Designing Desire: The DNA of Desire and Design
What to Expect

CATALYST was designed to stimulate thinking and encourage conversation about the role of strategic design in defining and developing an economically, socially and environmentally sustainable future. We have included numerous external links throughout the text and in the form of “related resources” at the end of each article. CATALYST is accompanied by a blog that is our means of continuing the conversation between publications. Blog posts are related to, as well as unique from, those in the digital publication. You can find the CATALYST blog on our website: http://www.CATALYSTsdr.com.
Catalyzing the *Conversation*

Our conclusion is that desire is hard-wired into the human psyche and into the design process. Both require stimulation and excitement and a sense of reaching for what is potentially possible. Neither is satisfied for very long. Today, both design and desire are pushing up against the edge of a future for nine billion on an overheated planet that aches for more.

Can design deliver solutions that satisfy and sustain as they stimulate and surprise? We think so. Designers literally shape and make desire into objects, forms, structures and services. We are part of the DNA of desire. This issue examines the role of strategic design in structuring the development of desire into a series of exchange patterns that become “lifestyle” and form the basis of a global “economy of desire.” We look at the design of ideas about what we want, who we are and how we want to live.

We wondered, “What would Don Draper, do today?” as we looked at the emergence of a creative economy driven by new media. Could the emblematic creative adjust? Would he let the customer into the creative process? Understand that trust was the essential brand promise? Would he link in and become part of an increasingly global network of collaboration? He would need to and so will design.

Design is changing as the world becomes more mediated by networks of self-organizing and self-interested people who want what they want when they want it. They crave the immediate and the intimate. They are filled with longing for connection, community and co-creation. They are refusing easy labels; they are not just consumers or producers, but designers, creating their own desires. They are living in a world where economic insecurity has eroded purchasing power. They now long for what they can no longer buy. This is a challenge, not only for households, but also for nations, and our world. The challenge of wanting more than we can pay for is essentially the challenge of our time.

Desire for that which puts life at risk is addiction. Designers who nurture a desire for the fabulous and fun need not encourage addiction to the increasingly unobtainable. James Cameron got it right in *Avatar.* The desire for “unobtainium” destroys everything including red hot, luscious, life-affirming desire.

Join us, as we explore the changing nature of desire and the design DNA that is helping it to evolve.

Dr. Mary McBride
The Three Ps of Desire: Progeny, Power, and Purpose

Desire, in contemporary psychology, is often grouped into the following three categories: Progeny, Power, and Purpose. They represent at the highest level, the desires of all human beings, with all other desires falling underneath them or acting as a way of obtaining them. The desire for these three things is the impetus for all other desires such as possession, love, connection, money, and other worldly things.

These desires spark innovation in a number of different design fields. The desire for progeny can be fed through fashion, clothing, and other ways of projecting a desirable sexual image of one’s self. Power can also be fed in this manner, but also through the design of cars, homes, and similar status symbols. Purpose is often met with designs that enable people and provide access to information that opens avenues of exploration and growth, and provide connection with other people who share their mission.
1. Progeny
   Descendants or Children.
   Offspring

2. Power
   Possession of control, authority, or influence over others

3. Purpose
   Something set up as an object or end to be attained
The Design of Benign Cities
By Giselle Carr

To re-imagine today’s cities as people is a frightening thought. As New Scientist’s Helen Knight puts it, “they would be monsters, guilty of guzzling 75 percent of the world’s natural resources consumed each year.”

As several models emerge for sustainable cities, Portugal’s new sustainable city takes its cues from the human body, primarily the nervous system. Information about the city’s resources such as energy use, water consumption, and occupancy will be tracked by sensors throughout the city, and stored in an urban operating system that will regulate how these resources are used, much like a brain regulating the various processes of a living organism.

Other sustainable cities, such as Masdar City in Abu Dhabi, are currently welcoming their first inhabitants; Portugal’s PlanIT Valley is scheduled for completion in 2015. Living PlanIT, the company behind this ambitious model, is calling the city a living laboratory for innovation, as it would be a community where real-time demonstrations of city-scale sustainable technology could be developed and deployed.

Some of the support from Portugal’s government includes the following key benefits:
• Simplified procedures for urban planning.
• Simplified appropriation of land, since national and public interests are being served.
• Reduced procedural deadlines.
• Public consultation.
• Single approval deadlines.
• Efficient process for reviewing investment opportunities.
• Fiscal and financial incentives.

What parameters could be in place for a model such as this to be integrated into the world’s existing cities? How would you re-imagine today’s cities to be more benign by design?

Portugal’s new sustainable city takes its cues from the human body, primarily the nervous system.
but after reading *How to Brand a Disease — and Sell a Cure*, I am afraid this example is not far from reality. According to Dr. Carl Elliott, Bioethics Professor at the University of Minnesota, pharmaceutical companies have created conditions (diseases) where their drugs can literally sell themselves. They have borrowed this philosophy of creating desire for a product from the Godfather of public relations Edward Barneys. In the 1920s, Barneys had to sell pianos. He was very successful at this because he sold the idea that affluent homes needed to have a music room. Once they had a music room built in their house, they would naturally buy a piano for it. It worked like magic – he designed an environment of desire where the product sold itself.

Dr. Carl Elliott argues that pharmaceutical companies take quite rare and maybe benign conditions and brand them into diseases. He lists two sorts of conditions as excellent candidates: “shameful condition that can be destigmatized” such as overactive bladder and “under-diagnosed” conditions such as “social anxiety disorder.” He concludes that branding diseases would not be so bad (after all everything else around us is branded) if it wasn’t for the harmful side effects of these drugs. This is what really caught my attention.

What role do we as designers, and brand managers play in this process? What would happen if one of our clients was part of Big Pharma, and asked us to create a brand for a drug that we knew had detrimental side effects? What would you do?

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Redeveloping Dharavi

*A Triple Bottom Line Approach*

By Dante Clemons

A slum is defined by having one or more of the following attributes: inadequate access to safe water, inadequate access to sanitation and other infrastructure, poor structural quality of housing, overcrowding and insecure residential status. Mumbai, the capital city of the state of Maharashtra and India’s most important financial capital, has a population of 18.3 million people, making it the fourth largest urban agglomeration in the world after Tokyo, Mexico City, and the New York-Newark area. The city hosts one of the world’s largest slum populations as more than 5 million of the city’s residents are slum dwellers. The Dharavi slum, Mumbai’s largest, now houses over 1 million people living and working in an area no greater than .75 square miles.

Located in a commercially attractive area, Dharavi is 20 minutes from the airport, close to highways and railways and is in close vicinity to the new Bandra-Kurla Complex, one of Mumbai’s most expensive commercial centers. In 2008, Dharavi contained one hundred distinct neighborhoods with residents from many regions of India, making it a religious and cultural melting pot. Additionally, the Dharavi Slum has a robust network of live/work space that supports thriving small-scale industries and manufacturing centers or micro-economies. The area has been referred to as the green lungs of a modern metropolis, as it recycles 80% of Mumbai’s plastic waste and diverts it back to the manufacturing sector.

At present, the government of Maharashtra is looking to raze dozens of slums, including Dharavi, for redevelopment and to provide new infrastructure as part of a multibillion-dollar plan to turn the city of Mumbai into a world-class financial center by 2015. However, the Economist recently reported that development is at a standstill in what appears to be a government gridlock due to an uncertainty about what is the best political approach to redevelop Dharavi. This redevelopment proposal has been on the boards since 2004 and is continuing to foster a rift of distrust between residents of the slum and the government.

A few DM classmates and myself sought to address the redevelopment of the Dharavi slum in our International Environment of Business course. Using our creative problem solving skills and strategic design, we were able to identify an opportunity space that utilized a people-first approach. We proposed the use of a formula that would enable the government to find value in the existing social and economic framework of the slum and not in the land only. We, a group of designers, approached the problem from an angle that explores the triple bottom line of people, profit and planet – an angle the government is not considering or exploring.

The old business model of profit first no longer works, and Dharavi is a breathing example of that.
Defining *Desire* in the 21st Century

Desire means different things to different people. Taken at face value, the word desire is typically associated with sexuality. Yet desire takes many forms: the desire for connection, the desire to obtain a certain image in the eyes of others, and the desire for more coveted items and products. Companies that use design well understand and use desires to sell goods and services that they believe will benefit their consumers' lives.

Think about all of the things you own, or have bought in your life. Did you want the television, or is it some other thing that the television gives you that you desire? The television could serve several purposes: an escape from the mundane for some, a symbol of status for others, or an excuse to have guests on Sunday to watch football. We don't desire the television itself, with all of its circuitry and sleek technology, but rather the result that we believe owning the television will give us.

We desire that space to connect, a place where we can feel human, and Facebook gives that to us in the closest way possible.

In marketing and advertising, it is understood that companies need to sell the promise of fulfilling human need. Apple has been able to create a cult of users obsessed with the image of being a 'mac-head'. Whether or not Apple products are indeed superior to other brands is not the point. They are instantly recognizable and help create a sense of inclusion, a sense of cool in their possession. I can recall the days before I owned an iPhone, watching my friends use their new toy as if it was the greatest thing on earth. I didn't need one, but deep down I desired one. I wanted to experience the same thing they were experiencing. I wanted to be a part of the club. Now that I own an iPhone, that sense of belonging or inclusion is taken for granted, and a desire for a new form of inclusion is likely to occur. The hot new item of this year, the iPad, is a likely successor.

Before my enrollment in The Pratt Institute, I worked in the field of political web design and online advertising. In that industry, the desires of voters are played upon constantly to elect public officials. Barack Obama's historic 2008 campaign played off of the nationwide desire for change after eight years of George W. Bush. That desire was so strong that it picked up a grassroots swell of support. The now infamous poster by Shephard Fairey was plastered everywhere, and the Obama campaign used new media to a revolutionary degree to help win the election. They turned online enthusiasm into on the ground support that brought voters together in a way that hadn't been done before. That campaign understood how to use design to appeal to voters’ desires, while the McCain campaign did not. Though as effective as their online design efforts were in recognizing desires, they failed at first to recognize the power of the Fairey poster, initially not wanting to use it at all. Had they not, it would have been a different election altogether.

The Desire for Connection

Design can make us buy things, and elect leaders. Design shapes our behaviors. How many times have you bought products because they have a better package or a better designed advertisement? Probably more than you realize. The popularity of Mad Men over the last four years has

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brought to light exactly how advertisers use our underlying needs to sell us things we may or may not need. There is an amazing scene at the end of season two of the show, where Don Draper, the enigmatic Creative Director of Sterling Cooper, pitches their idea for the Kodak Carousel, a slide projector that in years to come would become an incredibly popular product. The presentation he delivers plays brilliantly on the desire to connect with days that have passed us by, the desire for nostalgia, with the product acting as the activator of desire:

“Nostalgia - it’s delicate, but potent... ‘nostalgia’ literally means ‘the pain from an old wound.’ It’s a twinge in your heart far more powerful than memory alone. This device isn’t a spaceship; it’s a time machine. It goes backwards, and forwards... it takes us to a place where we ache to go again. It’s not called the wheel; it’s called the carousel. It lets us travel the way a child travels - around and around, and back home again, to a place where we know we are loved.”

It’s a powerful moment, one that plays off the most basic of human desires, the Desire for love, the desire for connection and security. Platforms like Facebook, Myspace, and other online portals serve the same need, just in a different way. We desire that space to connect, a place where we can feel human, and Facebook gives that to us in the closest way possible.

Yet, much like the carousel has died away, so will destinations like Facebook, replaced with new ways to fill those same needs. Social media is already evolving to include point of purchase experiences. It is moving beyond the desire for connection and possession by combining the two into one online social experience. Desires remain, while the mechanics of desire evolve, and continue to change.

What Do We Really Want?
The word desire speaks to much more in regards to the future of our world. It refers, in plainest terms, to what people want. So what do people want, ultimately, and how can design give it to them?

Several polls, by CNN, CBS, The Wall Street Journal and NBC raise some important issues regarding this question. What the data in these polls tells us is that most people are concerned about the economic future of our country, and the world at large. Only in one poll result does the environment even register above single digits, and in that situation it is very specific in context. This tells us that people want economic security first and foremost. An inference that can be drawn from this is that Americans want the America of the last 50 years back, to return to prominence where there was a car in every garage and steaks in every freezer.

So, how is the current way we are doing things getting us what we desire? It isn’t, plain and simple. New solutions are needed if America is to truly prosper. Americans consume a large share of the world’s shared resources, 43% of the world’s gasoline supply (which includes products made from gasoline such as plastics), and produce 25% of the world’s greenhouse gas emissions.

While the polls indicate that Americans express a keen desire for “economic stability”, that very economic stability is threatened by product choices and lifestyle. These choices destabilize human health and financial wellbeing and threaten our environment. The financial crisis is just one aspect of a pattern of choice that leaves a legacy of exhaustion and potential collapse.

Economic security can be achieved with new choices and new economies of desire.

Economic security can be achieved with new choices and new economies of desire. Design needs to play an integral role in creating economic security through lifestyles and business practices that are sustainable and desirable at the same time. Design needs to connect the dots between economic value creation and the desire of a world that is more equitable and more livable.

It is not enough to champion the idea of an environmentally sustainable lifestyle. Lifestyle costs money. New life-style choices need to be affordable and desirable. They need to fulfill our need to connect and to belong and they need to create economic value for business owners and operators. Design can create new material choices and lead in new methods of sourcing and using those materials. By so doing we
can be not only designers, but strategists creating both economic value and social innovation. Facebook has proven that 500 million people will get behind an online experiment. Let’s use this great online experiment and its media and methods to help design desire for movement toward choices that empower, enable and enrich. Design matters. It shapes our world and engages our desire. Design can shape our century as it has every other, but we need to understand what people want more fully, what they desire, and how we can design a future of economic stability and is more fully sustainable.

**REFERENCES**

Catalyst Voices: Kevin Rorick

The Desire to be #1

Using Google, a quick search of “Top 100 ...” yields roughly 4,630,000,000 results, all of which were delivered in .39 seconds from the world’s number one Internet search engine. Topics range from the Top 100 in sports, business schools, brands, music, etc. Certainly justifiable, all are competitive industries fueled by the desire to be number one or at minimum recognized in the top five or ten. This positions, validates the creators, shareholders, the investors, the practitioners and the consumers. It invites those who wish to participate to say, “We are number one.”

In designing this desire to be number one, focus can become skewed, research used ineffectively, short cuts taken, resulting in, shall we say, less than desirable results. In the case of Toyota, this October saw the company recall 1.53 million of their vehicles worldwide. This comes on the heels of an earlier recall this past year of 1.3 million cars. Although automobile manufactures set aside money for “Quality-related Expenses” (Toyota has set aside $1.12 billion this year), for issues related to recalls, it does not negate the cost of potential legal costs, and the company’s brand equity. The result of the 2010 Toyota recall on sales is estimated at $770-880 million this year, with Toyota paying out an extra $2 billion in extra costs.

What if the case was not to design desire to be number one, but rather, to design what is desired by the consumer, and by focusing on consumer desires, the ancillary benefit was the number one market position? It is clear that in the case of Toyota’s operations in the United States and their mission statement: “to attract and attain customers with high-valued products and services and the most satisfying ownership experience in America,” that they missed this opportunity by straying from the needs of the consumer and focusing on their position in the market first.

Designing desire to be number one does not need to come at such high costs to a company, or, in the case of some of the cars in Toyota’s recall, an individual. As designers and design strategists we can affect and influence decisions within companies with successful results. Our experience in material procurement, design research, and building strategic outcomes can be used to great benefit in companies that desire to be number one, not just in their respective industry, but as companies that design desirable, responsible products and ethics.

As designers we have the opportunity to meet the internal needs of the organization and external needs of the individual. Internally, our decisions and recommendations can impact short and long-term costs. By providing an organization reasons backed by financial and human-centered logic for our decisions, the role of the designer has now transformed. By educating ourselves and educating our colleagues through succinct research and design choices, the role of design and the designer as a cost-center shifts towards a profit center for the organization.

Outside of the organization, understanding what the individual desires will inform how and what we design to meet these needs. Understanding that a key desire for automobile purchasers is safety, the designer must account for this desire in all steps of the process. Failure of this scope cannot be accepted for an individual or company.

It is one thing to be number one in your market, however, as is the case with Toyota, they went from being the number one automobile manufacturer in 2009 to being number one in automobile recalls in 2010. Had the focus been on designing what they anticipated their consumers desired as opposed to what they desired the financial and image degradation could have been avoided.

Kevin Rorick is the Managing Editor of CATALYST and a marketing and advertising design professional. He finds inspiration in well crafted, multi-channeled marketing campaigns, loud, fast music and those who employ a “do-it-yourself” work ethic.
Executive Summary

The past 20 years has seen a dramatic shift in the global economy and the way in which consumers view themselves and the way in which business views the consumer. Companies and designers have reacted to this new hybrid consumer who is accustomed to customization. Andrej Kupetz explores the origins of this “de-segmentation” of the global market place as well as the designer’s individual role and new responsibilities in the 2.0 economy.

The Economy of Desire

BY ANDREJ KUPETZ

Various explanations are given for why the Italian designers Ettore Sottsass, Michele De Lucchi and Matteo Thun founded the Memphis Group between 1980 and 1981. One widely-held view sees Memphis as a critique of the principles of functionalism that had dominated design since the late 1960s. Another view sees Memphis merely as a parallel development in design to Postmodern architecture, which was promoting a similar formal language in another dimension at the same time.

There are also attempts to interpret the Memphis as positioned above all in a social dimension. Of these interpretations, one looks at the situation of designers who, because of their dependence on an industrial system, increasingly felt they were no longer able to see themselves as being able to use their work to improve people’s everyday lives, and as a response to this, developed a design language consisting of individual artistic impulses. Another interpretation looks at the how design was generally perceived at this time. Ettore Sottsass and Michele De Lucchi were said to have been infected with the idea of making design objects accessible to the masses as well, or, democratizing design via a spectacular mode of appearance.
How could the formal accumulation of basic geometrical solids (cones, spheres, pyramids or cubes), typically in primary colors, lead to the enormous popularity that the Memphis Group achieved in an incredibly short time and in shaping the way design is understood in general?

The Memphis Group seemed to focus on one consumer who had not existed before. This was the need to see everyday items as a medium for expressing one’s own identity by using products. Memphis was not like anything that had been available to buy before. Memphis was anti-design; it contradicted every current view of industrial design, which always seemed to start from the point of analyzing what was technically and commercially feasible. Until Memphis, the appearance of industrial society had hitherto been reduced to the principle of the (process-related) remodeling of forms, as a consequence of arguments about functionalism.

The Memphis Group did away with this adherence to rules. The erosion process for mass markets, which had already begun in the late 1960s, caused different consumer needs to germinate in Western societies for the first time. The general mass market – in which push processing, i.e. supply that dictates demand – quickly became history. A new economy emerged from the economy of basic needs, which aimed at supplying people with essentials and tried to provide this supply almost as a monopoly, on the basis of a kind of welfare idea. This new economy was shaped by demand on the consumer side. Consumers had gained self-confidence. They developed their own ideas about creating a context for their lives. They started to have concrete ideas and wishes. The economy of desire came into being.

This economy is characterized by a wide-range segmentation of markets, caused by increasingly sophisticated consumer needs in relation to the product worlds that surround them. In the initial phase of the economy of desire, these are still needs that grow out of a particular group dynamic. It is still relatively easy for a supplier of products to identify needs, bundle them and direct what they are able to supply at these needs, as consumers within a particular group usually behave homogeneously. When the Memphis Group popularized the design concept in the 1980s, in many fields it was enough to use the designation “designer product” to command a higher price than was possible without that designation. For the first time, higher value can be created by formal differentiation in cases of interchangeable product quality and performance. As a consequence, design loses the reference system of post-war Modernism – technical function, industrial production, mass market – and at the same time gains a new one: communication becomes design’s new central function and replaces the product performance of an industrial nature, which is directed at technical function. Design now communicates an aesthetic experience. Design makes it possible for users to identify with quite particular values and attitudes to life.

For industry, increasing productivity against the background of an increasingly segmented market structure becomes a central challenge. The idea is, in global competition as well, to reduce production costs and at the same time raise the quality of the resulting products, and thus increase productivity. Since the 1990s, industry has increasingly seen design as an instrument for differentiating product ranges that can successfully make emotional contact with segments of the market that are becoming ever smaller.

“Design now communicates an aesthetic experience. Design makes it possible for users to identify with quite particular values and attitudes to life.”
ECONOMY 2.0

In the globalization years, the intensity of competition consistently increased. More and more market participants were fighting for the favor of a consumer who is now no longer part of a homogeneous group, as at the beginning of the economy of desire, but who takes the liberty of consuming like this today and tomorrow in exactly the opposite way. In segmented markets, brands become more important for consumers as identifying patterns that make it possible for people to make themselves distinct from other groups, or show their allegiance to certain ones. But alongside the desire to belong to a group and to use products to symbolize this, there is a desire within the group for individual consumption. And this dialectic of consumer behavior has led to the formation of a new, inevitable and weird target group: hybrid consumers.

So mere differentiation of product ranges via a specific design leads to a second phase to the individualization of products. Mobile phone covers, accessories for products like the iPod or car customization offered by most manufacturers are great examples of how users can tailor product ranges to their own specific needs through defined or open kit systems.

More and more branches are exploring a new form of production today, and that is mass customization. This involves individualized mass production focused on individual customer wishes and the greatest possible flexibility. But of course only products made up of various individual parts are suitable for mass customization. Another problem for mass customization is that knowledge of consumer needs will inevitably always be restricted; this is not about target groups with the same characteristics, but about particular individuals.

In principle, a company must have every conceivable individual part ready for every conceivable combination, in order to be able to respond appropriately to individual wishes.

It is only logical, and consistent to develop ideas of individualization further in the direction of making personalized products available. In the future, it will become necessary to develop a single product for a customer, a unique object tailored to its user's body like a custom-tailored suit. The fact is that there has now been a 2.0 economy of desire for a long time. The Internet has influenced every sphere of our lives, and changes the economy and society at a speed that would have seemed utopian even a few years ago.

But unlike the New Economy of the turn of the millennium, which is above all based on visions, Web 2.0 is an extremely real thing, and it is also changing the economy of desire. Seen in perspective, the market is no longer characterized by a group, but defined by each individual with his or her specific needs. The consumer becomes the market participant. The very possibility of being able to communicate oneself to others becomes more important than the content communicated. In isolation, each market participant seeks a form of exchange with others that is not directed at fulfilling a particular consumer wish, but at interaction as a consumer experience in its own right. Phenomena such as blogs, YouTube, and Facebook are interaction platforms. They make an enormous impact
The desire of individuals is just as powerful as the desire of groups. On a company’s product development. Open Source technology developed for the Internet can also be seen as a strategy for integrating consumers into processes that are relevant to commerce, for example, the product development of consumer goods. In the world of Open Source design, consumers take on the role of co-designers, as active market participants. They influence the design to the extent of defining their personal requirements – physical, technological, aesthetic. This means that personalized products are emerging for the first time that are not made by craft processes like custom tailoring, for example, but take over new technologies. New processes for endowing with form, like stereo lithography or 3D printing, now used essentially for producing prototypes, can also be considered for producing “personal design” as technologies of the future.

Industrial production will continue to wane in significance. The fact is that industrial production can scarcely still be located in the globalized economy of desire. The search for cheaper production sites worldwide may help an enterprise to make higher profits in the short term. But even now, the subcontractor principle tends to predominate. A sub-contractor contracted to produce goods commissions a sub-contractor who commissions a sub-contractor to produce, etc. More and more firms no longer know who actually makes their products. This means that in the long term they lose one of their most important arguments in the global battle for customers: source, credibility, and authenticity.

Given the continuing technical revolution, we are constantly faced with new challenges. But not only that: design will also have to manage the increasing complexity of a world of many divergent consumer needs. In the 2.0 economy of desire the human being remains the measure of discipline.

“Design will also have to manage the increasing complexity of a world of many divergent consumer needs”

towards each other in recent years, and largely follow the same rules in production and within market mechanisms. This has happened through the achievement of unique results by experimenting with materials, forms and processes, and in the system of marketing via galleries, trade fairs and auctions. If it is possible to define the essence of art as research for no specific purpose using artistic resources, then this definition can equally be applied to design. The fact is that it is very difficult to argue that there is any real purpose in the design of a chair, which
a briefing has laid down should be like any other chair, but different from it, at least within the original definition of the purpose of industrial design. Well over 90% of all contemporary design work does not serve the idea of creating something radically new. 90% of all design work is about competitive differentiation within an existing product topology. It is about product differentiation, i.e. about modifying a familiar product and its typology, in order to design it more attractively for a defined target group.

The idea of product differentiation involves differentiation from the competitor's product as well as differentiation for the product range within one's own company. This all-embracing urge to differentiate is one of the core theses of the economy of desire and all its pluralistic manifestations. Product differentiation defines differences in product quality between various products, and also differentiation of products that are the same and fulfill no technical function, but can satisfy different psychological or physical needs.

Design still uses industrial methods in product differentiation, but it has considerably changed its attitude to this. Until a few years ago, materials and technologies determined the design of a product as well as, and this is important for the development of the discipline, determined it ideologically. Now, circumstances have changed to produce precisely the opposite. The design borrows a possible appearance that can be achieved through a manufacturing method or a particular material, in order to transform it into a different context. The consequence is that in furniture or car manufacturing, there are scarcely any purely industrial processes. Craft activities are always included in order to achieve the desired result after a tangible product differentiation. The designer wants to achieve a particular look for his product, and on the basis of his now artistic and entrepreneurial responsibility becomes a researcher, looking for an appropriate way of implementing his ideas. The effect he achieves in the best case: the person looking at the completed work is amazed, and asks: "How can this be possible?"

But this approach in the design process is made possible above all because of the change in the general economic conditions. The company is no longer concerned with market share, or with producing as much as possible as cheaply as possible. It is about enhancing productivity, i.e. the quality of the production. If a product looks to be of higher quality, and the look can be new or simply different, but must seem to represent high caliber, there is a chance of creating goods to meet consumers' ever more sophisticated needs for items to consume.

Design has liberated itself from industrial conditions and their associated physical demands, allowing itself to take on any form it desires. The question about the appropriate form for an object, which should arise from its function, has become redundant, since thousands of functions can be stored on media that are only a few nanometers in size.
change and improve people's everyday culture. They can see themselves as exploring new forms and construction principles, or conceive their frame of reference in the context of ecological questions. But they can also simply pursue the idea of becoming rich and famous, without being tormented by pangs of conscience, as they would have been in past views of design.

Despite all the artistic freedom offered by the economics of desire, they find themselves within a hard-fought competition of identities. They have to develop an identifiable handwriting that is theirs and theirs alone. Along with working for individuals and companies, designers must pursue their own projects and promote them, so that like artists, they clearly convey their ideas to the public. The good thing about this: the approach that produces a design can be a quite different one. Just as consumers treat consumption dialectically, designers can behave dialectically as well. They can work on a whole variety of projects at the same time, plunging into different stylistic worlds in order to lend form to their desires.

**DESIGN’S SEAT AT THE TABLE**

Design still acts within a stylistic system that is pluralistic in a way that it was not in times of functionalism, and that is essentially characterized by four questions that definitely imply aesthetic expression and a design language: Can Modernism be continued? What does the future look like? How can I entertain you? What can I contribute to creating or sustaining an environment that is worth living in? On the one hand, these are conservative and liberal, hedonistic and social questions, and on the other side they are questions that are directed at popular or elitists themes, at innovative or traditional concepts. They are starting points for formulating group-specific replies. And in these replies they find different, but identifiable, aesthetic preferences. Here we are dealing with stylistic characteristics that permeate every design and can thus be located within a stylistic system. So these design languages behave like aesthetic models or visual expressions of social ideas that are taking place and extending themselves at the same time.

This survey of design at the end of the first decade of the 21st century uses a system of four identifiable aesthetic model, and has placed those involved in each together in groups that sum up the significance of the questions they are asking: modernists, inventor, tale-tellers, entertainers. This form of categorization is intended to consider current design developments in the context of the way in which they emerge, and to find patterns to explain what themes are being acted out by the different designer personalities, why a design looks like this and nothing else, and – presumably much more importantly – why and for whom this design represents an object of desire. For there is one thing we should not forget: in the 2.0 economy of desire, designers have taken on the role of advisers and chairpersons who place their skills at the service of the individual and mediate between their requirements and those of the market.

**RELATED RESOURCES:**

German Design Council

U.S. National Design Policy Initiative:
http://www.designpolicy.org/

The Memphis Group
http://www.design-technology.org/memphis1.htm
Executive Summary

Steve Masterson, COO of Kiska, discusses the need to balance the desires of designers with the desires of consumers and our environment. Masterson offers a brief history of product design and speaks to its ability to create desire in consumers. He emphasizes the need for organizations to marry their business and design strategies in an effective, sustainable, and eco-conscious manner.

Establishing a Creative Economy
‘Designing Desire’ implies two things: creating a design that responds to the rational and technical demands of a product, and creating desire in people for that product. Companies that develop an integrated design process to capture that emotion within their design strategy create desire for products that people will want to possess.

Product designers understand desire. They work to align the technical demands and ergonomics of a product with targeted, tailored and enticing aesthetics.

A good design captures the attention of the user. It has the ability to stimulate sales, influence emotion and develop brand value.

Great design meets desire at
the point of sale. It communicates and anchors a company’s positioning and its activities beyond the immediate product benefit. It creates an emotional connection with the consumer. Emotions stimulate the mind and help people to process information. Using design to help customers make sense of millions of competing messages, shapes, ideas, colors, textures and concepts is essential to managing desire.

DESIRE AND PRODUCT DEVELOPMENT

In 1995, when the idea of the compression of audio files that occupied less disk space on hard drives was technically realized, it was far away from being a revolution of the music industry and was not a product in the classical sense. It was a long and hard process but its standardization finally boosted the development of digital music players. Today, the MP3 market thrives. The MP3 has revolutionized the way we listen to music. It has shaped our desire to listen while traveling on public transport or walking, at the gym or even in our cars through our car audio system.

But shaping desire takes time. It took a long time for the widespread distribution of the mobile phone. Its development began in 1926 with a telephone service in German trains between Hamburg and Berlin. The first car phones were available in 1958. Their prices exceeded 50% of the price of a car. With the introduction of digital radio networks covering a large area in the late 80s, smaller devices came to the market. Today, the number of mobile phones has exceeded the number of people in the western world. A combination of advanced technology and improved design has encouraged desire. The mobile phone is a new solution to an ancient need, the need to communicate and connect.

But the future will require that strategic design meet new needs. Global developments such as climate change and a decline in available resources have alerted customers to the need to act with greater social responsibility and to aspire to a more aware and sustainable lifestyle. Meeting the needs of the future now requires companies to connect their business strategy to their design strategy. Designers can help people emotionally experience the thing that the strategy seeks to describe. Therefore, organizations need to make design strategic.

DESIGNING WITH, AND CREATING DESIRE: KTM’S X-BOW

Organizations can benefit from the desire of designers to push boundaries and they can derive strategic benefit from Integrated Design Development. One example of this is Kiska’s conception of KTM’s X-Bow. Kiska has a lot of experience in designing and developing motorbikes and scooters for various companies, one of which is KTM. They have had a working relationship with KTM for 18 years and possess a deep understanding of their brand and product line. Kiska helped to create it. One evening while celebrating the successful launch of an ATV somebody suggested that the move from an ATV to a car couldn’t be that big. “A car is ‘simply two motorbikes stuck together.’ ” From that moment, the seed of an idea had been planted.

“A combination of advanced technology and improved design has encouraged desire. The mobile phone is a new solution to an ancient need, the need to communicate and connect.”
Designers review product development.
Armed with the desire to be successful and using an integrated design development process, Kiska set about designing KTMs first car. The desire of the designers set out to meet the desire of the consumer.

The DNA of the KTM brand is “Ready to Race.” Kiska knew that KTMs heritage was motorbikes; an experience that had to be woven into the design. The first step was to look at the existing car market to identify whether there was a potential market segment for a KTM car. Kiska researched the latest techniques, materials and components used in automotive manufacturing, and quickly identified a segment of automobile production where the desire for a KTM product would already exist. The team then coupled this research with the “Visual Product Language” they had developed for their motorbikes and used this as the guiding light for the brainstorming of a potential design direction.

Soon after X-Bow, the entire automotive sector evidenced a design for lightweight. This will become important for designing desire and for the future of the automobile.

**DESIGNING THE DESIRE FOR INCORPORATING SUSTAINABILITY INTO THE DESIGN PROCESS**

The first bridge built entirely from iron is located in Ironbridge in Shropshire. One can clearly see that the fabrication technique and method of construction was based on wood. Woodworking joints were used to connect the material, something which we smile at now, yet, back then, they knew no other way. This speaks to the limitations of process until a new one is discovered. Once that improved process is realized the old one falls by the wayside.

Alternative energy sources have been having an enormous effect on governments and businesses alike. Various initiatives on fuel cell development and engine development in and around the car have driven many companies to develop new and innovative technologies for the car. The car itself, however, has remained pretty much the same.

The fabrication methods, lean processes, factories and staff grew up in a time when faster, further, bigger, and more comfortable packaged in a total targeted solution branded for the target market was the only thing to do. Though, sometimes companies might include a bit of safety and a splash of latest technology to get you where you wanted to go and in the style you aspired to.

Car companies typically use techniques developed over many years to better produce vehicles out of folded metal parts. Things have changed; people are starting to wake up to the realization that getting a few famous people to sit in your car is not enough to change the attitudes and especially the buying and using habits of people. They look for integrity in the product they buy and the brand that they associate with.

Carbon fiber has been a big success in the automotive aftermarket for years now for many reasons. One is that reduced weight...
Each component fulfills a function, the technology remains transparent, and the pure form of driving pleasure is enhanced by adapting many of the design and engineering techniques used in the KTM motorcycle family.
makes a car faster. Along with speed, a lighter-weight car also handles better, is more nimble through corners and stops sooner. Lightweight design therefore paves the way for greater driving pleasure, agility and safety.

Above all, lightweight cars also affect fuel consumption and emissions, which is why Audi is spending so much time and money on lightweight construction. “One of our most enduring aims for the future is to reverse the weight spiral,” says Michael Dick, Member of the Board of Management of AUDI AG responsible for Technical Development. “Lightweight design is the foundation of our entire approach to improving efficiency.”

BMW global sales head Ian Robertson thinks similarly: “We will be the first manufacturer to take carbon fiber to effectively high volume.” And Friedrich Eichiner, Member of the Board of Management, Finance, BMW AG said: “We consider carbon fiber a cutting-edge material. Our joint efforts will make sustainable mobility possible in urban environments. Acting sustainably is part of our corporate strategy.”

Both Audi and BMW know that lightweight can be a great business driver because simply moving to alternative energy like battery power doesn’t totally solve the problem; they also need to look at how energy consumption can be reduced. Lightweight can do just that. However – and this is the biggest challenge – they have to change mind-sets along with the development of these new technologies. Rationally, everybody understands the importance of improving the car’s energy consumption, but it’s the desire for driving such a car that has to be created.

**DESIGNING DESIRE FOR THE FUTURE**

By designing the X-Bow, Kiska created driving experience by introducing “floating elements.” The final result delivered lightness and simplicity, which is perfectly consistent with the car’s concept. Those who take the wheel of that car are unwilling to leave the vehicle. Only by capturing the hearts and minds of their customers can hybrid and environmen-
tally friendly cars become desirable to more than just a small percentage of consumers.

In the case of the X-Bow, “Kiska made it clear that design is helping businesses that are environmentally and socially responsible, create a desire for not only their products but their practices as well”, explains Sebastien Stassin, Partner and Design Director for the X-Bow. The brilliant ‘one off’ solution, the dazzling inspiration that turns a simple product into an iconic ‘must-have,’ is a rarity. It’s often a long way from being a product that is only attractive for a small percentage of clients to becoming a mass product.

CONCLUSION

Where you innovate, how you innovate and what you innovate are design problems. When you bring Integrated Design Development into that strategic discussion, you bring in a powerful tool with the purpose to grow. Strategic design as a component of business strategy will become a powerful way to add value in the near future. Design has evolved from a functional and technical driver to a decision driver and finally to a business asset.

By connecting the business strategy to the design strategy and the design strategy to the business, a company can grow faster and make better decisions for the changing conditions of human communities and our world. Design drives desire, desire drives innovation, innovation powers brands, brands build loyalty and loyalty sustains profit. The challenge that businesses face in the 21st century is to create an economy that is creative as well as productive.

REFERENCES


RELATED RESOURCES


www.kiska.com
Executive Summary

The relationship between customers and design has changed. In this article about the changing landscape of design and its relationship to customers, Ira Kauffman discusses methods for design and designers to listen to their end-users’ desires in order to help build better brands, better design solutions and more sustainable practices through social media.

Digital Design: The Designer is the Listener

By Ira Kaufman

WEB 2.0 technologies and social and digital media have dramatically impacted design. Digital Design has emerged, focusing on interactive communications, both viral and strategic, that provide optimum user experiences. Digital Design reflects the transformation of the design process that includes branding and logo design, social innovation, architecture, trade booths, new product development, sustainability, fashion, print and graphics, as well as online environments.

In the past, designers received their direction from management in the form of a well-documented brief. With the intelligence provided from the brief, designers would work on the concepts, deliver the design to the marketing team, receive feedback and approval, after which the creative studios turned those ideas into a finished product. Emily Chang is an award-winning interactive designer and strategist who has written extensively on the subject. She stated “There was a time not that long ago when design decisions were made in closed-door meetings, with a creative director pitching the concepts and execution to a team of stakeholders.” This time has come to an end, as new forms of social innovation have altered the design process.
THE SOCIAL NETWORKING REVOLUTION AND THE DESIGNER’S ROLE IN THE DIGITAL AGE

Currently, there are over 500 million Facebook users, 145 million users on Twitter, 2 billion YouTube views per day, and 4.1 billion SMS mobile messages sent each day.

These technological advancements have forced the design process to turn 180 degrees, in order to become much more customer focused. The ‘design team’ is now listening to the customer as a prime source of information on branding, product design, sustainability, and customer service. Often the customer has multiple roles as thought leader, activist, publisher, employee, “designer” or actually “the media itself.” With this expanded customer role and power in the marketplace, the design team has to rethink this new input into the design process and translate it into an integrated digital marketing campaign.

As the listener responds to inputs from users/customers/audience, the designer has less control. They must be transparent to adapt to the customer voice and input. Transparency is critical to produce a design that has integrated management values and direction with the social community. The interactivity is now among the customer and the design and the marketing teams, instead of between the executive and marketing teams. Emily Chang, commented: “In today’s world of new web services and applications, we expect that our feedback is read, considered, and acted upon, just as we expect a company to encourage conversation with us through a blog or forum. This level of transparency applies to design decisions as well: instant feedback on new feature rollouts or changes to the user interface, and even community voting on user-contributed logos.”

Digital Design is less about the designer’s reputation and selling their design, and more about how well the designer interprets the input; adapting their design sense to the customer and the management. The designer has to be transparent and yet uphold their values, design integrity, and personal style, while being adaptable to the design need.

BEYOND THE HYPE

Digital media is beyond the hype that accompanied the rise of social networking. It is an accepted medium of communication; agencies are now adding new media as a silo to their media mix, some integrate it with online, PR and traditional advertising, and few are optimizing and leveraging it to generate new marketing capital.

Traditional marketing was business-controlled, one-way, and focused on pushing the message to gain the customer’s attention. Information was coveted, and it directed the customer toward immediate action. Integrated Digital marketing engages the customers through interactive user-generated conversations that build long-term relationships. Information is shared and transparent; businesses listen and are open to true customer involvement.

“There was a time not that long ago when design decisions were made in closed-door meetings, with a creative director pitching the concepts and execution to a team of stakeholders.”

This paradigm shift is fueled by three factors:

- **Technology** - speed and ease of access to social networking tools
- **Democratized Creation** - users are involved in: influencing brands and creating products; researching online, developing content, providing feedback and referring “friends”
- **Organizational Responsiveness** – organizations have changed their mindset;
listening to customer feedback, soliciting their input and fully involving them in the design process.

**DIGITAL DESIGN INTERACTIVE COMMUNICATIONS**

Digital Design reflects three types of interactive communications, viral, strategic, and corporate socially responsible (CSR), which serve as inputs to the design process.

**Viral Communications**

Viral communications are unsolicited chatter about a company, their brands and social responsibility. It is user-generated content published on social media platforms (e.g., blogs, Twitter, Facebook, YouTube, Flickr). Photos, messages, blog posts, videos, and reviews are reflections of customers’ experiences with a company’s products and services. This content is shared among community members, referred to friends and colleagues and syndicated via the web. It can take on a life of its own, becoming viral, affecting the company brand, its design and product development.

Recently, The Gap experienced the power of viral communications and social media in response to a re-design of its 20 year-old logo. The Gap engaged a design firm to create a new logo to rebrand the company. It launched it on its website with minimal fanfare. But almost immediately there was a customer backlash that went viral via Twitter and other social sites.

The company’s initial response via their Facebook page was to suggest that they would ‘crowd-source’ a new logo. The next day the idea was reconsidered by management, and they reverted to the old design.

On a positive note, the Coca Cola “Fans First” approach to social media generated very strong brand conversations and loyalty. On Facebook, over a six-month period, they received more than 4,600 photos, 95 videos, 500,000 “likes”, and 90,000 “comments.”

Coca Cola’s “Fan First” Approach monitored their social mentions in each targeted region. They generated a similar conversation cloud to determine the regional customers’ keywords and design their regional brand.

**Strategic Communications**

Strategic communications are company-initiated programs projected to gain feedback, interactivity and design alternatives for their brands, products and services and promote sustainability. Users participate in contests, community sites and social networking platforms and crowd-sourcing sites to generate participation and targeted results. This content is shared among targeted groups or the general public. It is a cost-effective design venue, while promoting customer involvement and brand loyalty.

Let’s look at four strategic programs that have directly changed the design process.

1. **Contests**

Digital Design contests are used to engage users, develop relationships and design products. Social media is used to connect a wide array of contest participants – either targeted groups or general public.

Threadless, a Chicago-based T-shirt company, uses an online contest as its product design process. Weekly, the company receives hundreds of T-shirt designs from amateur and professional artists that are posted to its website, where users rate each entry. Each week the four to six highest-rated that have strong pre-orders are put into production. Designers get $2,000 in cash and prizes, exposure for their work, and their name on the label. The value to Threadless is a savings in cost of design staff, increased traffic from the design community, reduced risk with pre-orders, and a source of constant innovation.

In contrast, one of the most revered art galleries globally, The Tate Gallery (United Kingdom), is sponsoring a contest to generate two outstanding product designs that will be produced and sold in Tate shops and online. The winning product design could:

- Capture the Tate experience and its influence on the arts
- Be inspired by the architecture of the buildings and galleries in the UK
Fortune 100 companies like Coca Cola are very active in using contests for design. Coke used an online contest to generate the design of a new label for Vitamin Water. They got more than 40,000 "label designers" globally to participate and tens of thousands voted on the final design. The company is also launching a contest to design a Coke dispensing machine for use in Second Life, meaning the possibilities are limited only by the user’s imagination.

One of the most innovative applications of Digital Design was an online contest used by Eric Whitacre to design a virtual choir. Whitacre used social media — his blog, a Facebook page and YouTube — to assemble and audition singers for his piece. He sent the sheet music out so people could submit videos featuring those singing individual parts. He then sifted through the videos and edited the audio parts together to form a very professional-sounding choir. ‘Lux Aurumque’ is the magnificent result of 185 voices from 12 countries.

2. Community sites
Community sites possess the capacity to influence brands and design in a big way. Muji, a Japanese specialty furniture retailer, uses a community site to solicit novel product ideas from a member base of roughly half a million people. They ask members to pre-evaluate the designs; the highest-ranked ideas are given to professional designers to develop the production-grade specifications. Muji then taps the crowd for ideas and feedback to create a few innovative products; professional designers generate the remaining designs for the entire product line.

Starbucks developed a community site to encourage their customers to be new product designers. Customers can submit ideas for new products, community involvement and customer experience, which are then voted on by other users, the best of which will be implemented by the company. Here are some examples:

- “Sell reusable sleeves”
- “I’ll buy you a Drink ... Remotely”
- “Keep Caramel Brulee!!”

A powerful community website and smartphone app, Good Guide, provides the environmental, health and social impact of 65,000 customer products. Shoppers are empowered to compare the eco-virtues of products while in the grocery store aisle. The newest add-on is for companies to share their best eco-practices with customers while shopping and engage in a real-time dialogue. Shoppers’ comments and actions will provide direct feedback to the design team.

OpenIDEO, a project of the innovation consultancy, is a community where people design together for the social good. After a challenge is posted, the three development phases — inspiration, conceptualization, and evaluation — are put into motion. Community members’ contributions include photos, idea sketches, business models and programming code. A top concept is chosen; all concepts generated are shareable, remix-able, and reusable in a similar way to ‘creative commons.’ Last year the Food Revolution in America Challenge was designed to help fight to obesity in the United States. The goal was to change the way kids eat by teaching them how to cook and what fresh food can do for them.

3. Social networks
Digital media in the form of sites like Facebook, Twitter and LinkedIn affect design in four ways:
• By monitoring the chatter in the social media of a targeted social community or market segment, a company can discover potential or existing customers’ feedback on a product, design, brand name or service.
• A company can use a social media tool or social networks (e.g., Twitter or Facebook) to solicit ideas, evaluate different design alternatives and get feedback on product features or services.
• Social networks help to connect virtual teams of experts from disparate backgrounds to address the complexities of sustainable issues in the business environment.
• Use social communities to vote on different designs.

Social networks, with their vast, targeted reach and interactivity, have been used to share designs and get feedback. Using a photo, PDF, or video, a company or design team can gain access to a community and give them an opportunity to participate in the design concept.

Some major brands have used social media to direct the design of their services and applications. Virgin Air asked Canadian Twitter followers to name a new Airbus that was flying a new route from London to Toronto. Company favorites included: Plane Gretsky, Like a Virgin, Northern Exposure, Canuck Connect, and The Eh 320. Coca Cola used their Facebook community to name and design a new product. The result was “Connect,” a black cherry-lime drink with caffeine and 8 key ingredients. These exemplify a new relationship between brands and customers; one where the customers’ desires for what they want the brand to be are met.

4. Crowd-sourcing
Crowd-sourcing sites and social media networks provide access to a “virtual crowd” that has a shared interest. A crowd-sourcing website outsources jobs that were once done by employees through an open call to an undefined group of people. The concept behind crowd-sourcing is that experts, low-paid
Ira Kaufman  
PhD  
President, Digital Marketing Strategist, Entwine Digital (www.entwineinc.com)

Ira challenges senior executives in business and organizations to clarify their goals and translate them into a consistent Brand and Integrated Media Marketing Strategy. He combines 30 years of rich experiences with businesses and nonprofits to leverage the power of social technologies for marketing, recruitment and organizational development.

Ira collaborates with a team of experts to design interactive environments that create long-term value and ROI. He has a passion for digital/social media and how it can make a positive impact on businesses and the global environment. His strong values and sensitivity to organization innovation and change are the foundation of his work. Ira serves as a consultant, trainer, public speaker, and lecturer for companies and Senior Executive programs.
amateurs, and freelancers around the world can contribute to the design process. The company creates a design brief, and posts it to a “community.” The final selection for the best “design” can be completed in a number of ways. The designs can be given to the company who initiates the campaign with a bounty paid for the best design or the winner can be voted for online. Crowdsourcing has been used by companies and organizations to design products, logos, websites, and to create content and new business and social ideas. It has also been used to design conferences and even tackle corporate R&D problems.

Crowd-sourcing is a subset of what Eric von Hippel calls “user-centered innovation,” in which manufacturers rely on customers not just to define their needs, but to define the products or enhancements to meet them. Open innovation and crowd-sourcing has become an online institution with sites focusing on research and development, marketing, collective intelligence, human relations, and software. A 2009 survey of Marketing Executives Networking Group saw crowd-sourcing as effective or highly effective for new product and service development. It shot up from 62% a year ago to 75%, overtaking R&D that fell slightly from 73% to 72%.

**The New Design Process**

Entwine Digital’s marketing team used a crowd-sourcing site to design an innovative logo and brand concept. For an investment of $560, it received more than 600 designs from 70 plus designers from around the world. Entwine’s designers interacted with the finalist, a young Indonesian, to refine the logo for different applications.

In another context, IBM has refined crowdsourcing and designed “jams,” or crowdsourcing events with selected individuals, to harness creativity and innovation on specific topics. During IBM’s 2006 Innovation JamTM, more than 150,000 people from 104 countries and 67 companies collaborated to generate and launch 10 new IBM businesses with seed investment totaling $100 million. Jams can also be applied to social issues. In 2005, during three days, the Government of Canada, UN-HABITAT and IBM hosted Habitat Jam. Tens of thousands of participants - from urban specialists, to government leaders, to residents from cities around the world - discussed issues of urban sustainability that ultimately helped shape the agenda for the UN World Urban Forum, held in June 2006.

P&G’s “Open Innovation Challenge” is designed to stimulate innovation by helping the company harness ideas from outside its own research labs. After the presentation, participants were invited to submit product propositions that have the potential to build businesses. Challenges on fabric care and wellness were submitted with the aim of funding innovations that could produce new global markets worth $100 million. From this group, 72 ideas were submitted - by 25 different companies. Some ten promising propositions were selected and given feedback, advice, and up to £25,000 to develop their ideas to the point of commercial viability.

“Crowd-sourcing is a subset of what Eric von Hippel calls “user-centered innovation.”

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**Corporate Socially Responsible Communications**

CSR Communications are company and nonprofit online venues designed to impact the environment and sustainability. These communications can be directed toward a company, its stakeholders, or the community at large, and directly impact the Digital Design. Mission Zero was initiated by the Chairman of Interface, Inc., the world’s largest commercial carpet manufacturer. It uses CSR com-
munications to enlist millions to take “little actions” to contribute to a more sustainable environment. The site fosters sharing and exchanging new ideas and houses corporate best practices and an information warehouse on sustainability.

Green Peace employs digital activism to effect social and business change. 'Designers listen up!', its campaign against Apple, encouraged the computer giant to reduce toxic chemicals and create greener products. Their social book-marking, YouTube and blogs were directed at stakeholders to visit www.greenmyapple.org; the result was that Steve Jobs announced a change in corporate policy—“Green My Apple to the Core.”

JustMeans.com engages companies, like Timberland, to use their social community site for people to discuss a company’s social and environmental impact.

CONCLUSION

Digital media has changed the competitive landscape for the design world. Digital Design has opened and leveled the playing field globally, stimulating a new level of creativity and innovation, as well as sustainability.

Designers have the opportunity to use digital media to develop and build their personal brand. They can expand their network and relationships and use collaborative tools to participate in innovative, sustainable design solutions. They can showcase their talent on designer sites like Behance or Dribbble. They can also weave creative design with new media platforms to distinguish their work. The Digital Designer has to listen to and integrate the inputs of the social community and management to address the needs of the changing customer.

RELATED RESOURCES

College of Design Architecture, Art, and Planning: http://www.daap.uc.edu/design/digital/
Mission Zero: Missionzero.org
Greenmyapple.org
SocialMediaToday.com
JustMeans.com

REFERENCES

By Adam Zoltowski

A good measure of desire is to simply examine where we spend our money. In the United States, as evidenced in the infographic to the right, you can see we spend more than a third of our money on housing, another 15% on transportation and nearly 13% on food. Houses, cars, and food account for 50% of our expenditures yearly, according to the bureau of labor statistics, and frighteningly, 43% of us possess more debt than we earn each year. The number at the top of each bar denotes the per person average per year in each area of spending.

54% Believe the economy should be our #1 priority as a country.

62% Said that ability to solve economic issues was a major voting factor.
<table>
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- **42%** say that they will spend less this holiday season than last year.
- **$62** Average daily expenditures for Americans making less than $90,000.
- **43%** Possess more debt than they earn each year.
Tools for Catalyzing Change

Frozen Desire: The Meaning of Money
By James Buchan
Reviewed by Danté A. Clemons

“For just as a word describes more than its vowels and consonants, is a symbol of a particular existence in the world on which at least two people agree, and will convey a notion of that existence, without the bother of building it or transporting it to view; so money is not just its particular form but a symbol of something else in the world, something desirable. The difference between a word and a piece of money is that money has always and will always symbolize different things to different people: a banknote may describe to one person a drink in a pub, a fairground ride to another, to a third a diamond ring, an act of charity to a fourth, relief from prosecution to a fifth and, to a sixth, simply the sensations of comfort or security.

For money is incarnate desire.”

In this historical account of the origins of money, author James Buchan crafts a meandering book of money’s rise, fall, adaptation and role in the function of society. The basis of Frozen Desire is rooted in an observation first attributed to Aristotle, who identifies that the natural purpose of money is to gain the necessities of life. However, Aristotle noted that money could also be used to gain wealth through trade or lending. This dual purpose of money as both currency and capital is of great importance to the central discussion of the book, as it is in the secondary function of money as capital that desire is bred, for there is no limit to its pursuit.

The text is composed of eloquently written stories of money and its connection to significant dates on the timeline of human and social development. Buchanan investigates the role of money in multiple arenas including politics and property, warfare, classical antiquity, the life and death of Christ, and in currency’s social identity as “coined freedom” in European, Japanese and American societies. In each historical example, Buchanan abstracts facts that support his argument that money is “incarnate desire,” that “mobilizes wishes” with both positive and often-times perilous results.

Fraught with more questions than it answers, Frozen Desire is an essay of cases of how money was transformed from being a “conveyance of desire to the object of all desire.” In the closing chapter, Buchanan identifies the desire to attain wealth as the cause of multiple present day problems including extinction, loss of natural resources, and global warming. He closes with a vision of a world where money loses its value, and nature regains hers. “People will not accumulate [money], because it will not bring them the fruits of existence but rather will destroy them; because it does not create true wealth but destroys it. As interest and profit fall away, human beings will at last recognize the nature of their wishes and at last be able to satisfy them. They will cease to injure the objects of their desire. Humanity will be at peace in the world: at home, as it were, at home.”

As interest and profit fall away, human beings will at last recognize the nature of their wishes and at last be able to satisfy them.
Daniel Pink’s *Drive*
Reviewed by Giselle Carr

What shapes human desire to perform any action? What is it that truly motivates us? In his latest book, Daniel Pink shows us scientific evidence that the “carrot and stick” reward system currently in place in most business models is not at all effective because human beings are simply not motivated by extrinsic rewards. Instead, Pink likens motivational ideas in business to an operating system that is outdated. He describes three elements that must be in place in order to enhance human beings’ natural drive—autonomy, mastery, and purpose. “This era doesn’t call for better management. It calls for a renaissance of self-direction,” he argues. The role of strategic design is being redefined as we find ourselves in an age where we have the ability to communicate all our desires across media, and in so doing influence each other. “It’s in our nature to seek purpose. But that nature is now being revealed and expressed on a scale that is demographically unprecedented and, until recently, scarcely imaginable.

The consequences could rejuvenate our businesses and remake our world.” Pink presents a thorough toolkit as the third portion of the book, for individuals, businesses, parents and educators, and more. This was an incredibly engaging read, as it shattered many of the established consumer behavior “truths” of marketing and design. The strategic designer can use the principles discussed to convey more meaningful messages and practices through design, but also help the consumer to reconsider what makes the message meaningful in the first place.

Our houses dictate our value to outsiders and communicate aesthetic tastes and values.

The Fearful Rise of Markets
Reviewed by Adam Zoltowski

Americans spend more on housing each year than any other sector of the economy. Our houses dictate our value to outsiders and communicate aesthetic tastes and values. It is no surprise then, that the housing market is the biggest and most fragile of all. In his book, *The Fearful Rise of Markets*, John Authers examines global bubbles and how they occur, offering ways to predict and even prevent them. Though the book is not specific to housing, it offers insights that would have been invaluable in the years leading up to the market failure of 2008.

Authers breaks down the book in easy to digest sections, each tackling a different issue within the overall market issue. He covers indexing, herd investment, junk bonds, and other financial pitfalls. The end of each chapter provides a bulleted summary of what was discussed, giving the reader a checklist of what he or she should be taking away from the content.

Though covering a lot of ground, Authers comes down on the side of arguing that all of our eggs are in one basket, causing simultaneous market failures. He claims that our economy has shifted too far in the direction of institutional investment as opposed to individual and that economic sectors and markets are too dependent on one another to survive should one fail. An example given is the housing market’s impact on automotive. Is it any coincidence that the big three of Detroit failed soon after the housing market fell apart? Though it seems like common sense, Authers lays out market connectivity in a way that is easy to understand for the uninitiated and curious, providing a solid framework from which to understand the problem.

As we move into a more tenuous state of economies, it is essential to understand the danger of reliance on individual bull markets for long-term prosperity and sustainability. As designers, we can help inform and create the right mix of economic markets for sustainable financial viability.

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**André Correa d’Almeida** is a believer in the power of design to change the world.

André is currently an Assistant Visiting Professor at Pratt Institute’s Design Management Program where he co-teaches the program’s International Environment of Business course. A recently matriculated PhD. candidate from the University of Colorado, where he focused on emerging economies, institutional development, public policy and developmental practices, he brings a breadth of information and an invaluable perspective that is necessary in building sustainable futures.

As a political economist, André develops research in order to design, implement, and assess projects that create value for communities. He accomplishes this by working with the private, public, academic and non-profit sectors; and utilizing his more than ten years of academic and project management-level experience with projects carried out in the United States, Europe, Mozambique, and South-East Asia.

It is his belief that designers and economists can obtain synergy by jointly identifying and working on key variables underlying the Triple Bottom Line for each identified project. Through this approach, multidisciplinary project teams, with strong leadership, are better prepared to develop research. André believes that industries are all in need of improved life-centered solutions and designs. Triple Bottom Line should not be viewed as a framework, technique, or tool. Rather, it should be viewed as an ethics system that touches all facets of projects and industries.

A citizen of Portugal and permanent resident of the United States, André has devoted the past 15 years of his life to the research into how to deliver sustainable results. His recent appointment as an Assistant Visiting Professor at the University of Saint Joseph in Macau, China, and his work with Pratt Institute, as well as Earth Institute at Columbia University, will certainly keep him focused in the coming years to deepen his research. This research includes in depth examinations of development in Angola and Mozambique, which André then uses to inform his students on design’s role in the shaping of international economies.

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**Marcelo Minoliti** has been the Infrastructure Director of “Aeropuertos Argentina 2000” (AA2000) and its partner company American International Airports since 2005. Prior to his position at AA2000, he worked as both an architect and designer at Cablevision-TCI, Corporacion Multimedios America and America TV.

In 2003, Marcelo founded Grupo Polenta, (www.grupopolenta.com.ar) a multi-disciplinary design laboratory with a focus on furniture design. All products are built by reusing existing materials. He refers to it as Post-Industrial design.

As a graduate of the Design Management program at Pratt Institute, Marcelo has utilized his design and design thinking skills developed in the program to affect change in both Grupo Polenta and AA2000. This past year, Grupo Polenta was awarded Best Light Design at Puro Diseño Expo. And with AA2000 he employs his expertise in overseeing both strategic and direct responsibilities for the design and development of all projects of the 42 airports managed by the firm. Most recently, he has been a guest lecturer at international seminars and exhibitions. He continues to attend multiple development courses and conferences around the world.

In addition to his degree from Pratt Institute, Marcelo also holds a Degree in Architecture from the University of Buenos Aires, Argentina, and a Master’s Degree in Industrial Design from Domus Academy, Milan, Italy.

Hopefully, his work as a strategic design manager will influence others to witness the impact strategic design has on our daily experiences.
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