

Akademia Sztuk Pięknych w Gdańsku

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SPECJALISTYCZNE PROJEKTOWANIE PARTYCYPACYJNE (CO-DESIGN)

Dobieranie odpowiednich metod pozyskiwania danych o i od odbiorcy we wstępnych fazach procesu projektowego w zależności od uwarunkowań, w jakich projekt wzorniczy jest przeprowadzany

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Abstract

In order to fulfill the requirements of the client, one should get to know him and his needs. It seems so obvious. These needs are deduced, simulated, quantified, averaged, focused, imagined, impersonated - ways to find out what are the needs of user is enormous.

What methodology will be adopted at the beginning of the design project process, as well as thinking pragmatically, at what time and what resources a given project will be implemented, is crucial for the final effect.

And here the doubt arises whether in any design project (referring to the still-fledgling Polish market for the development of new products) so-called co-design will yield better results than other user-oriented design methods.

The aim of my work was to try to compare user-oriented design methods depending on the specifics and conditions in which the design project is carried out. I took into account the initial stages of the design process.

I am arguing that the use of participative methods in the initial stage of the design process is not a guarantee for the development of a valid design solution, let alone a commercially successful product. Identifying and getting to know recipients, including those indirect, are equally important, if not more important, than learning directly from future users.

Important references for the work in the literature include E. B.-N. Sanders, showing not only the co-design process itself, but also changes in the participant's participation in the design process - from perceiving it only as a customer to be considered as a co-creator of the project.

My research concerns only the Polish market. Although it is located in the heart of Europe, it seems right through the historical and economic conditions to treat the Polish situation separately from the processes taking place behind the western border of the country.

This dissertation consists of eight chapters. In the first chapter - „The process of creating a new product from the point of view of the design designer” I try to outline the structure of the design process, referring to the methodologies developed by scientists and specialists in various fields. However, it is important to correctly identify the persons involved in the process, including final and intermediate recipients. I write about this identification later in this chapter.

The second chapter - „Obtaining data about the recipient and the complexity of the process and relations with the client” shows the influence of factors such as the type of relationship between the designer and the client and the choice of the moment the design designer joins the project, the type of information obtained and the process of obtaining them.

On the example of the „Design study of teaching aids” carried out in 1999 at the Department of Design of the Gdańsk Academy of Fine Arts and the Institute of Pedagogy at the University of Gdansk, I indicate that the methods described, among others, by E. B. Sanders, they were used earlier without being aware of the existence of the term co-design.

The following chapters describe the methods used by me in commercial and didactic work. I describe case studies in them. I try to identify and sort out the type and systematics of knowledge about the recipient, as well as the methods and tools used to acquire this knowledge. Methods were ranked from non-involving recipients to methods in which their active participation is necessary. In the fourth chapter, I describe the methods in which the knowledge about the recipient is „filtered” by the management and departments inside the companies. In the fifth chapter, I describe the survey methods. The sixth chapter contains, among others description of own failure to carry out the project according to the design probes method (sampling of experiments).

On the example of the MANUBA collection project, I describe the experience of designers invited to participate in this project as those who played the role of craftsmen. In the eighth chapter, I describe my experiences in conducting generative workshops, which served as inspiration for urban design activities.

In my conclusions, I am quoting the results of the survey, which I carried out among Polish designers, on the use of co-design methods in their design processes. I am describing how much this work can be for the profession of a design designer in Poland.