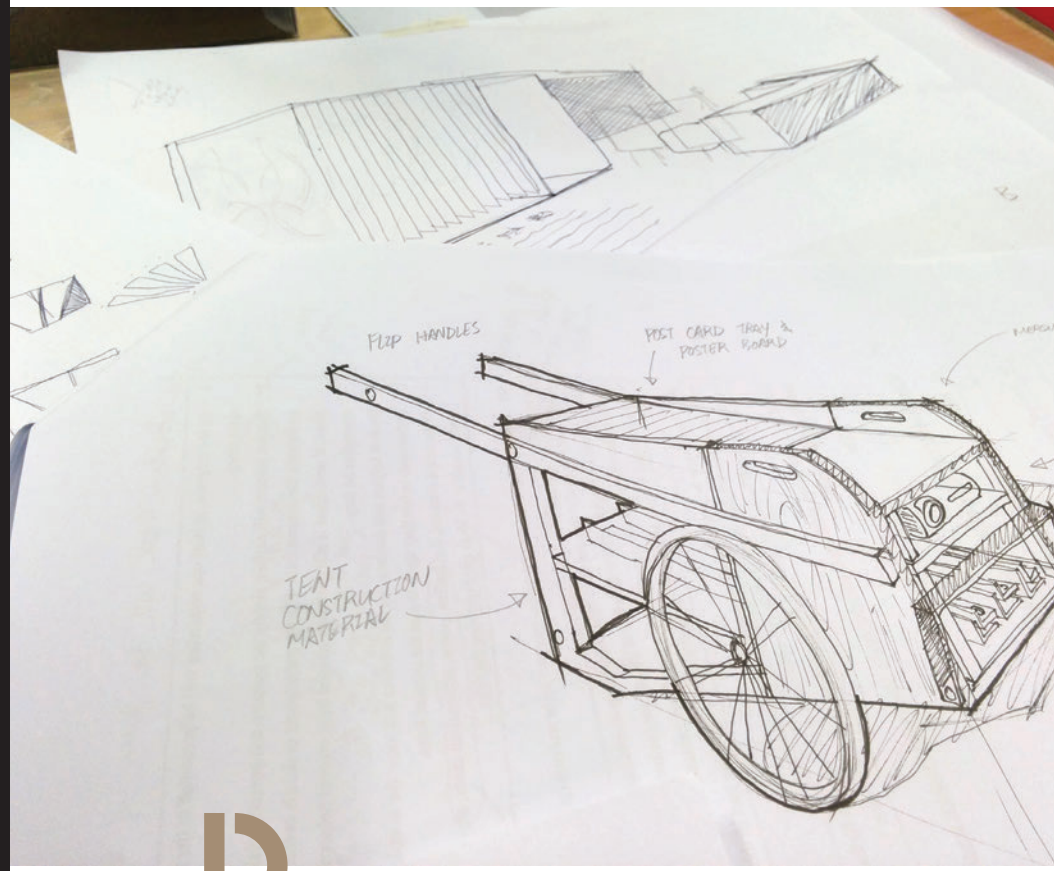
Format/
Design research project with public engagement

Discipline/
Product Design – Ergonometric Data

The database resulting from this study will be valuable in order to understand the general profile of this older generation in Hong Kong. It could also be invaluable for prospecting future designs for the ageing population and forming a community to discuss evidence-based ageing issues.

Open Body poster.

Open Body Project's mobile.



Citizen participation at Open Design Weekend 2015.

Citizen participation at Golden Age Summit 2016.

Project 10/
Open City
1st 100In1Day
Hong Kong

Person in charge/ *Louise Wong, Cyril Lee, Chu Tak Kim*

Outcome/ *Hong Kong citizens' perspectives and actions of open innovation on our street*

Duration/ *Sept 2015 – Jan 2016*

Format/ *Design research project with an action day*

Discipline/ *Open Innovation*

100In1Day Hong Kong in action – 23 Jan 2016.

What if hundreds of people united, each taking one small action to improve their city, all on the same day? This is the motivation behind the 100In1Day project, a citizen-driven action started in Colombia in 2012. Its aim is to encourage citizens from different cities around the world to have one-day community based interventions. Over the year, almost 30 cities joined the initiative including Bogotá, Cape Town, Copenhagen, Vancouver, and Kaluga. Many of these one-day interventions have later become real innovations within these cities.

This time we took up the torch and conducted it in Hong Kong. Our city became the 1st Asian city to take part in the 100In1Day process. Before the action day, we moved our "idea mobile" to different community events. Over 100 possible ideas of activities for our streets were collected. The first group we engaged were our senior citizens, our DesignAge Club members, this was because we believe they have more experience of our city. Thus, we encouraged them to think outside the box and asked them what they would do if we could reclaim or open our streets like in the old days.

On Saturday the 23rd January 2016 we carried out our actions. A few workshops were conducted to put together people from different generations and backgrounds. A community was formed and together they planned and delivered over 30+ ideas across six areas of Hong Kong. After this they also carried out a reflection with 100In1Day founders at the Make A Difference (MaD) forum 2016.

100In1Day Hong Kong in action – 23 Jan 2016.

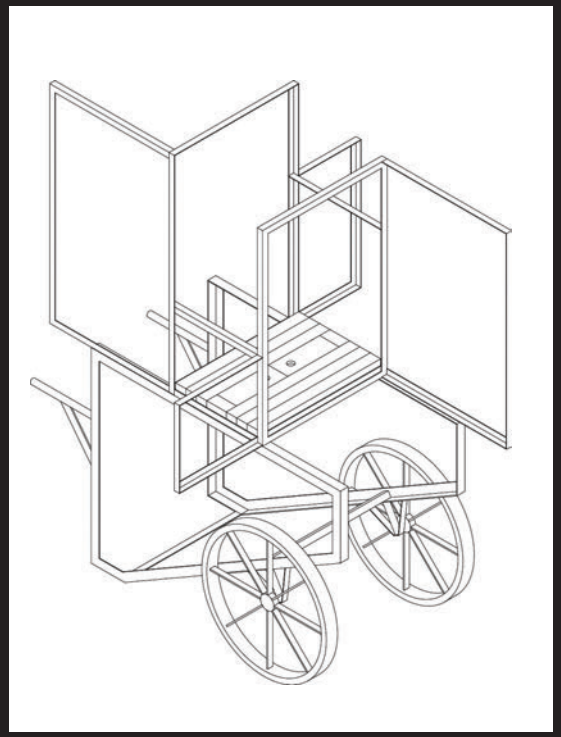
"You started with something small, but you end you up with big big action!"

- Diego Cuadros Rojas
Co-Founder of 100In1Day

100In1Day Hong Kong installation @MaD Forum 2016.

Citizen participation at Open Design Weekend 2015.

Our Street Survey – 100+ ideas of our streets.



Open City Project's "idea mobile".

Project 11/ Fixing Home Workshop to train Fixperts in Hong Kong

In 2011, London-based designers Daniel Charny and James Carrigan set up a new design-training programme entitled Fixperts. "The idea behind Fixperts is to connect designers with people who could do with a little help in their lives, from disabled people to the elderly," says Carrigan, who is also co-founder of Sugru, a self-setting rubber product that lets you fix, modify and improve things. "It's interesting to think what kind of impact a designer can make on somebody's life." Fixpert's programme aims to link people with the practical knowhow for everyday problems. It is also a design campaign to encourage people to use the power of fixing to solve everyday problems. They believe that fixing is a valuable creative and social resource, and when the design process is applied to small fixing challenges it has the potential to give people the insight and confidence to find further solutions for themselves and others.

For the Hong Kong addition, Dr Ian de Vere, Programme Director of Design at London Brunel University and Fixperts trainer was invited to guide the process. Before the workshop, HKDI DESIS Lab members contacted our DesignAge HK club members and asked them, "Are there any problems at home they would like to fix?" Thus, they worked with design students sharing their problems as Fixpartners.

Person in charge/ *Cyril Lee*

Outcome/ *Design solutions for home improvement*

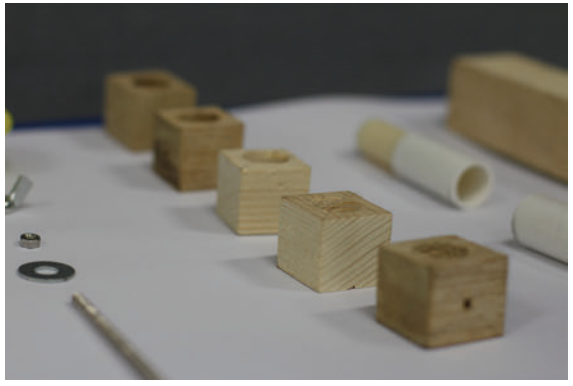
Duration/ *1 week in Nov 2015*

Format/ *Design workshop with DesignAge HK Club members*

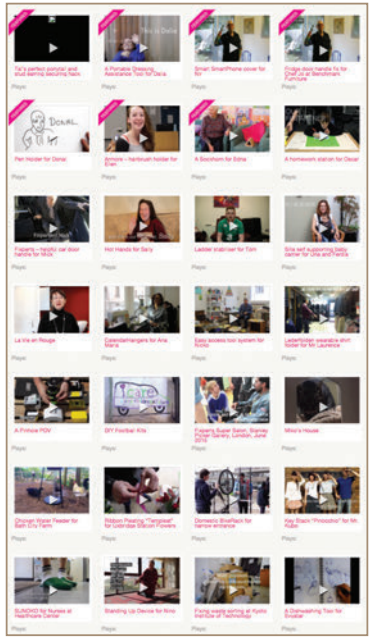
Discipline/ *Product Design – Prototypes*

Aside from the design process of fixing an important part of Fixperts is gathering the experiences of those involved and sharing this through its online platform (http://fixperts.org). Hence it is an open knowledge platform that builds the momentum of applying design thinking in everyday life.

Fixperts Hong Kong workshop and results.



Fixperts International.



Project 12/
Open Densities
Super Density workshop with Zurich University

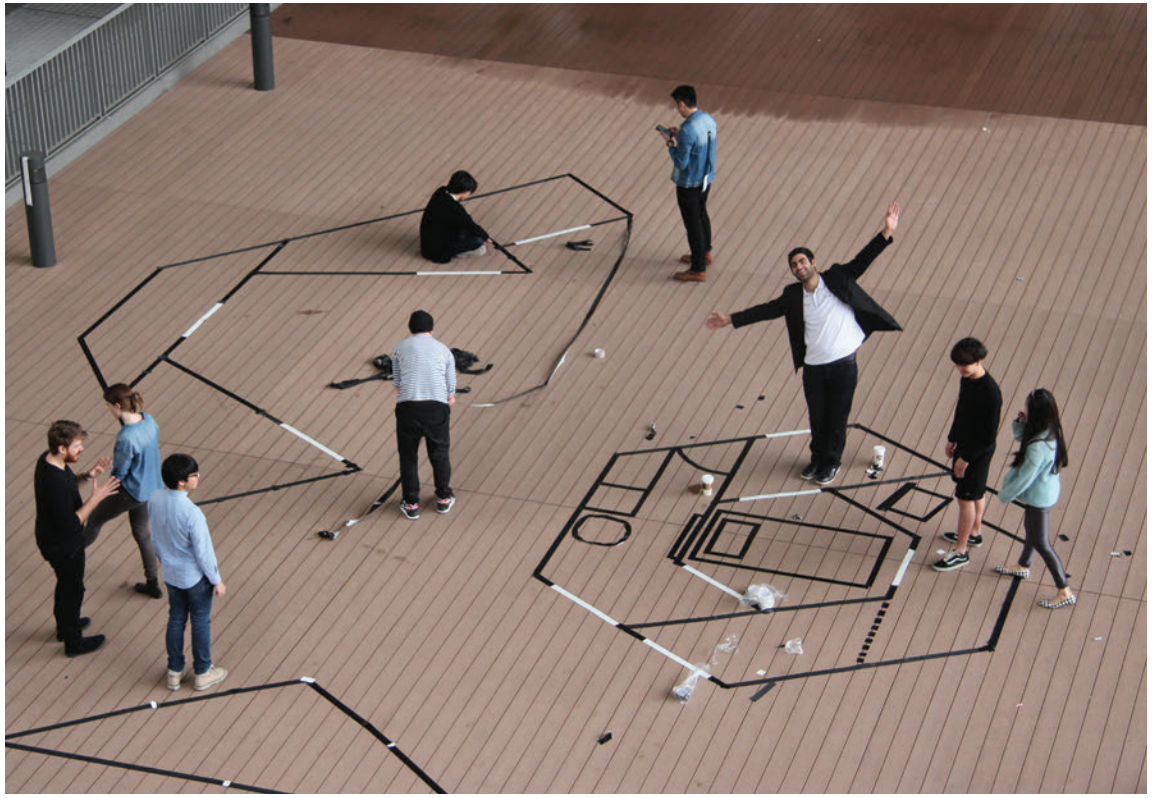
Person in charge/ *Yanki Lee, William Davis, Albert Tsang and Louise Wong*

Outcome/ *New ideas for co-living together between different cultures*

Duration/ *1 week in March 2015*

Format/ *Design workshop of HKDI Students with Zurich University students*

Discipline/ *Architecture and Interior Design*



The Lab was invited by the Zurich University of the Arts (ZHdK) and their satellite body in Hong Kong, the Connecting Space in North Point, to host and lead one team for their international workshop entitled "Intencity".

Students from different disciplines of ZHdK and HKDI spent a week together exchanging their imaginations and understandings of density. With city tours, screenings, and performance exercises, we posed the question to workshop participants: "how can we live together?" and what would it take to create a dream village based on our experiences of the week? Starting from the floor plan of a standard Hong Kong compact residential unit (36.8m^2 only), the students explored various themes of urban living and its restrictions.

Using performance as a way of enacting and representing research, we explored the possibility of an alternative common tool for engaging different people in the co-design process. On the final day students performed their ideas on the campus' podium garden in Tseung Kwan O and shared the experience at Connecting Spaces with other teams.

Team visit to Flower Granny.

Testing on the 36.8m² Floor Plan and rooftop performance.

"It's good because we were not asked to design a livable space. We have to think in another way. Because we were asked to think differently. So you want to think differently."

- Estelle Hary
Interaction designer, then MA Student of Zurich University

Project 13/
Open Lunch @ODF 2014

Open Lunch is actually an experience designed as the lunch for Open Design Forum 2014, in collaboration with Craig Au Yeung and Edward Yip. It was set as a reflection of the daily lives of the students in HKDI and the residents in this neighbourhood. First of all, sixteen dishes from ten local outlets are selected. The guests at the lunch were given a note about the local food, so that they would know more about the culture before actually tasting it.

We designed a cardboard strap on dining table for the event. In order to use this table, a group of at least four members had to carry the table on their shoulders with the provided strap. The participants were required to communicate with their stranger group mates in order to move the table and obtain the food. The setting encouraged them to have an open discussion. A meal is not just about the ingredients and dishes, but more importantly about the people one shares the meal with, the environment that a person is eating in, and the conversations held throughout the meal.

Person in charge/
Meng Lau, Greta Kwok, Cheng Wing Chun

Outcome/
Open Design experiences for ODF participants

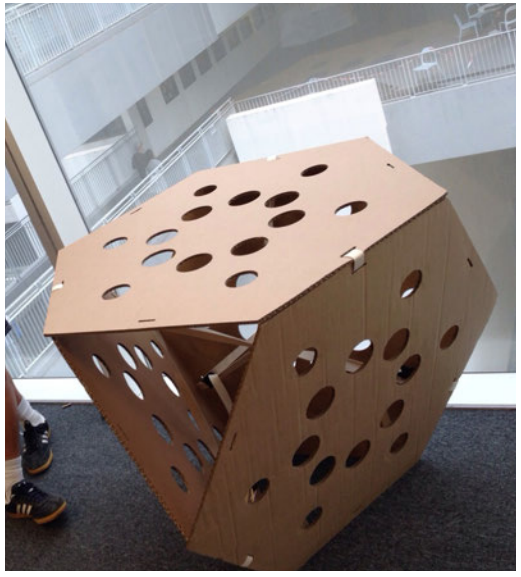
Duration/
2 sessions @ Open Design Forum 2014

Format/
Design Activity

Discipline/
Experience Design

The food.

The design of the human tabletop.



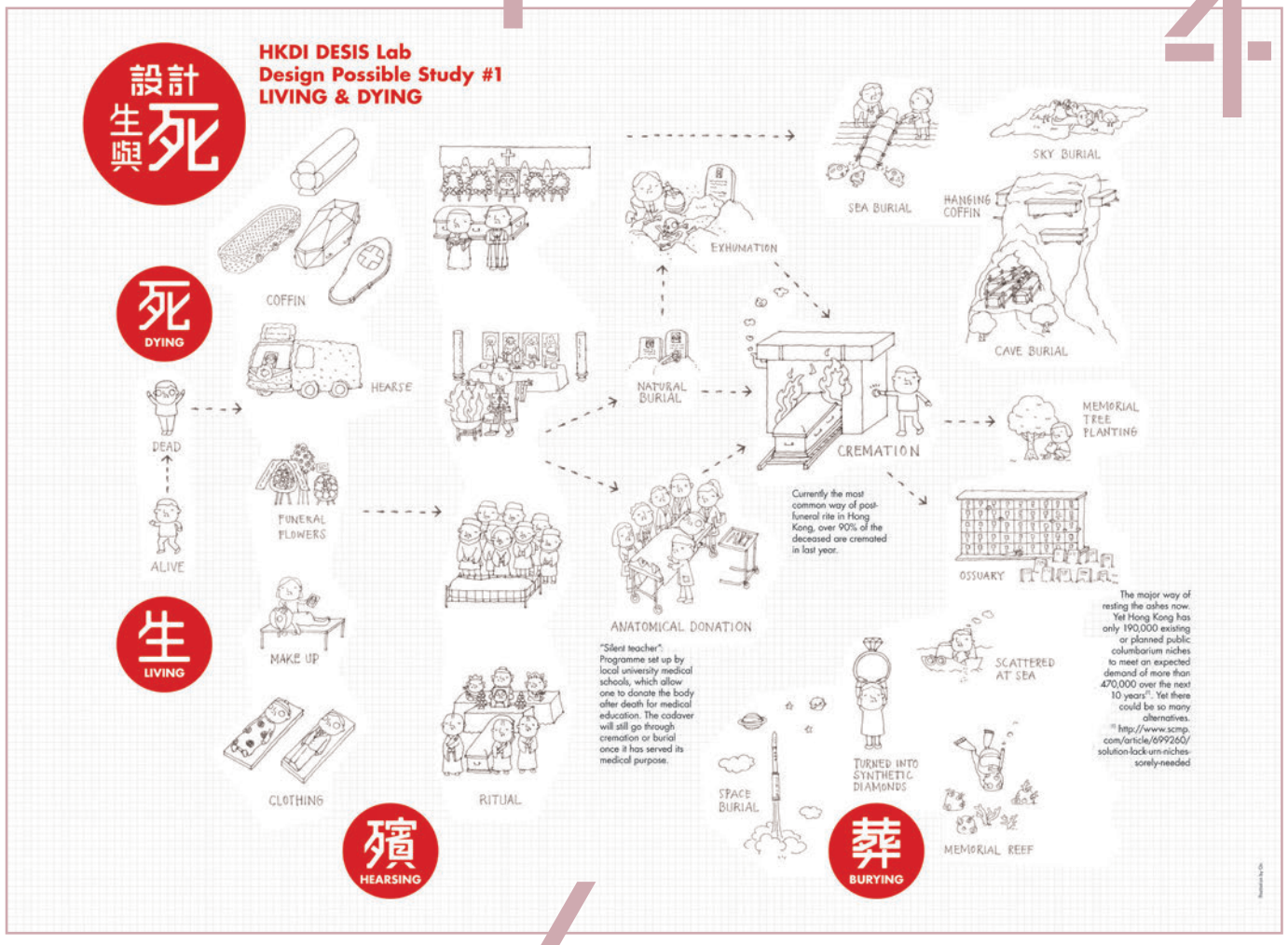
Open Minds

In HKDI DESIS Lab Open Design is - maybe above all - defined as opening minds, addressing the role of culture and people. In this line of thinking, Manzini & Rizzo (2011) talk about openness as giving "everybody a real chance to see, experience and evaluate new ways of being and doing (Ibid.)". Avital emphasises this human factor in open design in his contribution to "Open Design Now". Here he, sees the main beneficiaries of this process as the 'users' or consumers who participate in the production of artefacts that used to be black-boxed or exclusive.

Addressing the role of designers, the Open Design Foundation (2013) published the Open Source Design Manifesto. Despite the obvious technical reference in the title, the surprisingly brief manifesto (it is only a list of 7 fundamental principles) does not mention technology but focuses on the cultural and value-based character of open design. Amongst other principles, the manifesto outlines why designers should be honest about their "design experiences; share both the good and the bad", find time for "meaningful" design projects; practice design outside their ateliers or workshops and find "opportunities to design out in the open". John Thackara even states that opening up design goes beyond a question of culture, but is a matter of survival. He explains that we are facing challenges (climate change, global immigration issues, resource depletion, etc) that need different answers than those coming from the traditional industrial economy obsessed with control. He calls upon open designers to take their role in this survival process seriously.

Open Design understood as opening people's minds becomes clear in the Open Dementia Project: developing dementia experience tools. In this project the Lab created small disruptive 'tools' such as a shirt that can never be buttoned or 'magic' glasses that shift people's perception, allowing us to grasp the experience of a person suffering from dementia. In the Self-Built communities project the Lab studied and designed in collaboration with homeless people (who she refers to as not homeless but people with a different perspective on the home) who build their own homes. The designers learn - and thus open their minds - from how they build homes themselves with what they find in the streets and she shares this with the design community, opening their minds for their skills and inventiveness. At the same time, the designers work together with them, complementing their ways of working with her background.

Project 14/ Fine Dying Study in Hong Kong



Person in charge/ *Yanki Lee, Albert Tsang, Meng Lau and Sunnie Chan*

Outcome/ *Design ideas for Fine Dying in Hong Kong*

Duration/ *Sept -Dec 2013*

Format/ *Design research project*

Discipline/ *Landscape Architecture, Interior and Product Design, Fashion and Communication Design*

"Fine Dying" was the 1st Design Possible Study of HKDI DESIS Lab initiated in 2013. It started as a collaboration with William Outcast, a local activist of death education who was born with skin cancer and organised the first living funeral in Hong Kong. The project aims to explore new design implications for everyday lives by enabling everyone to be active in the design process. The study touched on the most taboo subject in our lives: dying and related issues such as funerals and burial.

Fine Dying 4-day Showcase.

The project was also supported by a deathcare and funeral service company SAGE International Group Limited. Its charity arm brought in around 100 older people to work with young design students at HKDI. Among the 100, 20 of them were invited to be co-designers, involved in the creative process. With 300 students from seven design disciplines. Ten specific workshops were developed and delivered to explore new ways of learning: peer-to-peer, young-to-old. The result was a great variety in different disciplines.

At the end a pop-up showcase was constructed at the Design Boulevard of HKDI, 50 'tables of ideas' were lined up at the centre of the campus. Visitors were invited to experience designing their own coffins and obituaries. The aim was to provoke people into accepting new ideas for more environmentally friendly death rituals and reduce anxiety around the idea of death.

All the findings were collected and put together into the death book, Fine Dying: Let's co-design our dying issues (2015), ISBN: 978-988-13961-43, funded by Hong Kong Hospice and Palliative Care Foundation (HKHPCF).

Interviewing tutors by William Outcast, the project partner.

"In adopting the design, rather than mere talking to tackle the topic of death, it is far better to be detached from and gain a better perspective on the issue without over emphasise of personal feelings and psychological states."

- Sara Wong and Yasmin Chir
Senior Lecturer and Lecturer of Higher Diploma in Landscape Architecture, HKDI

Right. Students' works on designing their obituaries.

Life Photo Project – young design students translated elders' life stories into fashion styles

New landscape architecture ideas for sea and garden burial.

Cover of Fine Dying Book. ISBN: 978-988-13961-43 funded by HKHPCF

Project 15/ Open Diamonds with Pascal Anson and William Outcast

Person in charge/ *Yanki Lee*

Outcome/ *Design ideas for death jewellery with Hong Kong Citizens' stories on death*

Duration/ *Since Sept 2015*

Format/ *Design research project*

Discipline/ *Product and Jewellery Design*

Launch at 'The Secret Life of Design' exhibition at K11 Art Gallery, Sept 2015.

Nowadays, technology allows us to make diamonds with different materials such as glass, oil or even human hair etc. But if we are looking at a truly sustainable lifestyle, using human ashes to create diamonds should be the way to go. Even though this pragmatic solution can easily resolve issues such as lack of space in many densely populated cities - where people don't even have room to die - it is still not openly accepted and promoted. Why? Death is still a major taboo topic in many cultures. This is why we launched the Open Diamond project, which was an extension of the Possible Study of Fine Dying. The goal here was to provoke new possibilities and codesign situations with senior citizens and their families for better solutions regarding our dying matters. We hope citizens could be more open to talk about death and at the same time become aware of the sustainable cycle of life.

As an action research lab, we aim to create long-term social change. The Open Diamond Project is transforming peoples' stories of living and dying into objects for legacy and the process is bringing generations together. The Death Jewellery Collection shares the design objects that carry out these intergenerational stories inspiring people to think about their own dying matters.

1st Death Jewellery Collection by Pascal Anson (2015) and stories by William Outcast

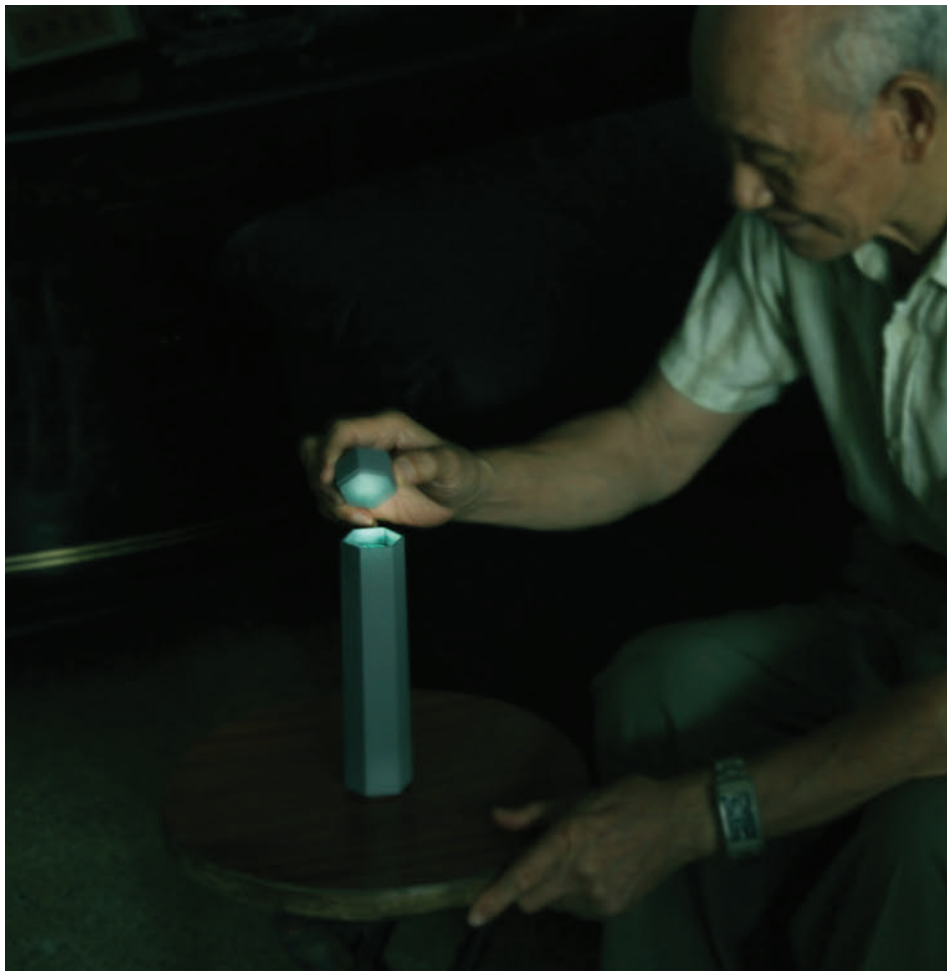
1. The Light,

" 'When I am no longer here you'll miss my presence, I am not talking about things I say or help you with, more just the fact that I am no longer somewhere. I'd like to give myself to you not as a thing but as refracted light, something spatial to surround yourself with when you want to think of the happy times we always had together'

We need less things, less conspicuous evidence of our success as individuals. What we prize and value is changing, so perhaps a diamond for some people is too flashy, perhaps the quality of the diamond is about it's everlasting presence instead.

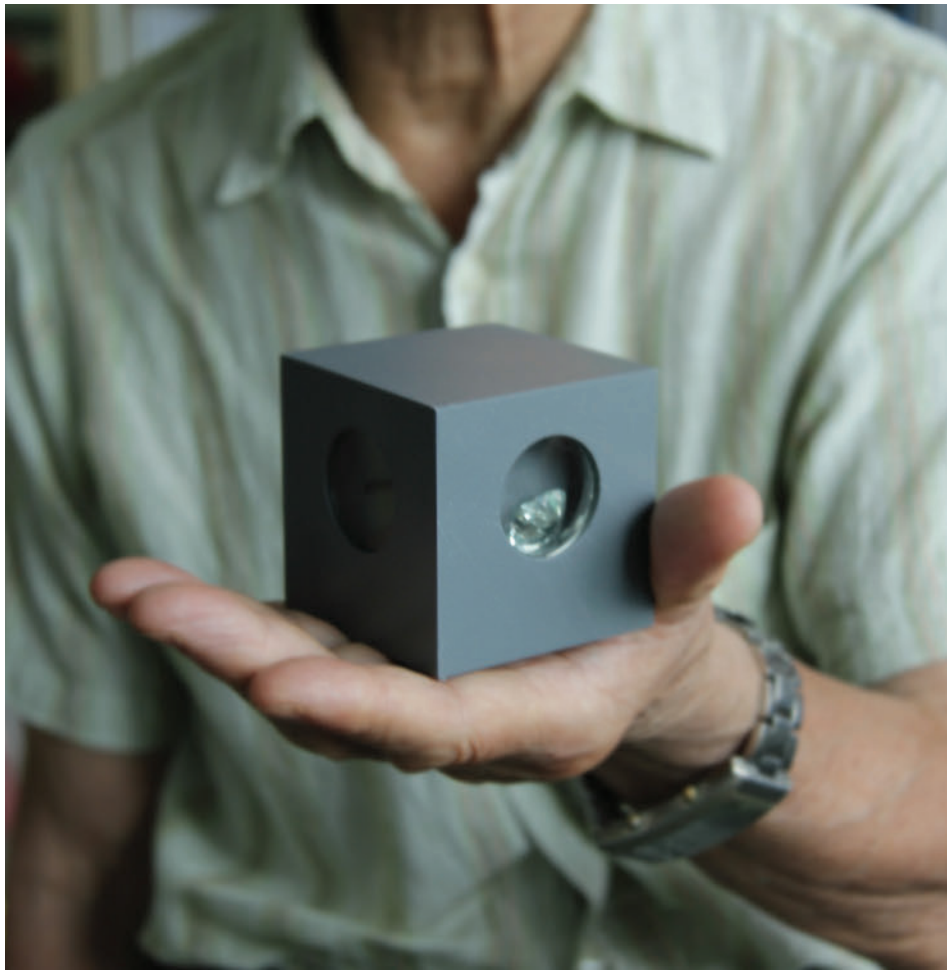
A light of 1 candela (1lux per m^2) is emitted through the diamond and softly fills a room with its glow. This light is not sufficient to do anything more than contemplate, reminisce and perhaps pray if you would like to."

Photo Credit: Pascal Anson
Model: 莫積勤 (DesignAge HK Club member)



2. The Clock,

Photo Credit:
Pascal Anson
Model: 莫積勤
(DesignAge HK Club member)



" 'So that I am always in your thoughts, it would make me happy for you to remember me like this. My deathday… Happy Deathday! I want you to think about the time will have passed since I have been no longer here with you, in any other terms than specifics. Days, months and ultimately years.'

Bereavement happens in different ways and time eventually heals somewhat. Soon after the person has died remaining relatives might be acutely aware of how long it has been since the day their beloved died. As time passes this precision changes and sometimes people need a while to calculate exactly how long this period of time has been. My diamond will be the piezoelectric crystal in the oscillator circuit, that will control a clock to let the relative know how many days, months and years it has been since their beloved passed away.

A clock. It counts forward in days, months and years from the day the person died. The diamond is the centerpiece, and the relative can open the clock to look at the diamond and know accurately how much time has elapsed. It is a new way to remember."

3. The Rabbit,

" 'I am 75 years old, I was born in January 1940, year of the rabbit. My ashes are in three equal parts, made into three diamonds one for each of my beloved sisters to remember me by. I would like them to remember my spirit, not me as a frail old man, the spirit that is in all of us children. When I die my physical presence will be no more, it is my spirit that will live on, partly inside of each of them and partly in my children.'

Generosity, wisdom, energy, calmness, an organized nature and so on all form part of our spirits as human beings. A photograph rarely captures this. Ash in an urn definitely does not represent a person's spirit. Each of the three diamonds can be contained within this box, which can be opened and admired and then closed away.

The Rabbit is a box that contains each of the diamonds, it is a reminder of the year the person was born and as a non figurative icon."

Photo Credit: Pascal Anson
Model: 莫積勤 (DesignAge HK Club member)

16

Project 16/ Open Death Diamond Pods with Milk Design

Diamond Pods redesigned by Milk Design.

"What if you became a piece of diamond after you died and in what form do you want to come back to life?"

This is the question we raised when we created the 'Diamond Pod'. It is a conversation/dialogue space we aimed to set up for an equal dialogue between a designer and two users of the death jewellery. We called the supplier (those who would like to become a piece of diamond using their body ashes after their death) and the receiver (those will receive the jewellery of death diamond). It is a space for the facilitation of co-designing but it is also where negotiation happens. Through designing the death jewellery with a designer, two participants are also invited to share their expectation of their own dying matters with loved ones. In other words, we developed it as a research tool to collect Hong Kong citizens' perspectives on dying matters and also a negotiation space for co-designing our dying matters.

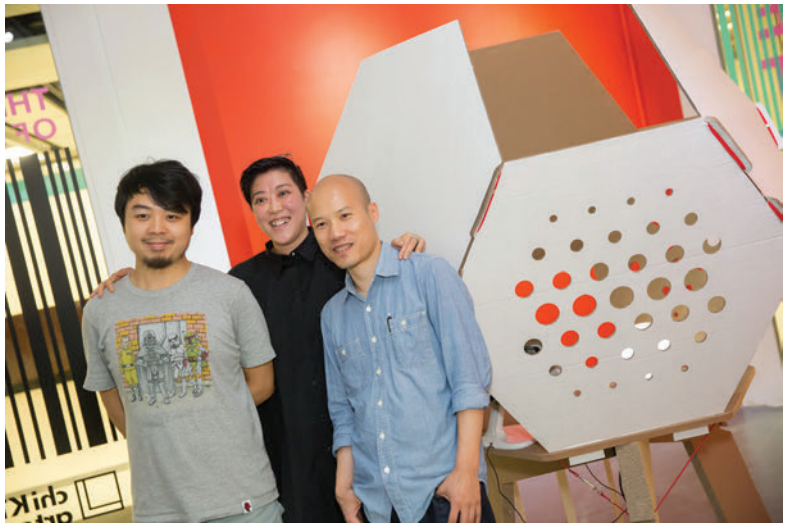
Person in charge/ *Yanki Lee, Cyril Lee & Greta Kwok*

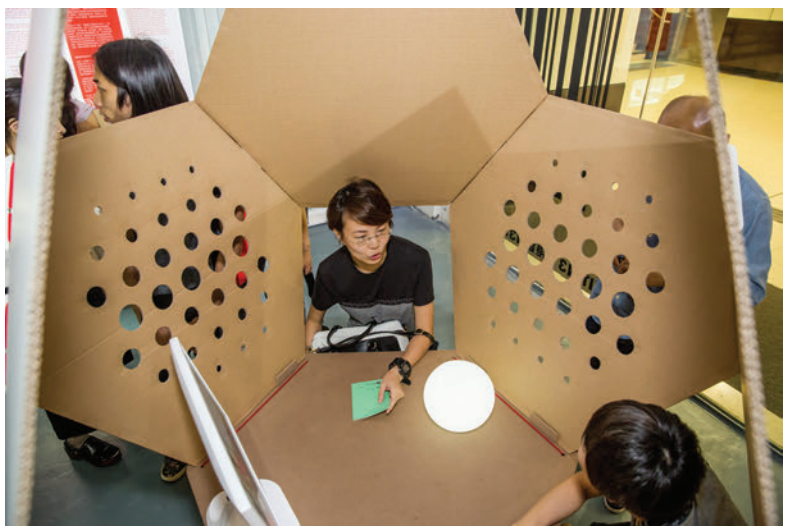
Outcome/ *Diamond Pods for public engagement on codesigning dying matters*

Duration/ *since March 2015*

Format/ *Design activity*

Discipline/ *Product Design*

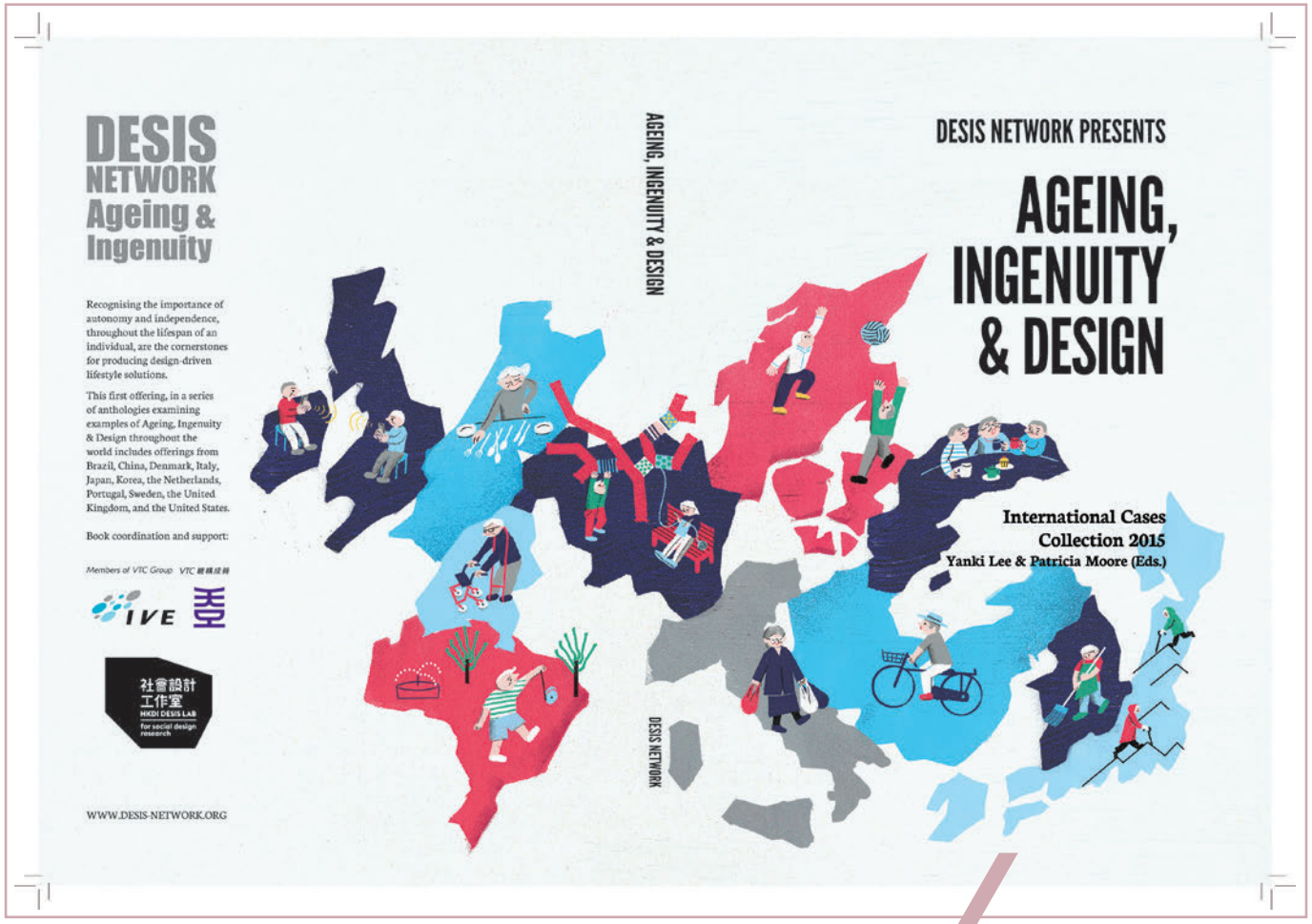




Top. Milk Design founded by Chi Wing Lee (right)

Bottom. Citizen participation at 'The Secret Life of Design' exhibition at K11 Art Gallery, Sept 2015.

Project 17/ Ageing Book International cases of Ageing and Ingenuity



The 1st book of International cases, Ageing, Ingenuity & Design (ISBN: 978-988-12325-6-4) was published in Hong Kong. This first offering, in a series of anthologies examining exemplars of Ageing, Ingenuity & Design throughout the world includes offerings from Belgium, Brazil, China, Denmark, Italy, Japan, Korea, the Netherlands, Portugal, Sweden, the United Kingdom and the United States. Recognising the critical importance for autonomy and independence throughout the lifespan is the cornerstone of design-driven lifestyles of quality. The universal desire and need for inclusive solutions for all the aspects of everyday life is a matter of deliberate design. The shared global goal of achieving content, healthy, and meaningful late life has become the critical challenge of our time. Downloadable version can be found here: http://www.hkdi.desislab.vtc.edu.hk/#!ageing-book/c9i2

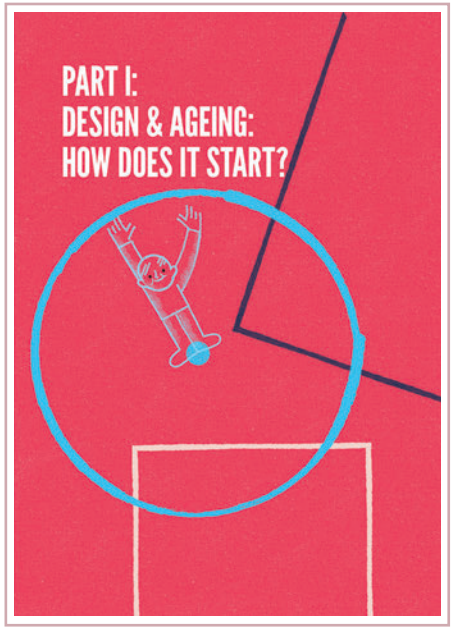
Person in charge/ *Yanki Lee & Meng Lau*

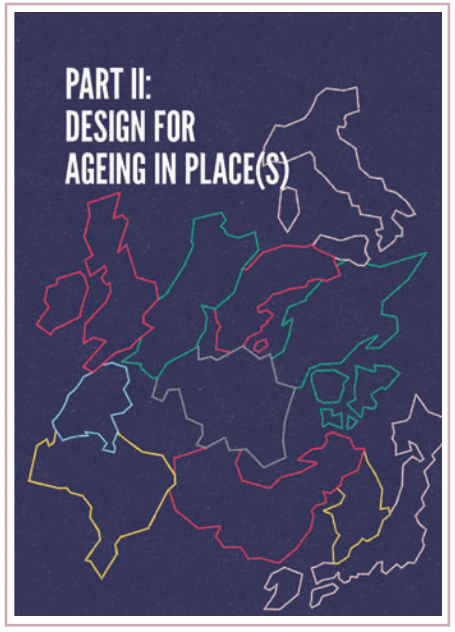
Outcome/ *published the first international report on design and ageing ISBN: 978-988-12325-6-4*

Duration/ *2013-2015*

Format/ *Design book*

Discipline/ *Multidiscipline*

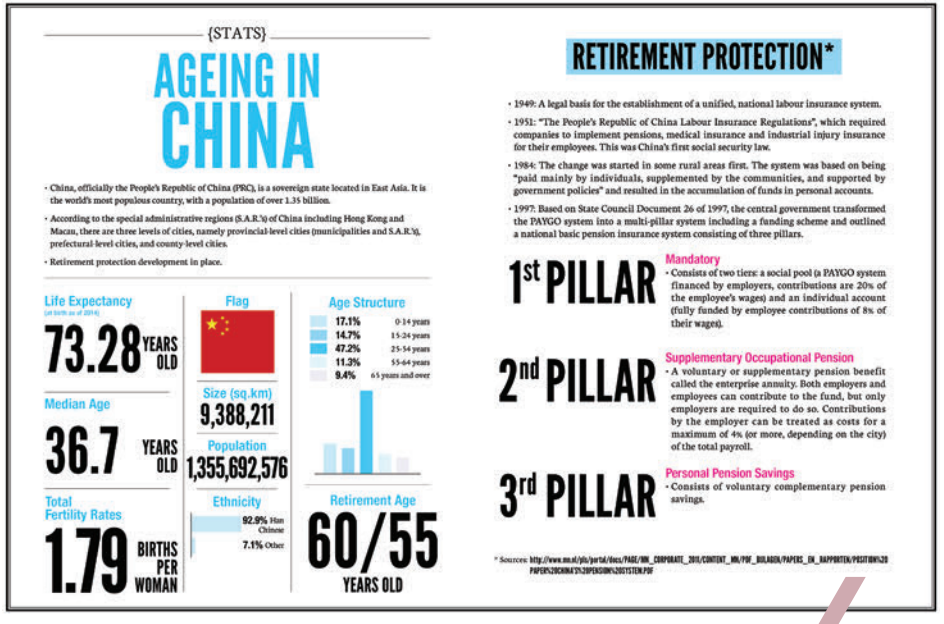




Section pages.

"With the support of dedicated design approaches, the goals of autonomy, independence and wellbeing can be achieved."

- Dr. Patricia Moore
Industrial designer, gerontologist, author, and President of MooreDesign Associates


{STATS}

AGEING IN CHINA

- China, officially the People's Republic of China (PRC), is a sovereign state located in East Asia. It is the world's most populous country, with a population of over 1.35 billion.
- According to the special administrative regions (S.A.R.'s) of China including Hong Kong and Macau, there are three levels of cities, namely provincial-level cities (municipalities and S.A.R.'s), prefectural-level cities, and county-level cities.
- Retirement protection development in place.

Life Expectancy (at birth as of 2014)
73.28 YEARS OLD

Median Age
36.7 YEARS OLD

Total Fertility Rates
1.79 BIRTHS PER WOMAN

Flag

Size (sq.km)
9,388,211

Population
1,355,692,576

Ethnicity
92.9% Han Chinese
7.1% Other

Age Structure
17.1% 0-14 years
14.7% 15-24 years
47.2% 25-54 years
11.3% 55-64 years
9.4% 65 years and over

Retirement Age
60/55 YEARS OLD

RETIREMENT PROTECTION*

- 1949: A legal basis for the establishment of a unified, national labour insurance system.
- 1951: "The People's Republic of China Labour Insurance Regulations", which required companies to implement pensions, medical insurance and industrial injury insurance for their employees. This was China's first social security law.
- 1984: The change was started in some rural areas first. The system was based on being "paid mainly by individuals, supplemented by the communities, and supported by government policies" and resulted in the accumulation of funds in personal accounts.
- 1997: Based on State Council Document 26 of 1997, the central government transformed the PAYGO system into a multi-pillar system including a funding scheme and outlined a national basic pension insurance system consisting of three pillars.

1st PILLAR — Mandatory
- Consists of two tiers: a social pool (a PAYGO system financed by employers, contributions are 20% of the employee's wages) and an individual account (fully funded by employee contributions of 8% of their wages).

2nd PILLAR — Supplementary Occupational Pension
- A voluntary or supplementary pension benefit called the enterprise annuity. Both employers and employees can contribute to the fund, but only employers are required to do so. Contributions by the employer can be treated as costs for a maximum of 4% (or more, depending on the city) of the total payroll.

3rd PILLAR — Personal Pension Savings
- Consists of voluntary complementary pension savings.

* Sources: http://www.mof.gov.cn/pub/caizhengbu/en/PAGE/MN_CORPORATE_2015/CONTENT_MN/PDF_BULAGOA/PAPERS_IN_RAPPORTEK/POSITION%20PAPERS%20CHINA'S%20PENSION%20SYSTEM.PDF

Infographic on ageing population in different countries

Project 18/ Study of Hong Kong self-built community by Louise Wong

This study started as the final year project of Louise Wong's Higher Diploma Study in Landscape Architecture. It was about the phenomena of Hong Kong's homeless living in self-built communities, it recognises the ingenuity of everyday design that serve to make up a common vernacular of Hong Kong popular architecture. The project is a combination of a landscape architecture study and ethnographic fieldwork. It is a 'social design' approach; the aim is to address social issues with a design perspective – necessary for the complex social environment of self-built communities. The project is an example of how interdisciplinarity is a defining factor of the contemporary design approach, necessary for challenging social settings that are in need of new perspectives.

Person in charge/
Louise Wong with support by William Davis and Albert Tsang

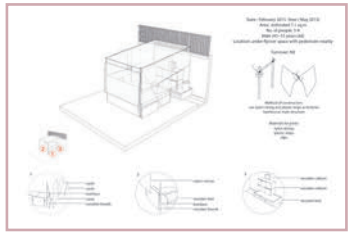
Outcome/
An ethnographic study of Hong Kong self-built community

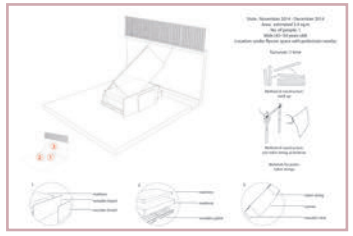
Duration/
Since Jan 2014

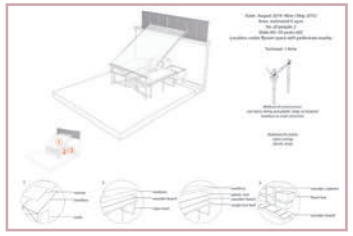
Format/
Design research project

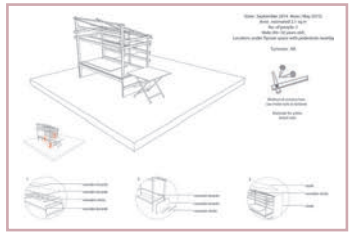
Discipline/
Landscape Architecture and Urban Study

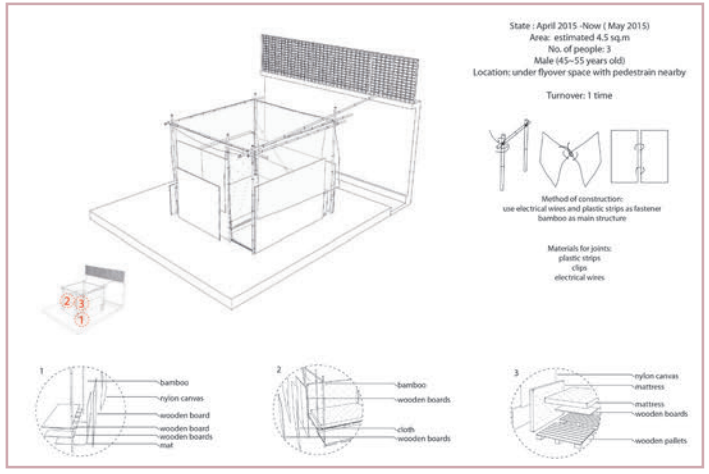
Site images.











Analysis of Streethomes.

P 19

Project 19/ Open Flower Project Creative ageing with Flower Granny, Fapopo

Person in charge/
Chu Tak Kim and Cheng Wing Chun

Outcome/
Open Design mobile Citizens' creations

Duration/
Nov 2015 – March 2016

Format/
Design activity

Discipline/
Visual Arts

Open Flower mobile and exhibition at Open Design Weekend 2015.

Instead of treating Flower Granny as a passive elder who might need our help, the Open Flower Project invites citizens to appreciate her passion and creativity for life and living. Speaking of old people's talent for design, Flower Granny is a good example and inspiration. She did not pick up the paintbrush until the age of 80! Now she is a very devoted painter, drawing from sunrise to sunset. The flower business made her feel proud in the past, and now she moves on to an unexpected page on which she designs and discovers her new relationship with flowers. After retirement, she suddenly started to pick up a brush and continues her lifelong relationship with flowers. She has more than 3,000 drawings created over 3 years, and often draws on a wide array of materials!

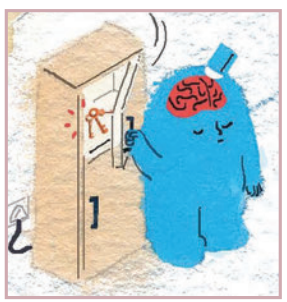
Citizen participation at Open Design Weekend 2015

Open Flower exhibition at Golden Age Expo 2016

Flower Granny is simply an inspiration to everyone on creative ageing. To appreciate her passion and optimistic ageing lifestyle, we created a special design mobile for the Open Flower Project which showcases her work and includes drawing tools to invite other citizens to experience her work through the act of drawing.

Flower Granny is fascinating in her free and random choice of 'canvas'. She literally draws on anything or any objects. Her paintings are often interpretations of and conversations with different materials and forms of industrial artefacts, expressing the subtle sophistications of life. We hope citizens will get inspired by this exceptional figure and start to create their own art pieces, transforming unused objects and and living in the 'Flower Granny' way.

Project 20/ Open Dementia City and tools with Don Mak



Open Dementia mapping and the dementia character.

The Open Dementia project is a project commissioned by the Jockey Club Centre for Positive Ageing to improve their public awareness programme about dementia through design. Instead of just explaining dementia as a medical issue, as design researchers, we decided to rethink the way to get citizens to experience dementia through the social model of disability. According to SCOPE, UK's leading disability charity, *'The social model of disability says that disability is caused by the way society is organised, rather than by a person's impairment or difference.'* We took this viewpoint as the starting point and collaborated with illustrator Don Mak to visualise the common symptoms of dementia in a city map by asking a simple question:

'What if the whole city has dementia?'

Thus, the lab designed a set of "dementia experience tools" that redesigned everyday objects allowing participants to experience the life of a person with dementia. The aim is to bring empathy to the participants. The whole set consists of 11 different dementing-objects, each one corresponding to a specific symptom of dementia. The final tools were developed through a series of codesign workshops with occupational therapists, social workers, researchers and managing personnel at the centre.

Person in charge/
Louise Wong, Greta Kwok & Cyril Lee

Outcome/
Open Dementia City map for awareness
A set of dementia experience tools

Duration/
July –Dec 2015

Format/
Design research project

Discipline/
Design Research, Communication and Product Design

The 11 Dementia Experience Tools/ Dementing-objects.

"A lot of people with dementia have communication barriers or mood problems therefore understanding the disease process and knowing the special communication skills are important."

- Nancy Tang
Occupational Therapist I, Head of Rehabilitation Services and Senior Training Consultant, Jockey Club Centre for Positive Ageing, Hong Kong

Dementing object – a never-buttoned shirt.

Photo credit: Ho Yin of A nice place to

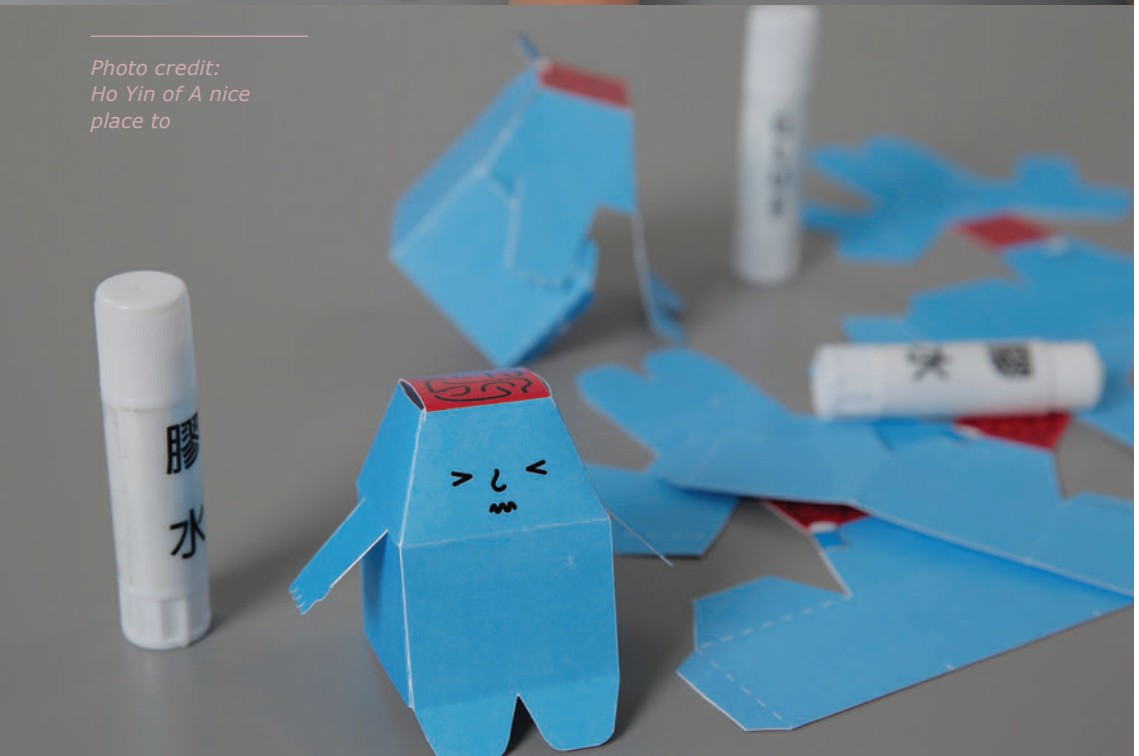


Photo credit:
Ho Yin of A nice place to

Dementia experience objects:
a tricky calculator (top) and misusing glues (bottom)

Prototype testing with HKDI Product Design students

Project 21/ Open Music with Dr. Anders-Petter Andersson & Dr. Birgitta Cappelen

Discipline/
Design Research, Communication Design

Format/
Design activity (2 days – Open Death Weekend, March 2015)

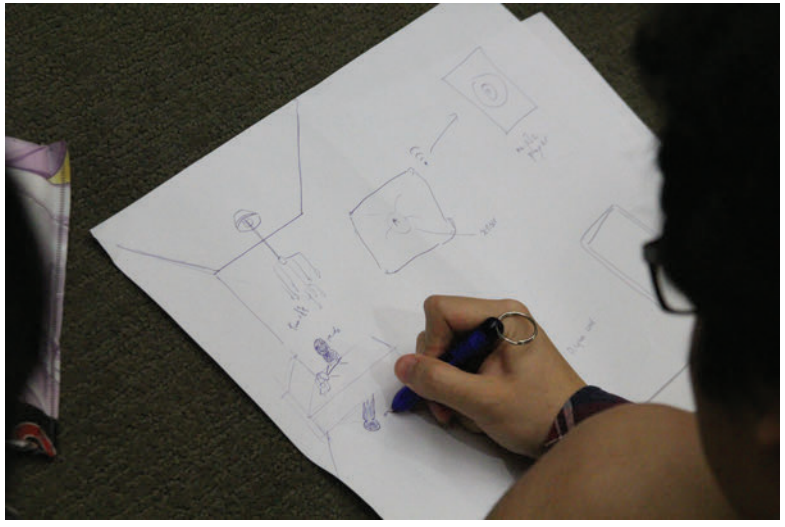
Duration/
March 2015

Outcome/
Hong Kong citizens perspectives of death experience tools

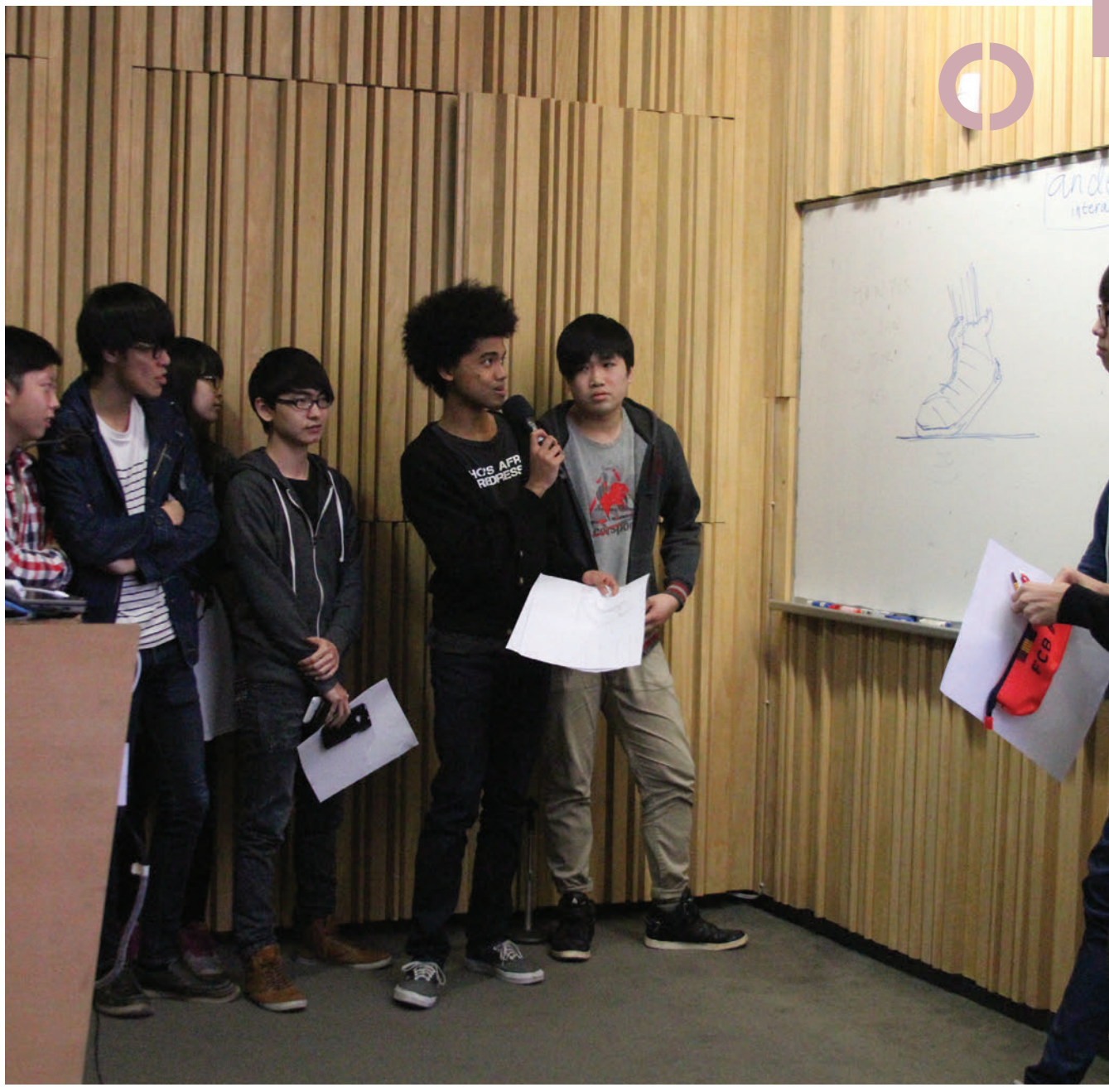
Person in charge/
Greta Kwok, Tuhlis Ip, Yanki Lee

Andersson and Cappelen were invited to be creators-in-residence at the lab. During their stay, besides researching on the local culture and development of design and healing in Hong Kong, they worked with students from HKDI's Creative Media of Communication Design and Digital Media (CDM) to explore design solutions for social inclusion.

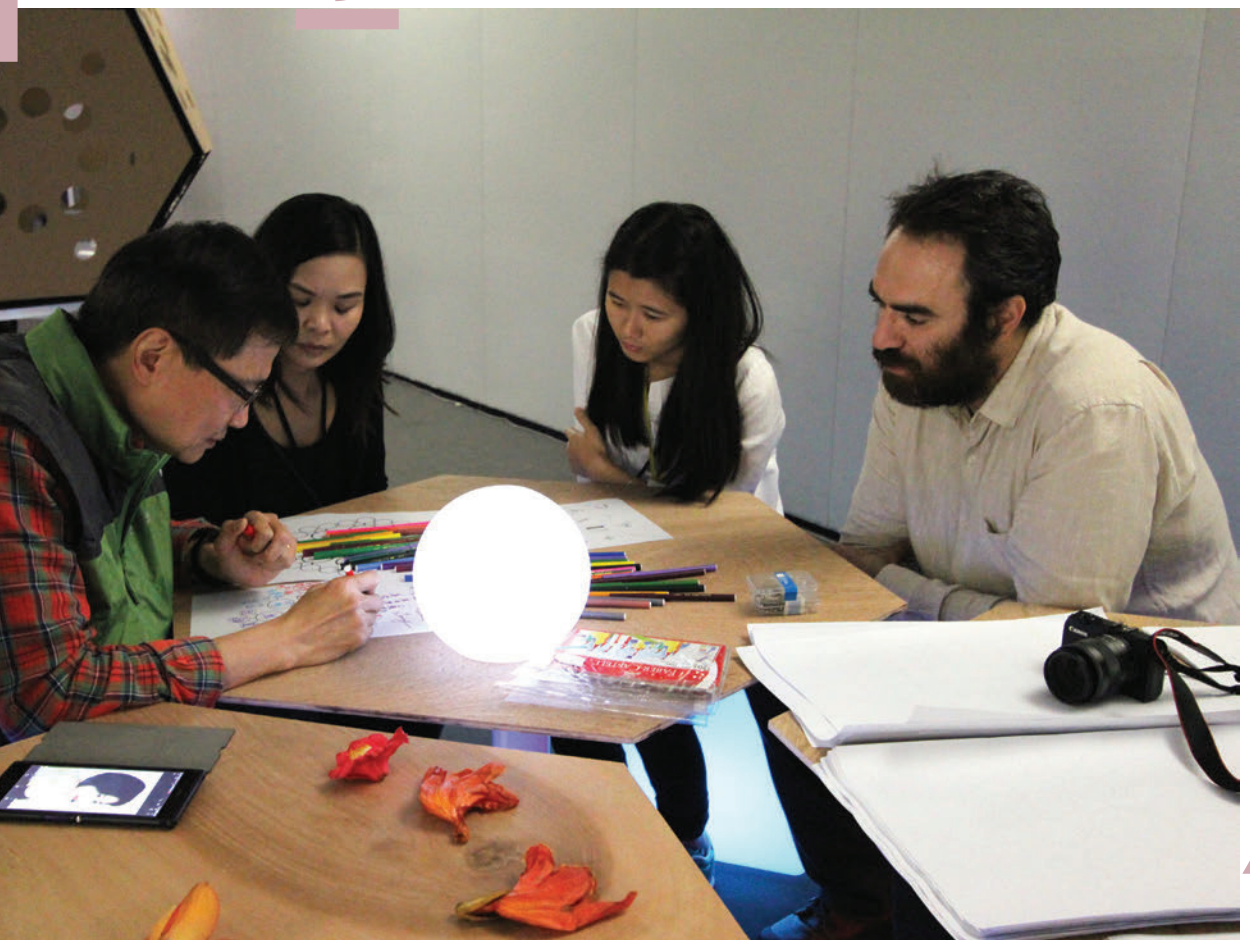
With their expertise in research on interactive and tangible multi-sensory environments (MSE) and its relation to design for well-being and healing, Andersson and Cappelen led the students to make prototypes for interaction designs that would engage citizens at a shopping mall environment. Based on interaction devices developed by Andersson and Cappelen, which they called 'Musicking Tangibles', the students further explored the relationship between sound, interaction, touch, environment and mental health. The resulting prototypes showed the possibility of using design as a research means to break the boundary between institutionalised healing and developing well being in everyday life.



Students' works on healing: work-in-progress and presentation



Project 22/
Open Words
with Dr. Antoine Abi Aad



Dr. Antoine Abi Aad from Académie Libanaise des Beaux Arts has been working, researching, teaching about Chinese characters in Japanese language (漢字) for a decade ago after the completion of his PhD on Design in Japan. In addition, he has taught design studio courses about design and word internationally.

As part of a series of Open Design Projects, HKDI DESIS Lab invited Dr. Antoine Abi Aad as creator-in-residence for 1 week. He examined the Chinese word of Death (死) with Hong Kong citizens as part of the Open Death Weekend near the Ching Ming Festival in March 2015.

Person in charge/
Tuhlis Ip &
Louise Wong

Outcome/
Hong Kong citizens perspectives of death experience tools

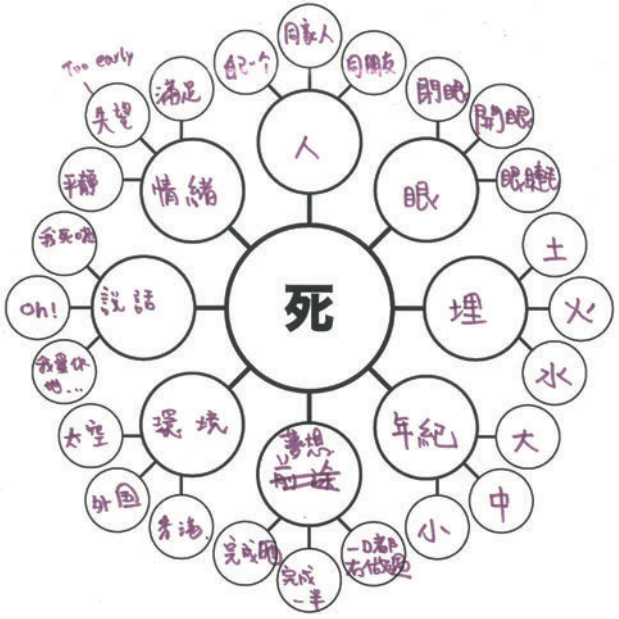
Duration/
2-day at the Open Death Weekend

Format/
Design activity

Discipline/
Design Research, Communication Design

"To venerate our elderly members, it is indispensible to know how she/he wants to be remembered: what these amazing aged people wrote and drew was a sort of living testament, a message to their family indicating/expressing to them how to be remembered."

- Dr. Antoine Abi Aad
graphic designer and design researcher



Project 23/

Open Design Forum 2014

- Co-creating an open society through design

An Open platform for all

We believe more creative dialogue must happen in order to create our better future. This is why we developed a 2-day forum programme to discuss practices of open design through making and experiencing design. Our aim is to provide an inspiring platform for everyone to participate in this discussion.

1st Open Design Forum

On 28-29th November 2014, Hong Kong Design Institute (HKDI) staged the 1st Open Design Forum (ODF), an open platform for active citizens in Hong Kong to meet with international social design pioneers to collaboratively investigate how to co-create an open society. The forum's first conception involved "meeting the pioneers" – in which the lab invited six key design thinkers from different social design groups to come to HKDI to share their insights on Hong Kong society. Together we imagined how we can make Hong Kong a more open society through design.

At ODF2014, we had three dialogues: (1) Open Language: You can speak design too! – how can we open up our professional language starting from design; (2) Open Mind: shake up taboo by design – how can we open taboos in different cities through design; and finally we have (3) Open Heart: Bang! Bang! Design Gangs! – how can we work together as a community to bring things together with our hearts opened.

The format was important: this was a forum instead of a conference, seminar or a lecture, and this encouraged everyone to be active participants. Apart from debating, we designed different actions to create different forms of open engagement. First of all was the Open Font, created by Hato Studio, a communication design studio. When everyone arrived, they were invited to make their

own name card with the Open Font ruler. On Day 1, we watched the Open Light Ceremony by Pascal Anson, a designer-maker. This shared with all the participants the results of a week-long workshop with HKDI visual arts students. On Day 2, design-food curator Craig Au-Yeung and Edward Yip led HKDI students and participants to create their own Open Lunch and Open Coffee.

The ODF2014 was open to all Hong Kong citizens, as well as international participants to share different social design projects that they have been working on in their own societies. We adopted the format of the DESIS forum and in collaboration with HK PolyU DESIS Lab, we held the first DESIS Showcase in Hong Kong with presentations from students and researchers from different design schools in Asia.

Person in charge/ *HKDI DESIS Lab*

Outcome/ *Design debates on open design practices and captured in a transcript book for knowledge transfer*

Duration/ *28-29 Nov 2014*

Format/ *Design dialogue (2 days)*

Discipline/ *Open Design*

How can Hong Kong become a more open society through our collective efforts? Take action!

This is the key question that guides our dialogue at Open Design Forum 2014.

Collectively, we explore and develop creative possibilities of an open society in Hong Kong and beyond. Over 200 Hong Kong citizens are invited to join ODF.

Participation is vital. ODF aims to facilitate a rigorous dialogue exchange among caring citizens, professionals and social design experts. This is a real forum where dialogue is driven by the participants' dialogue exchange.

All formal and informal dialogues are captured for HKDI's future publication of 'Open Dialogue for Design' and used as a foundation to stimulate future collaborations.

‘What is an Open Society?’ Have your say

“Meeting the pioneer!” Six key design thinkers from different subjects of social design were invited to HKDI to discuss on open design practice and shared their insights with Hong Kong society.

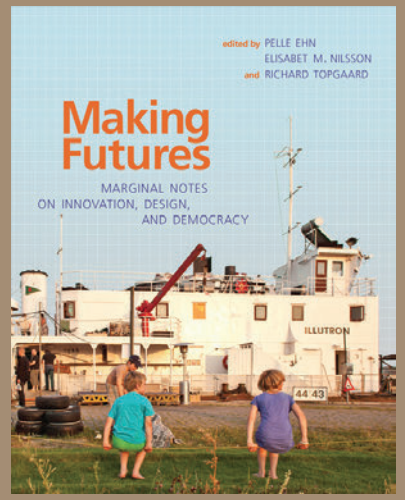
We asked our international respondents to answer this question:

“In Europe, people are disillusioned with democracy, they feel powerless, and the resulting social and political pressures are deeply worrying; as a counterbalance we need to rediscover a sense of purpose by harnessing individual and collective creativity at a community level.”

- Roger Coleman, 2014

Professor Emeritus of Inclusive Design, Founder of the DesignAge programme and Helen Hamlyn Centre for Design, Royal College of Art (UK)

As an ageing art, design and social activist, Coleman has, throughout his life, retained a strong and guiding belief in making art and design accessible and understandable to all, and above all in the power of creativity to shape a better world through individual and collective action. In 1968, a year when revolution was in the air and he was shortly out of art school and university, he set up a community-based arts/performance/action group with a handful of fellow artists determined to challenge the elitism of the arts and what they saw as the divorce of creativity from everyday life under consumerism.



Book Cover of ‘Making Futures: Marginal Notes on Innovation, Design, and Democracy’. Edited by Pelle Ehn, Elisabet M. Nilsson and Richard Topgaard.

“I think an open society has the capacity to accommodate and experiment. With a plethora of public things that intertwine and expand participation and representation beyond the practices of both formal parliaments and concealed laboratories.”

- Pelle Ehn, 2014

Founder of MEDEA and Professor at the School of Arts and Communication, Malmö University (Sweden)

Pelle Ehn has for four decades (!) been involved in the research field of participatory design and in bridging design and information technology. Research projects include DEMOS from the seventies on information technology and work place democracy, UTOPIA from the eighties on user participation and skill based design, ATELIER from the last decade on architecture and technology for creative environments, and during the last years Malmö Living Labs, on open design environments for social innovation.

The School of Athens by Raphael.

"A society is open when there are public spaces: material and immaterial places where the social conversation can freely and positively happen. Places where it is not only possible to express different ideas, but where these different ideas are considered as a social richness to be cultivated and increased."

- Ezio Manzini, 2014

Chair of Design for Social Innovation at the University of the Arts, London (UK), President of DESIS International

For more than two decades, Manzini has been working in the field of design for sustainability. Recently, he focused on social innovation and started DESIS: an international network on this same topic. He collaborates with Politecnico di Milano, and is currently guest professor in Shanghai, Wuxi, London and Cape Town.

"This is an open society because we are free from communities, clients, news and we are not wired. Yet, we are completely open to anybody trying to reach us."

- Fumikazu Masuda, 2014

Professor in Industrial Design & Sustainable Projects at Tokyo Zokei University and President of Open House Inc. (Japan)

For the first half of his career, Masuda has worked mainly on projects for major Japanese industries, including electric home appliances, electronic devices, audio visual equipment, transportations, packages and many other products from various deferent categories. The latter half of his career has been dedicated more to work for local SMEs as a design consultant while studying and teaching at design schools. He also works as a representative of o2 Global Network, o2 Japan, which is an international network of eco-designers.

The Open House, an off-the-grid office in Kusunoki forest in Yamaguchi.

"I think an open society is when we achieve a world which embraces each individual as equal in their right for autonomy and happiness, we will have created a true, open society."

Patricia Moore, 2014

Industrial designer, gerontologist, author, and President of MooreDesign Associates (USA)

Moore is an internationally renowned gerontologist, designer, leading authority on consumer lifespan requirements. Named one of The 40 Most Socially Conscious Designers in the world and one of The 100 Most Important Women in America, ABC World News featured Moore as one of 50 Americans Defining the New Millennium.

Open Design Forum 2014 Transcript Book (ISBN:978-988-13961-3-6) Design by Studio Hato

For knowledge transfer from the pioneers, we created the Open Design Forum 2014 and there are three colour covers are available. 500 copies are printed and online downloadable version is on here:

http://www.hkdi.desislab.vtc.edu.hk/#!odf-book/c1su5

Project 24/

Open Design Forum 2015

- Open Design in Action!

After ODF2014, the HKDI DESIS Lab team continued to explore different aspects of OPEN DESIGN through a series of design actions. This is why we organised the 2nd Open Design Forum, which consisted two main features: the design action based Open Design Weekend and the concluding Open Design Forum.

Open Design Weekend (28-29 Nov): Through different design actions (Hacking Data! Fixing Things! Measuring Bodies! Drawing Flowers! And Opening City!), we aimed to know better what design can do for a more open society.

Open Design Forum (30 Nov): Three concluding sessions including Open Language, Open Mind and Open Heart, international and local speakers created dialogues that responded to the various design actions and the methodologies explored during the Open Design Weekend.

Opening: Opening Open Design
Eric Yim - Designer, Founder and Chief Designer of POSH Office Systems (HK) Limited, Hong Kong

"Good morning everyone. Welcome to the Open Design Forum.

Let's start with a question… What does OPEN mean?

First of all, it means Accessible with low entry barriers. Secondly, it means No limits, no boundaries and no decided destinations with infinite potential for extension and evolution. Thirdly, it meaning Shared. No propriety and encourage spreading.

So, What is Open Design?

Person in charge/ *HKDI DESIS Lab*

Outcome/ *Design debates on open design practices and reflections of the Open Design Weekend*

Duration/ *30 Nov 2015*

Format/ *Design dialogue (1 day)*

Discipline/ *Open Design*

Open Design Forum 2015 in action.

With the above meanings of Open, there are 3 characteristics of Open Design:

• It's Accessible: The design is accessible by other people to view, to modify and to use.

• It's Unlimited: The design welcomes changes, improvements and extensions, through which it may evolve into something completely new.

• It's Shared: The spreading, editing and reuse of the design is encouraged and hence promoting mutual learning, understanding, and co-creation through the process of dissemination.

In short, Open design is the development of a solution with publicly shared design information and the final product is co-designed by both the designers and the users.

The key of Open Design lies in "Open innovation" and "Open source". Let me elaborate a little bit more on these terms.

"Open innovation" refers to using external parties, such as consumers, suppliers, or even competitors, as the source of innovative ideas, and integrate these ideas with your own capabilities and resources to develop a new product. The prime participants are the consumers, who contribute not only to the product design but also to the ways of fabrication and distribution.

"Open source" refers to universal free access to a design blueprint and the possible subsequent improvements to it. The design blueprints are publicly available, sharable and distributed digitally in a commonly used format.

So, what are the Meanings behind Open Design? To me, there are 3:

Firstly, Boosting creativity. Many companies realized that in-house R&D is relatively risky and resource consuming, and that creativity soon drains given the core members of the design team are relatively fixed. Instead of relying entirely on in-house design, many companies found it cost-effective to do development through open innovation. When facing the tradeoff between "being ahead of others in terms of creativity" and "being protected from being copied", many companies hold that the former one is more important to a company's survival. Aggressive patenting limits the sharing of knowledge and, hence, the potential of collaborative creativity. Open source policies, on the contrary, place no restriction on the participants, and draw upon collective wisdom and crossovers.

The second one is User-oriented. Open Design is a self-enhancing model based on co-creation with users for better understanding of their needs. The model involves end users as experts in their own experience by taking them through a process of fostering awareness, reflection and expression, in order to help them become competent "designers". Through open discussions and feedbacks on product tests, the key values held by the end users will be incorporated into the design.

The third one is Promoting An Inclusive Community. Open Design is far more than a theoretical model, but more importantly, a culture that roots in freedom and knowledge sharing, which changes the relationship among the parties who make, view and use the products.

In the context of Open Design for community, "designers" --- which I do not refer to "designers" by profession but to all the contributors in the process of co-creation, need to take into account the natural, economical, demographical and cultural systems, as well as the interactions among these systems. In another word, it's the sustainable development of an inclusive community.

I was happy to experience the Open Design Actions held here during the past weekend. "Drawing Flowers!", "Measuring Bodies!","Fixing Things!", etc. offer a taste of a "what Open Design is", in a friendly, collaborative and playful manner, which brought me into further reflection on the topic. I hope my sharing can be taken as a humble spur to induce the valuable contributions from other speakers in the coming sessions.

Thanks again to Yanki and her team for organizing the Open Design Forum that provides us with an incredible opportunity to engage both designers and citizens to exchange thoughts with each other. I sincerely hope that our dialogues today could spark more new ideas. Thank you."

Poster of the ODF 2015 designed by Hato Studio.

What is open design/society/openness?

Three dialogues were conducted to continue the design debates on open language, open hearts and open minds. We also asked our keynote speakers to share their viewpoints on open design/society and openness:

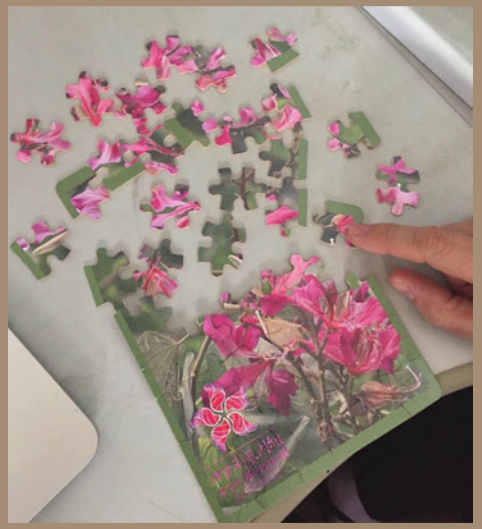
***"A photo of** 桃原共同店、 **Momohara Community-run Shop in Okinawa (photo: Team Micro Social Agent at Daijiro Mizuno Lab, Keio University), a "community shop" in Okinawa, run and maintained by members of locals in the countryside. While serving as a shopping space, a community shop is also a place for gathering and socialising for both locals and visitors. I believe designing open society is about designing such boundary objects, enabling interactions between different parties."*

-Daijiro Mizuno, 2015

Associate Professor, Keio University, Japan. Mizuno's research looks at design in the broader spectrum, from architecture to fashion design, in order to explore how visual arts can make a positive impact on our society. His diverse research engagement includes directing the Critical Design Lab at Ultra Factory, Kyoto University of Art and Design; committee member of DESIGNEAST; committee member of Inclusive Design Now; member of FabLab Japan; and the co-editor in chief with Hiroshi Ashida of the fashion critique magazine, Fashionista.

"Open society in design and openness in general are important to break down the barriers that prevent humanity reaching our true potential. Siloed individuals make mistakes that hold us back, but using the commons and standing on each others shoulders we work most efficiently by sharing the load."

-Scott Edmunds, 2015



Open Data Scientist, City Flower Project. Edmunds is executive editor of the open science journal Gigascience, working out the offices of the genomics organization BGI-Hong Kong. He is passionate about citizen science and open data, being the Executive Committee member for open science at Open Data Hong Kong, and involved in a number of open science projects such as the crowdsourcing of the deadly 2011 E. coli outbreak, Bauhinia Genome, and Open Science for Development. Scott has a long history of science communication having worked in cancer research and science publishing, fighting the fight for open science and open knowledge.

"Openness isn't certainty – Open Design should embrace play, learning, change, and the inevitable paradoxes of the everyday."

- Maria Lisogorskaya, 2015
Activist architect, Assemble, London, UK

Lisogorskaya is one of the founding directors of the architectural collective Assemble and practices between the scales of immediate hands-on material prototyping, architecture and urban strategy.

Since Assemble's early popular projects Cineroleum and Folly for a Flyover, She has led on research into and policy development of workspace space in London. Establishing a model for publicly accessible workshops and fabrication facilities - Blackhorse Workshop. She has also produced Assemble's first publication Make, Don't Make Do and has subsequently been working on theatre and housing projects in the UK and abroad.

Conclusion: A reflection on the open _ Mona Larsen/ Bergen Academy of Art and Design

"These days we don't necessarily have to see each other to work together. I'm very grateful for the opportunity given to meet so many talented and interesting people face to face at the sessions. Today we usually tweet, chat, comment, put a "like" on it and move forward in a Kanban style. These new platforms influence our way of communicating. Social design and modern communication emphasize the importance of sharing information.

Information should be accessible for all. In short, it should be open.

During the sessions on Open Design in Action, I became again clearly aware of the changing roles of contemporary designers. As we move past first attention on product and on to methods of design thinking, the balance between these two aspects becomes essential. In the center of this is no longer the consumer, but the human as it engages in social interactions.

The session on Open Language discussed language as the premise for understanding identity and culture. When technology rapidly changes the means of communication, words also change . As the language in all its dialects, sociolects, and urban pronunciations evolves into a diversity of cultural expressions, this could, in the end, influence the designer's output. Being a designer from a different generation, the new language of acronyms sometimes seems impenetrable. An obvious example is the simplified and forever inventing spelling regime in texting. It will be interesting to see how this will affect visual communication. The outcome is yet uncertain. If designers are of aware the significance of the changes in language, we may assure new solutions and new ways of thinking.

Today a significant group of designers, engineers and media cooperate on giving cohesive information on current catastrophes. They use information systems to share information in an understandable way. It is a great example of how scientists together with designers can spread newsworthy information on a global scale. The opposite to this approach to open access to data, hardware, software and what it does for the single human

being, is closed data. To control information implies "to own" the truth. Control over information usually benefits groups of people in privileged positions. Their excuse is often not to create fear in itself, but to create notions of leadership and guidance throughout chaotic events. The question asked is whether this the best method for providing impartial information to the population. Should it be a collective responsibility?

In its core, the question is about transparency in democratic processes. The need to quickly deliver consistent information to a large amount of people on the most accessible platforms is a democratic imperative. On the other side the sources credibility and inclination to manipulate both data and ongoing events. Open methodologies and open access are tools to prevent disinformation. Knowledge-based sharing enables a collective to take action and to be a corrective towards one-sided propaganda and authority structures.

Dialogue one: Open Language, with Vincent Wong and Kengo Ng.

Dialogue two: Open Mind, with Cesar Harada and Scott Edmunds.

The important factor to consider in this case is the necessity for a well-designed system which can handle the vast amount of information from a multitude of sources. The consequences may be that vital data and information drowns in its self-made media-pool. This is very apparent today both in established media, but not at least in social media. Which "research" article to rely on? Is this an ad or an article? The massive flow of information makes room for even more disinformation, lobbying and contradicting information. The result may be total paralysis and indecision in circumstances which demand necessary action to be taken. To overwhelm the opponent with information is one of the classical master suppression techniques. The paradox seems to be that open access and the amount of knowledge shared may in the end just result in running the errand of governments and companies with particular agendas.

The Open Design Sessions made the need to work interdisciplinary apparent. A primary issue is to allow open systems and knowledge sharing between several areas of expertise. In London, architects and artists have made substantial projects made for communities based on collaboration between fields of expertise and craftsmanship. The skills acquired through experience and crafts are vital to provide empowering projects that contribute to their environments.

The success in this lies in an Open Heart approach, which includes residents. As noted due to advancement in technologies we no longer need to have a personal contact for a task to be done. As a result, are we losing vital qualities? In our effort to develop designs which improve and solve modern day problems, are we as designers forgetting our limitations? It is crucial to see and acknowledge other competencies and knowledge. Together with plumbers, carpenters, engineers, architects, and artists, designers make the world a better place.

Dialogue three: Open Heart, with Daijiro Mizuno and Maria Lisogorskaya.

From left to right: Mona Larsen; Bente Irminger; Scott Edmunds; Yanki Lee; Cesar Harada; Albert Tsang; Daijiro Mizuno and Maria Lisogorskaya.

My final note is to introduce the term Co-design. The term is generic and embraces participatory design, social design and other design approaches that encourage participation. The term is used to denote "designing with others". When we discuss open language, open knowledge and an open heart as pillars for design, we are in reality talking about co-design. It must be a premise for designers to involve people and give them the possibility to engage in processes that very much concern us all. In the end, the outcome might be much more than expected, even unexpected."

Open Design: From adjective to action

The way HKDI DESIS Lab defines open design relates to openness of language, heart and mind. Like in Open Source Software, Hardware and Design, they refer to lowering the barrier of the design language (in this case not necessarily an artefact but also a service or change of mind) in order for others to understand and adapt (what HKDI DESIS Lab calls 'Open Language'). The design process is also open in the sense that it is always open for newcomers to step in and that it supports the formation of communities (this is what DESIS Lab calls 'Open Heart'). Last, but not least, their design process pays great attention to opening both designers' and participants minds to step into and contribute to exchanging their viewpoints and practices in complex design processes (This is what they call 'Open Mind').

This third aspect of opening minds confronts the discourse on open design with an important challenge, namely to define the 'open' as an action, instead of an adjective. Without doubt, it has great value to use 'open' as an adjective, since it expresses a degree of quality: via the 'open' in design, designers take a stance by articulating openness as a quality of their work. Opening up a design demands effort, skill and time (e.g. opening the work of homeless self-built communities to the design world). However, there is also a downside to using the adjective. Being inseparably linked to its noun, 'design', the adjective 'open' always starts from the perspective of the designer.

The work of HKDI DESIS lab stresses the importance of using open design as a verb. The social activity of opening or sharing resources in design processes, which is typical to the lab (and by extension many practices in PD, social design and design for social innovation), involves an action. In the lab this action never only starts from the designer, but is multi-directional in character. A verb typically expresses a time-relation and thus expresses

that open or opening is something that takes time and is never complete. The verb also entails change, allowing to see open design as a process of transformation. Equally the verb supports the noun, in this case 'opening' supports the transformation of 'design'.

Indeed, although there exists a big open source technical community in the neighbouring city Shenzhen, the design community in China is still opening its mind for sharing resources in the design process with those who are affected by or interested in it. Likewise, designers are opening people's minds for participating in giving form to difficult subjects through design, such as ageing, dementia or death. The emphasis of HKDI DESIS Lab on opening people's minds and in that way revealing open design as a multi-directional action, generates some points for discussion:

- **First of all, open design as an action allows for inclusion of different design disciplines in the discourse on open design, being originally mainly driven by fields such as engineering, planning and sociology. This opens the debate on what role design plays in this action. HKDI DESIS lab shows how by materialising processes and artefacts, designers can make complex discussions tangible and ready for experience. Being designers, these materialisations are constructive in nature. They do not just critically question status quo beliefs and approaches in relation to health, urban space etc., but also make speculations on and alternative propositions for the future. The HKDI lab applies a research through design approach. This entails that these tangible artefacts and processes are not proposed as solutions, but as generating new questions, progressing and challenging the way design deals with issues like health or urban space today.**

- **Secondly, open design seen as opening minds, allows for designers to redefine the activist program that is often related to open design. This activism is often understood on the level of the artefact, disrupting the status quo through 'opening the source materials of the artefact and the processes that lead to creating the artefact'. HKDI DESIS lab extends this understanding of activism in open design to using design to deal with difficult or controversial subjects. By doing that, the lab addresses a missing link in today's discourse among people involved in open design.**

In HKDI DESIS Lab, open design as a adjective-noun combo is thus intensely intertwined with open design as an action (a verb): it has little value to share resources (artefacts, processes, people) in a design process with people who are not interested in or capable of participating. Among many other factors, opening people's minds is needed to get people involved in sharing. The need for a deep understanding of the many starting points, such as language, heart and mind; that designers and participants use and need to engage in open design, also refers back to Sennet's conceptualisation of Open Design in relation to serendipity: "Known and determinate beginnings can lead to unanticipated results".

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