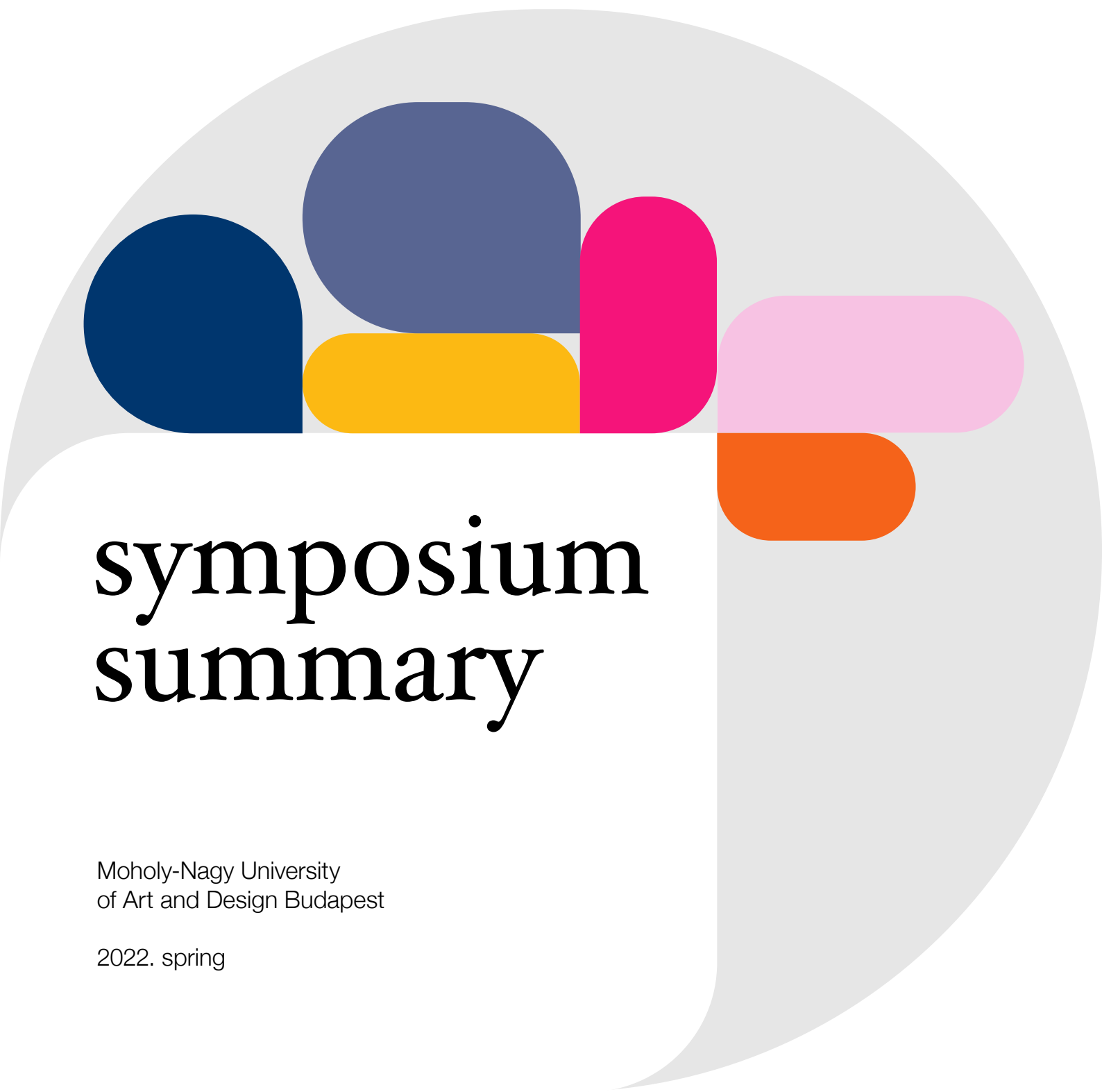


social design
network

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symposium summary

Moholy-Nagy University
of Art and Design Budapest

2022. spring

IMPRESSUM

Symposium and Exhibition Organizers:

Bori Fehér DLA - Head of Social Design HUB, Co-Founder and Co-Chair of the Social Design Network

Rita Szerencsés - Researcher at MOME Social Design HUB, Co-Chair of the Social Design Network

Janka Csernák - Researcher at MOME Social Design HUB, Curator of the Social Futures Exhibition, Co-Founder of the Social Design Network

Jonatan Ventura PhD - Professor at Hadassah Academic College, Co-Founder and Co-Chair of the Social Design Network

Nóra Fekete - Researcher at MOME Social Design HUB

Graphic design: Márk Levente Gelley

Photography: Máté Lakos

Partners:



Special thanks to:



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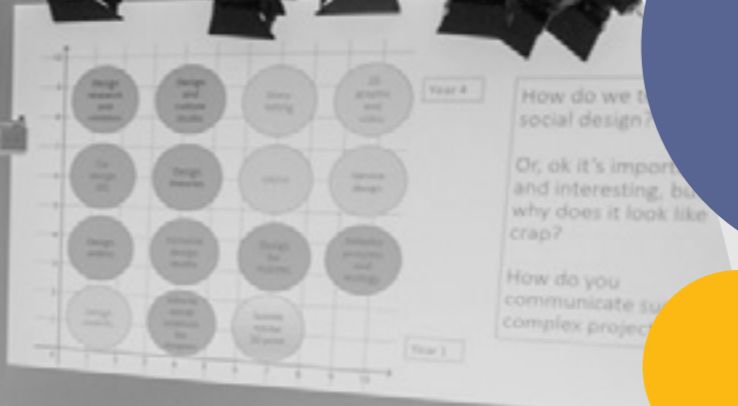
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INTRODUCTION

SYMPOSIUM
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WHAT IS SOCIAL DESIGN NETWORK? HOW DID IT TAKE SHAPE?

The internationally unique Social Design Network (SDN), initiated by the Moholy-Nagy University of Art and Design and Hadassah Academic College Israel was launched in 2020.

The scheme involves partners from prestigious universities sharing knowledge, training socially sensitive designers and creative professionals by sharing research, projects and courses, which activity is essential in the integration of social design into strategies tackling social and ecological problems.

WHO ARE THE FOUNDING PARTNERS?

Ariel Guersenzvaig– Elisava, Barcelona School of Design and Engineering, Barcelona, S,

Ruth-Helene Melioranski– Estonian Academy of the Arts, Tallinn, ET

Alvise Mattozzi– Politecnico di Torino, IT;

Jennifer Schubert - Free University of Bozen-Bolzano, IT;

Jonathan Ventura– Hadassah Academic College, Jerusalem, ISR

Tom Bieling– Hamburg University of Applied Sciences, Hamburg, D

Bori Fehér– Moholy-Nagy University of Art and Design, Budapest, HU

Rita Szerencsés– Moholy-Nagy University of Art and Design, Budapest, HU

Janka Csernák– Moholy-Nagy University of Art and Design, Budapest, HU

Jo-Anne Bichard– Royal College of Art, London, UK

Bianca Herlo– Universität Der Künste, Berlin, D



SOCIAL DESIGN NETWORK MANIFESTO

The world has been changing rapidly and the pace of these changes is accelerating. The global pandemic has made us aware that readjusting and redefining our habitat is not only urgent but also conceivably necessary, which impels us to reflect upon and reconsider the way we work, produce, consume and live.

We've recognized that design plays a key role in this, as it enables or even obliges us to not just rethink or change, but redesign our living conditions. Design is not only related to the production of new goods but is expanded to infrastructures of care, repair, and empowerment of the marginalized.

What kind of futures are we designing for? To what extent are we able and willing to define our futures? And what other challenges arise from the question of who actually defines these futures?

Design is never neutral. It is a political act in itself. Neutrality tends to take the status quo for granted and reinforces already ruling interests and existing power dynamics. We are convinced that instead of reproducing hegemonies we should foster open, inclusive, equitable and environmentally sustainable pluriverses where human and non-human animals (and the planet as a whole) can thrive and flourish. For that, radical change is needed.

Social design is an attempt to collectively develop and apply methods and strategies which are able to consider, propose, and explore rearticulations of various, disparate, and sometimes contradictory relations, embracing their ambiguity and multiplicity. It should not intend to propose solutions for the future, but provide tools to explore possible reconfigurations of the future and for the future.

For us, design is and has always been a social practice. We design together in order to rethink and propose new forms of collaborations and relations to one another. Therefore, social design is not only social because it addresses social concerns, but it is also social because it is based on mutual efforts by those concerned, be they communities, organizations, companies, institutions, or individuals such as ourselves.

The Social Design Network is an attempt to understand and generate change, to critically question our role as designers, design researchers and design educators in it, together with communities, institutions, organizations and companies interested in sharing this path with us, which will allow us to approach contemporary societies with curiosity, care, perseverance and humility.

We invite all people and communities/institutions/organizations/ companies agreeing with the SDN Manifesto and with our Programmatic Statement to sign the Manifesto and join the Social Design Network.

SOCIAL DESIGN NETWORK'S PROGRAMMATIC STATEMENT

The need for a Social Design Network

Since the beginning of 2020 we've found ourselves in a whirlwind of change amidst the climate emergency and a pandemic. Global and local politics have shifted their focal points, economy and consumption have found new venues, outcomes and trends, interpersonal relationships and social boundaries were redefined and even our relationship with our own body and our loved ones took a turn for the worst. As the world readjusted and redefined itself, we, a group of design scholars and practitioners, started questioning the relevance of our discipline and wondered why isn't design changing in a deeper manner? Can we continue conceiving and planning goods in a world where other topics and issues must take precedence? Can we stand on the sideline and keep trudging along doing our jobs? The complex answer to these questions culminated in the opening of the Social Design Network. We started by bringing together like-minded design educators and researchers who felt our field as a whole must have a different influence on our world, not as a fashion statement or due to academic advancement strategies, but because it was the right thing to do. To put it bluntly, we simply do not have a choice. There is no other reasonable course of action than reevaluating the discipline's trajectory, taking stock and looking ahead to herald a new era fitting the complex global reality in which we found ourselves. As in various other historic changes, we believe this shift starts with a few small steps taken by confident individuals, and with a clear articulation of aims and goals.

During this time, while aggravating the multiple crises together with the Earth and its inhabitants, we are experiencing all our interdependencies together with the increasing inequalities that are often produced and reproduced, in an extremely visible way.

As pandemic urged everybody to stop, reflect upon and reconsider the way we live, showing, at least for a few months, that the way we produce, consume, work, relax, play can be interrupted, rethought, and changed, or better, redesigned. And this goal is what, before the pandemics urged us, proponents of the Social Design Network, to gather and what fueled our reflection during the pandemics.

We cannot take the role, relevance, value, ethical necessity of designed objects and processes as well as the relevance and role of the designers who design them, for granted. We must contribute to defining all these aspects.

This is because design contributes to shaping our social relations and lives, and through them our social-political involvement and participation.

However, the role of design in social and political contexts has always been ambivalent, often not visible, thus appearing neutral. But design is never neutral. It is a political act in itself.

In the last twenty years, social design emerged and thrived as a legitimate field, directly addressing the social role of design in an explicit, public and, in many cases, participatory way.

Despite such acquired relevance, social design is still a marginal field of design, too often seen as complementary to other fields of design.



We as social designers, social design researchers and educators intend to inaugurate a new phase of design, where its social and political relevance is addressed, discussed, acknowledged within design processes and aimed for, to foster open, inclusive, equitable, sustainable, plural forms of associations among us humans, as well as with other beings inhabiting the Earth.

We know that we cannot tackle this endeavor alone. Therefore, we call for the construction of a broader collaboration involving not only designers and academics, but all members of our society.

Who we are, what we want to become

We are a group of higher education institutions' design practitioners, researchers and educators working in the field of social design.

We deem our collective future must acknowledge the social and political role of design and therefore foster design processes, services and products that consciously unfold the social and political potential of design.

As design in essence is not neutral, neither are we. We are invested and we care.

Neutrality tends to reinforce majoritarian interests and to reproduce hegemonies, by taking the status quo for granted.

We think, instead, that big changes are needed to foster open, inclusive, equitable and environmentally sustainable pluriverses.

All this cannot be achieved without the contribution of design.

Design is not only related to the production of new goods. It can enable infrastructures of empowerment, care, repair and hope.

Up to now we have been sharing such knowledge mainly with our students for them to understand their role and their responsibilities as future designers.

However, the present multiple crises urge us to go beyond our academic institutions, opening them and our work to a broader and more operational network.

Therefore, we want to share our knowledge, values and goals with different partners and stakeholders, interested in exploring the societal potential of design for addressing present and future crises and producing change toward a more inclusive, equitable, sustainable and plural world.

The challenges before us and how we address them

In the radically interdependent world we live in, we have to ask again, but with renewed strength:

- What kind of future are we designing for?
- To what extent are we able and willing to define our future?

Questions like these cannot be answered by designers alone. Therefore, the “we” of these questions is plural and inclusive, including not only humans. Questions like these can then only be answered in cooperation with disciplines, fields, and communities related to design.

Our proposed values

To take into account all interdependencies through which we live and to actually overcome their often unequal unfolding, the cooperation we envisage cannot be anything else but a network of groups concerned with social and environmental issues and their tight entanglement and interested in pursuing non-exploitative forms of economies within a broader decolonial process.

Together we can address various matters related to (health)care, equality, ecology, fair exchanges, sustainable living, the empowerment of disadvantaged local communities, safe and enriching working environments and processes - among many others.

Our proposed goals

We, as social designers and social design researchers, intend to design a world that is characterized by decolonized, non-exploitative relations, which allow slow processes characterized by listening before acting, ensuring care and tending to our multiple interdependent relations.

Therefore, we intend to design a world very different from the one we live in today, a world where design can be built upon, apart from the classic capitalist ideology.

The network we want to build

The Social Design Network aims to contribute to the promotion of social design and the connection of all those interested in social design, by offering a platform for an open dialogue and joint activities.

Our aims

The Social Design Network aims to profile social design as a cross-sectional discipline and to mediate among academia, communities, institutions, and companies.

The Social Design Network aims to promote social design and social design research that is committed to participatory projects and the involvement of communities and institutions. Furthermore, the Social Design Network

- shares, provides, documents and discusses designerly ways of knowing that are necessary for an open, inclusive society;
- develops knowledge for dealing with diversity in society and the environment, for the comprehensive and equal participation of people with diverse backgrounds, and for taking into account other beings' exigencies and interdependencies with us humans.

Such knowledge will affect academic curricula, research projects, community development projects, as well as industrial projects that the SDN can contribute to design, develop, promote, or support, while acting as an ethical compass.

We started from academia, and we deem education of present and future social designers and social design researchers is key for fully unfolding social design. Therefore, one of our initial steps of the SDN will engage the network in order to re-imagine education and research through experiential and experimental learning in order to develop SDN related education programmes.

Our proposed methods

Social designers and social design researchers can contribute to designing a more open, inclusive, equitable, sustainable and plural future with methods and strategies helping to tackle wicked problems. Methods and strategies, which, through prototyping, through advancing participatory, politically situated practices of collective community-based knowledge production, and through slow processes characterized by listening before acting, are able to consider, explore and propose rearticulations of various, disparate, and sometimes contradictory relations, tolerating their ambiguity and multiplicity.

Our aim as social designers and social design researchers is not to propose solutions for the future. We aim to provide tools to explore, devise and stabilize possible configurations, arrangements, articulations of the future and for the future, through processes that allow us to deliberate, understand and define what is important and what is not.

Social design means then designing together. Therefore, social design is not only social because it addresses social concerns, but it is also social because it is based on mutual efforts by those concerned, be they communities, organizations, institutions or companies.

Designing together, implies also rethinking forms of collaborations to be able to take into account our interdependencies through dialogic forms of sharing work.

Whom we address

We invite all people and organizations, regardless of whether they are working within the design domain or not, regardless if they belong to or are for-profit or not-for-profit organizations, governmental or non-governmental agencies, public or private sector companies, to join and build the SDN. They are welcomed to join us as long as they share our conviction in the social and political relevance of design, as well as our acknowledgement of interdependencies of any kind and our exigency to overcome the inequalities through which these interdependencies too often work.

social des
network

13-14 October @MOME

INTRODUCTION

symposium
and exhibition

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BUDAPEST
DESIGN
WEEK

SYMPOSIUM



EXHIBITION

ABOUT THE SYMPOSIUM

The first in-person event of this new and innovative initiative took place at MOME as a part of the Budapest Design Week 2021 as an international symposium and exhibition. The program featured exciting lectures, roundtable discussions and an international student exhibit highlighting the importance of social design and its opportunities in the future.

The programme was an official programme of the Budapest Design Week 2021 festival. The festival is curated and financed by the Hungarian Intellectual Property Office and organized by the Hungarian Design Council.

After welcoming words, the conference was launched with a presentation about the Social Design Network Journey by Bori Fehér & Jonathan Ventura, the founders and chairs of the SDN.

Lectures in two blocks were held by Bianca Herlo (Berlin University of the Arts, Berlin, D), Alvisse Mattozzi (Free University of Bozen-Bolzano (Unibz), Bozen-Bolzano, IT, and Politecnico di Torino, Torino, IT) Ruth Helene Melioranski (Estonian Academy of the Arts (EKA), Tallinn, ET), Ariel Guersenzvaig (Elisava - Barcelona School of Design and Engineering, Barcelona, ES), Jonathan Ventura - (Hadassah Academic College (HAC), Jerusalem, ISR) and Bori Fehér - (Moholy-Nagy University of Art and Design Budapest (MOME), Budapest, HU).

In the afternoon a roundtable discussion took place, titled 'Perspectives of social design in higher education and the intersections of social design and the creative industry'.

The discussion aimed to answer the following questions:

- *What does social future mean? What is the future of social design linked to higher education in terms of institutional strategies?*
- *How can educators/experts help students to utilize social design methods in their design practice?*
- *What can be the role of social design concerning the creative industry and social innovation?*

Panelists included Bianca Herlo, Alvisse Mattozzi, Ruth Helene Melioranski, Ariel Guersenzvaig, Jonathan Ventura, Bori Fehér, Zsuzsa Kravalik (Urban Innovative Actions Expert, ForwArt project, Tilburg, The Netherlands) Réka Matheidesz (Head of EU Grants at MOME)



SUMMARY OF LECTURES

Alvisse Mattozzi: All design is social design, or rethinking the social through design and rethinking design through social sciences (UNIBZ, PolIMI)

Alvisse Mattozzi is an assistant professor of Science and Technology Studies at the Politecnico di Torino (Italy). He has worked for many years at the Faculty of Design and Art of the Free University of Bozen-Bolzano, where he has taught Sociology of Consumption and, especially, Social Studies of Design in the Master in Eco-Social Design, which he has contributed to found.

As for research, Mattozzi works at the crossroads of Science and Technology Studies and Design Studies using Actor-Network Theory as methodology to investigate the social mediation of artifacts, especially in domestic and designing practices.

In his lecture, Mattozzi defined how Social Design is embedded in the larger context of the design field and social sciences. Mattozzi pointed out that social sciences and design can create dialogues producing effective design interventions in order to rearticulate social relations.

As the key statement of the lecture articulates, all design is social. Designers have frequently quoted Hella Jongerius and Louise Schouwenberg- Design is not about products, design is about (social) relationships. This also implies that designers design (or claim to design) to rearticulate social relations. On the other hand, Victor Margolin's view reflects another angle: "Within the tradition of social action theory, the relation between products and actions remains invisible."

Mattozzi argues that even though design has not attempted to start a dialogue until the last twenty years with social sciences, the lack of dialogue with social sciences will be a paradox, given the complexity of the issues we will have to face. Therefore, we need to find what social design and social sciences have in common, which is the practice of description.

As a closing statement, Mattozzi emphasized that "All design is social, but not all design is social design."

On the ground of the experience gained by teaching in the Master of Eco-Social Design of the Free University of Bozen-Bolzano, he concluded:

"Each intervention should be appropriately framed in terms of eco-social issues, contexts, actors, stakeholders, and territory so that the practical outcome can be understood as (potential) contributions to tangible social or societal changes towards more sustainable, non-alienated, resilient, just and equitable futures."

Bianca Herlo: Social design and participatory research (UDK)

Bianca Herlo is a designer, researcher and lecturer based in Berlin. She is head of the research group “Inequality and Digital Sovereignty” at the Weizenbaum Institute for the Networked Society, the German Internet Institute, and deputy head of the Design Research Lab at the Berlin University of the Arts. Over the last years she has been researching the role of design and technology for political and social participation, and the role of design in transdisciplinary and collaborative settings such as social living labs. As a founding member and head of the Social Design research cluster at the Design Research Lab, she has been experimenting with design agencies for social coherence and societal and digital transformation. Herlo teaches design and design theory at various universities and has been chair of the German Society for Design Theory and Research (DGTF) since 2021.

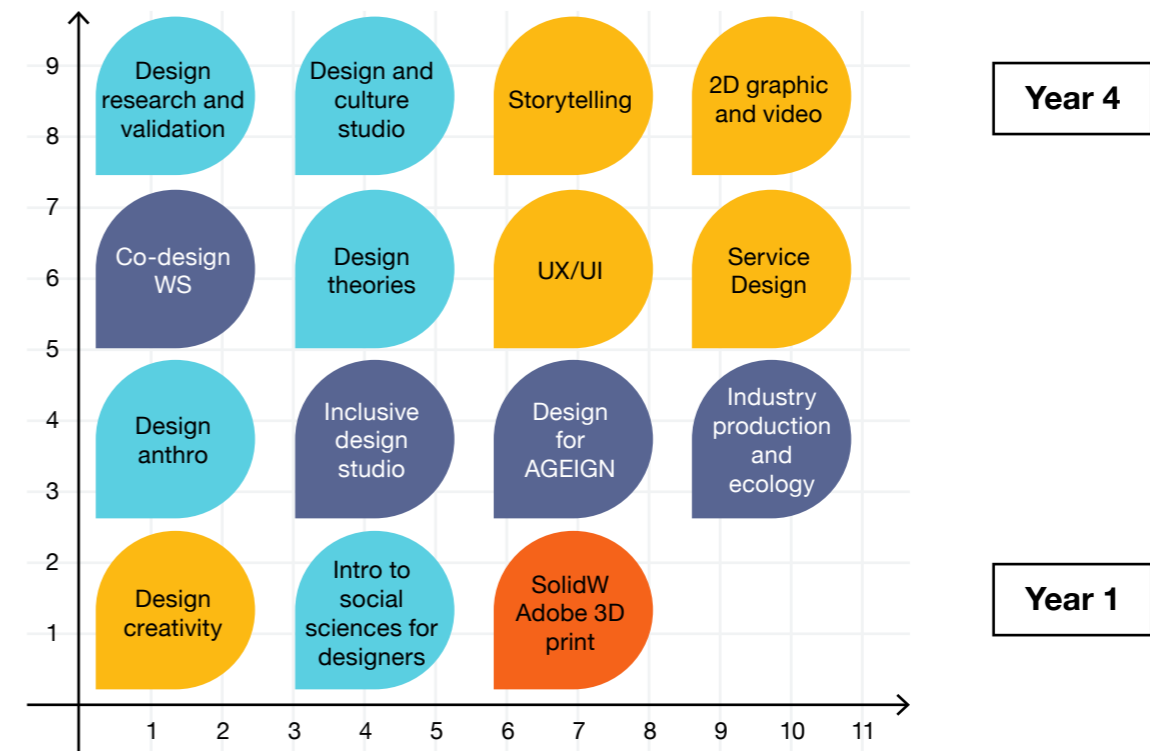
In her lecture, Bianca Herlo raised the concerns and complexities that our digitally mediated society presents. Herlo argued about the importance of tackling social and digital inequalities through the lens of critical digitisation research. As a good practice, the Weizenbaum Institute, which was founded collaboratively in 2017 in Berlin, was presented. The institute combines interdisciplinary fundamental research with the exploration of alternative technologies in practical labs and the transfer of knowledge to better understand the dynamics, mechanisms and implications of digitalisation.

“We have to think at a local level and small scale practices in order not to feel paralyzed by tackling all the inequalities.”

To demonstrate these principles, Herlo presented a practice-based research project on the politics of Participatory Design - Community Now (2013-2016) carried out by UDK Berlin and Bezalel Academy. Herlo and her team created a concept of a social living lab, partnering up with local communities. The work was based on observation, engagement and the disruption of established power dynamics. The project’s main question was how designers can interfere and create infrastructures that sustain themselves after they are removed from the situation. Public administrations must learn from designers, Herlo stressed, to change perspectives, to experiment with new methodologies and to find opportunities for intercultural dialogue in urban development. If we empower residents regardless of gender, age and origin to help shape their city, it can result in meaningful engagement and powerful changes.

Jonathan Ventura: What’s the point? From Inclusive to Social Design- New Perspectives

Prof. Jonathan Ventura is a Design Anthropologist specializing in social and healthcare design. Jonathan completed a PhD in applied design anthropology at a joint venue of the industrial design department at Bezalel Academy of Art and Design and the anthropology department at the Hebrew University of Jerusalem. He completed a post-doctorate focusing on social design at the Helen Hamlyn Center for Design, Royal College of Art, London, UK. Today, Jonathan is Chair of the Unit for History and Philosophy of Art, Design and Technology teaches Shenkar - Engineering. Design. Art. and an associate professor of design research at the Department of Inclusive Design at Hadassah Academic College Jerusalem. Jonathan focuses on social and medical design, design theories and methodologies, theories of space and urbanity, visual and material culture and applied anthropology; he is also a research fellow at the Helen Hamlyn Center for Design, at the Royal College of Art, London. Ventura published various books and articles focused on design anthropology, design research and theories. Jonathan Ventura is the Co-Founder and Co-Chair of the Social Design Network.



Jonathan Ventura’s presentation emphasized the importance of defining social design practices and emerging discipline’s teaching methodologies precisely to create a truly understandable framework.

His lecture also focused on the difficulties and challenges of social design teaching during the pandemic and also demonstrated how his colleagues were trying to overcome these together with the students. They introduced various digital methods into their research processes, for instance online mapping, online ‘reverse classroom’ teaching, virtual sketching and modeling. Jonathan presented various case studies, which were the result of joint efforts together with his students. As he specialized in healthcare design, the presented projects were mainly focused on improving patient experience by giving more authority, choice, and reducing uncertainty around the various steps preceding a medical consultation or procedure.

Ruth-Helene Melioranski: Processual and Relational Dimensions in Social Design

Ruth-Helene Melioranski is the Dean of the Design Faculty of the Estonian Academy of Arts researching complex societal challenges of systems and human-centered design methods. In her design research practice she is leading several strategic, service and co-design projects which aim to help partners to vision their future possibilities and build more inclusive and resilient scenarios.

As an introductory thought, Ruth noted that “ the process of designing is quite often more important than the result”, and when it comes to the definition of co-design and its impact, because of its collaborative nature, co-design conceals the concept of socialness. Ruth presented several healthcare-related case studies from her MA courses, which were all aimed to answer the following question: “How is design a social practice?” Ruth argues that empowerment is essential in social design practice, and it only happens through sharing information and being able to take responsibility. Through her case studies she demonstrated the importance of focusing on empowering and simplifying the medical patient experience by increasing the amount of shared information, making co-decision a key element of the medical procedures.

Ariel Guersenzvaig: An inquiry into the goods of design: understanding design as a MacIntyrean practice (ELISAVA)

Ariel Guersenzvaig is a Design and Technology ethicist with 20+ years of experience as a user-experience and service design professional. He is a senior lecturer at ELISAVA School of Design and Engineering in Barcelona, Spain. One of the main areas of his research is the (normative) ethics of professional design, which is the main topic of his latest book "The Goods of Design: Professional Ethics for Designers (Rowman & Littlefield, 2021). Another area is the ethical impact of machine intelligence on society, focusing on autonomous weapons and algorithmic justice. He has published on the subject in academic journals such as AI & Society, and IEEE Technology and Society Magazine. He has a PhD in Design Theory from the University of Southampton, an MA in Ethics from the University of Birmingham, and a BA in Publishing from the Hogeschool van Amsterdam.

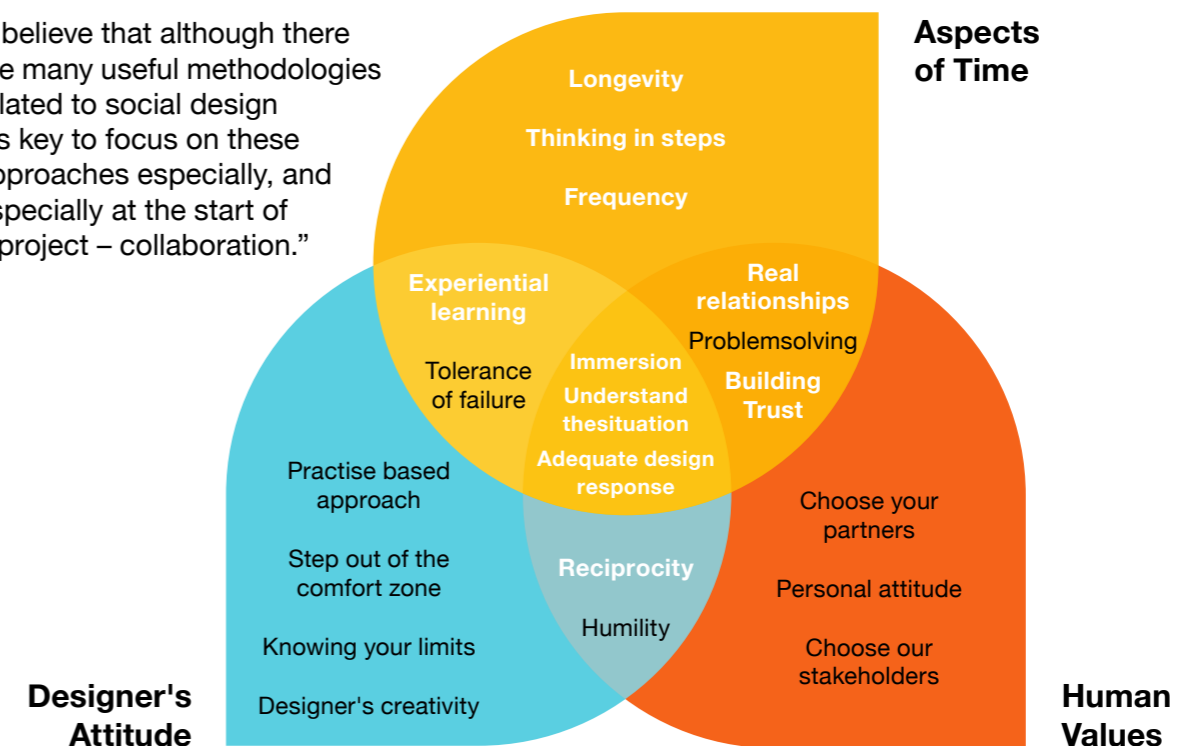
As Guersenzvaig stated in his introduction, design is the prefiguration and reconfiguration of new ways of living, projecting possibilities of new ways of being and doing. To support this notion Ariel presented one case study, the Superblock Project in (Superilles) Barcelona which is about mobility, new ways of relating to each other and spending time alone or together. As a key statement of the lecture, Guersenzvaig critically revisited Victor Papanek’s views from the 1960s: “Everyone designs when rearranging objects on their desks or the furniture in their living room.” In relation to this view on design, there is a second definition, as in “design as an occupation or professional activity” which leads to the concept of the profession of design as a moral project. As some philosophers noted: “A good profession is one which involves a key involvement to human good, a good which plays a crucial role in enabling us to live a humanly flourishing life”. As a conclusion it can be stated that design as a MacIntyrean practice means a coherent, complex, socially established and cooperative activity. Design practitioners learn this activity in practice, and by doing. However, without a shared sense of ultimate purpose for the practice, practitioners are disoriented. This shared sense of general purpose is indispensable as it acts as regulative ideals for the profession.

Bori Fehér: Social Design Start Diagram- How to communicate with communities on socially engaged projects?

Bori Fehér DLA is an architect, social designer and researcher focusing on equity and resilience. She is currently leading the Social Design HUB at the Innovation Center of Moholy-Nagy University of Art and Design (MOME) in Budapest. Her doctorate research focused on resilient communities and opportunities for social design. Since 2014 she has been a Visiting Scholar at the Maryland Institute College of Art Center for Social Design in Baltimore, USA. In 2019 Bori received the prestigious Millenium Award from the Hungarian Intellectual Property Office, since 2016 she is a TEDxDanubia Fellow. She is the Co-Chair and Co-Founder of the Social Design Network.

Bori Fehér’s presentation highlighted important differences between social design as an approach and as a discipline. Social design is a process-oriented approach where the participation of all important stakeholders is key to success. To practice social design effectively, the radical rethinking of participation in social design is required. Her lecture was also focusing on the possibilities of key stakeholders in social design projects. The Social Design Start Diagram developed by Bori Fehér is an easily accessible tool that can be used by students, researchers, tutors or other practitioners to achieve positive impact with their projects, and to avoid failure and have closer collaboration with students. The Social Design Start Diagram summarizes decade-long practice-based research where around a hundred students from cross-disciplinary backgrounds were involved and created diverse objects, artifacts, installations together with various experts and the unprivileged communities. The diagram focuses on the necessary approaches that look beyond existing methodologies. It explains, restructures, and describes essential approaches to start a social design project from the perspective of time, human aspects and designer attitude. The diagram shows how these aspects are interrelated and what kind of effect they have on each other. When these aspects are approached properly from the beginning of a collaboration, practice-based experience shows that it will be easier to immerse, and understand certain needs, aims, and develop an adequate response to a certain challenge.

“I believe that although there are many useful methodologies related to social design it’s key to focus on these approaches especially, and especially at the start of a project – collaboration.”





SOCIAL FUTURES
A Social Design Network első kiállítása

GOK

INTRODUCTION

SYMPOSIUM

SOCIAL FUTURES

The first exhibition of the Social Design Network

EXHIBITION

SOCIAL FUTURES: THE FIRST EXHIBITION OF THE SOCIAL DESIGN NETWORK

“In short, man communicates with others. He is a “political animal,” not because he is a social animal, but because he is a solitary animal who cannot live in solitude.” (Vilem Flusser, What is Communication?).

The global events triggered by the current COVID-19 pandemic keep influencing us all, in all daily venues, for almost two years. As economic shifts influence our consumer behavior and the ways we interact with each other, it is but natural that design as a discipline will change as well. Design education worldwide has also adapted to the new normal of the global pandemic while redefining its values and priorities. As economy, politics, social constructs and culture change in erratic ways, some theoreticians and practitioners agree that we need socially sensitive, human-centered solutions more than ever, focusing on real, tangible answers and social equity. Not only do we need to redefine the role of design as a discipline, we need to reconsider our species' impacts on Earth and the way we communicate with others, be it human and non-human, as well as truly understand our place in this reality.

The Social Design Network was formed in 2020 by the Social Design Research Group at Moholy-Nagy University of Art and Design Budapest and Hadassah Academic College in Jerusalem. This new international network was formed in order to define new common values in contemporary design education, to be able to build a better, more sustainable and more human future. The network focuses on design that matters, bringing together theory, research, education and practice, in order to contribute to society and promote clearly defined values. The activity of the network aims to strengthen the bonds between academic (and later, non-academic) partners who are at the forefront of the theory and practice of social design. Besides creating a platform for HEIs to share their knowledge regarding social design, the Social Design Network aims to create a wider exposure to this emerging field of design towards the general public, as well as local and international government agencies, NGOs, industrial partners and more.

The Social Design Network's new initiative, the 'Social Futures' exhibition presents selected projects and concepts developed by the institutions of the founding partners of the Social Design Network (UK, Germany, the Netherlands, Estonia, Italy, Spain and Israel). This international selection of works features projects that respond to wider social issues, but are also applicable for life during and after a global pandemic. As is the temporal nature of design, we work in the present, aim for the future and reflect on the past. The final selection of student and graduation projects were arranged into four sections, which represent the Social Design Network's core values as well:

- DIGITAL REALITIES
- SUSTAINABILITY AND ENVIRONMENT
- POWER OF COMMUNITY
- HUMAN CONNECTION

This hybrid exhibition took place on the new MOME Campus and can be visited both online and offline. The online exhibition takes place on a gallery website that can be accessed [HERE](#).

We invite you to take action, reflect, make a change, and be a part of the solution.

DIGITAL REALITIES

Digitalization has become an integral, almost transparent part of our lives. In fact, the pandemic has revealed our ever-growing dependence on the digital world. As much as digitalization can improve our daily lives, especially in extreme conditions, such as remoteness or disasters, it also influences our human relations, interpersonal relationships and triggers sociological and psychological challenges. While bridging social disparity, it can also deepen inequalities through inaccessibility. We believe that digitalization can be a tool to tackle social inequity and when used right, it can change lives for the better.

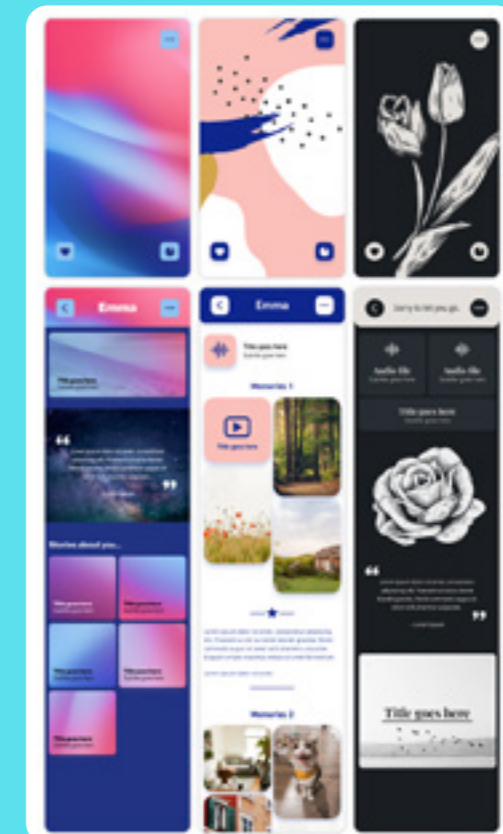
Helen Susan Selirand: KOOS – Application and online platform for the invisible loss of a stillbirth. (EKA)

What is your vision of the world in 2030?

By 2030, I hope, we will recognise mental health not just secondary to physical health but as a full-fledged part of health. I believe we will realise the fundamental need for human connection and offline interactions and learn to value these accordingly. That being said, we will expect all our mundane interactions with state, public services, and businesses to run smoothly online at our convenience.

What should be your role as a designer in 2030?

As design and technology evolve, by 2030, I believe the role of the designer will shift drastically from function to meaning. AI will be accountable for applying design to achieve the desired aim, freeing designers to hold discourse about the meaning products and services have for people. As such, my role as a designer, by 2030, will be facilitating discussions on life.



Adi Gefen: Persona
 – a platform designed for public sector workers that aims to provide tools for creating collaborations and trust-building work processes. (HAC)

What is your vision of the world in 2030?

For me, 2030 will be the period after the escapism. Escapism returned as a result of the coronavirus pandemic, leading to self-escape, differentiation and alienation between cultures and a lack of grip on everyday reality.

In addition, globalization has deepened in the Western world. I estimate that 2030 will bring a gathering of people within themselves and within their communities, and will summon a desire to return to a limited and entrenched group of belonging.

What should be your role as a designer in 2030?

My role as a designer in 2030 is to renew myself, the experiences I am going through and looking at what is happening in the field.

I believe that good designers see the moment and learn from it, and also see how it is possible with the help of unique thinking to create a better situation allowing people around the world to lead a better and more pleasant life.

In 2030, as in every year, I believe it will continue to be my role. I will continue to explore the environment, talk to people, read situations and bring about continuous improvement along with the partners along the way.



CO-DESIGN tools for cultural accessibility to create trust in the work of the public sector



A personal area for project management in different cultures

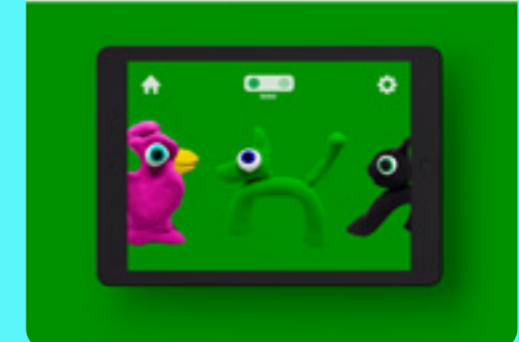
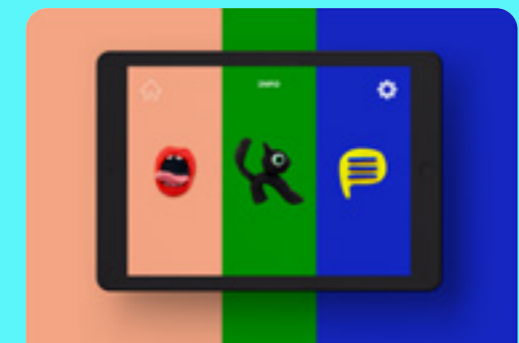
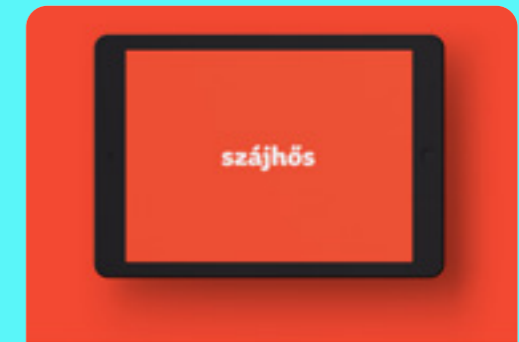
Beáta Sosity: “Mouth hero”
 – interactive speech development application based on voice recognition technology. (MOME)

What is your vision of the world in 2030?

I assume that in 2030 our world will fulfill more spectacular futuristic predictions in terms of technological development, e.g. robotics, transport science, medicine, space research, etc. areas. At the same time, by 2030, we will still not replace the engine of “eternal” development, which is the crab of this all-consuming anthropocene. We will continue to populate and consume even more...

What should be your role as a designer in 2030?

As a designer and a parent, I am interested in the interaction between children and the digital world, perhaps I will be researching and designing in this area in the future as well. In addition, I see the greatest opportunity in education – for my part – in shaping attitudes towards sustainability. I would like to teach, stay in touch with the shapers of the future, and support them to the best of my ability.



SUSTAINABILITY AND ENVIRONMENT

IPCC's newest estimation regarding climate change has revealed that we really don't have much time to improve our practices. At this point, every single one of us has a responsibility to improve our practices for a more hopeful future. This means that every step towards more sustainable ways of production, consumption, work, education and even leisure is crucial, and needs rethinking. We as individuals have to change our ways for the better regarding the way we relate to nature, to our resources, to our immediate environment, and to design as a profession too. Unfortunately, for too long, design served as either enhancing consumption, or triggering a never ending pursuit of the new, the desirable, the designed. We call for reevaluating our core values, for the future of ourselves and our children.

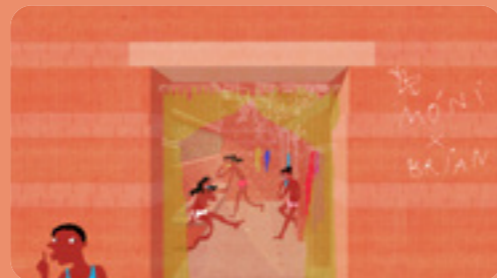
Hanna Kopacz: Public Space Development and Housing Model in a Gypsy Settlement. (MOME)

What is your vision of the world in 2030?

2030 is too far for me to have a vision about it, and too close to hope much will happen. I strongly hope there will be stricter regulations for a more sustainable and more ethical construction practice in the materials used, the way buildings are constructed, reused or not constructed.

What should be your role as a designer in 2030?

We must deal with all the waste we produce. I think designers have the power to set an example to users. To give the users tools and knowledge that could be widespread amongst them, for their and our society's good. Designers have to show alternatives to consumption, not only serving the demands of a money-centered world.



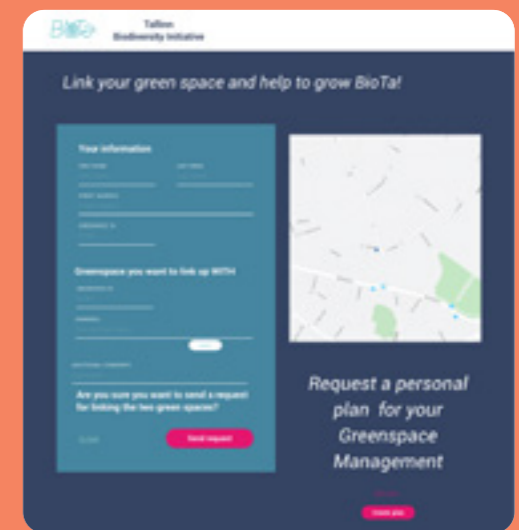
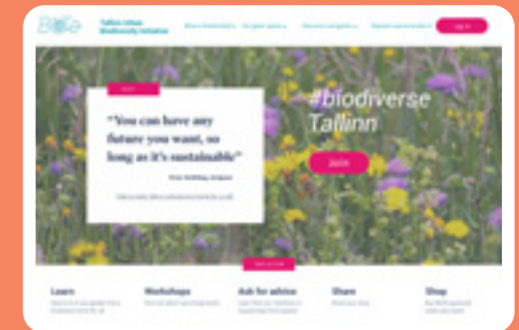
Triin Jürgens: Placemaking in a biophilic city – A platform for increasing biodiversity and pollinator protection in Tallinn's greenspaces. (EKA)

What is your vision of the world in 2030?

I recently heard a saying that caught my attention: predicting the future is the best way to study and learn. What might backcast from 2030? The optimist in me hopes that people will finally have accepted that we should take less and give back more to the world. The realist in me argues that solving the wicked problems of 2021 will not happen in nine years. But one can try, can't they?

What should be your role as a designer in 2030?

Nine years ago, in 2012 I thought that designers were people who came up with fancy clothes and furniture. Today, I am elbows deep in service design, eager and hungry for more. I hope that in 2030, nine years from today, I will continue to give my best at making sense and bringing clarity into the ever so quickly expanding chaos of a world we live in. Navigating in ambiguity, asking the endless "whys" and coming up with the "hows".



**Iryna Kuchner: Mend.IT
– A mending toolkit promoting sustainable clothing choices. (UNIBZ)**

What is your vision of the world in 2030?

In 2030, I see a world where we do not own (almost) anything. We do not have cars, we do not own houses, we do not have any appliances. And we share. We share the products, which now have become the services, and we share the values. In 2030, I see a world where everything is co-constituted.

What should be your role as a designer in 2030?

I believe that design touches every aspect of our lives and can create values on different levels, from individual to societal. It creates greater values when multiple voices are heard and included. Already today it requires a greater interaction of different actors.

In 2030, my role as a designer will be as a meta-facilitator. Within this framework, I will offer my skills and knowledge to include multiple voices in co-design processes. I imagine working in transdisciplinary settings and moving across the boundaries of research, co-creation and teaching. I also hope that future design education will include such skills as the building of trust and empathy and designers will start to move towards collective ego, while leaving apart the individual one.



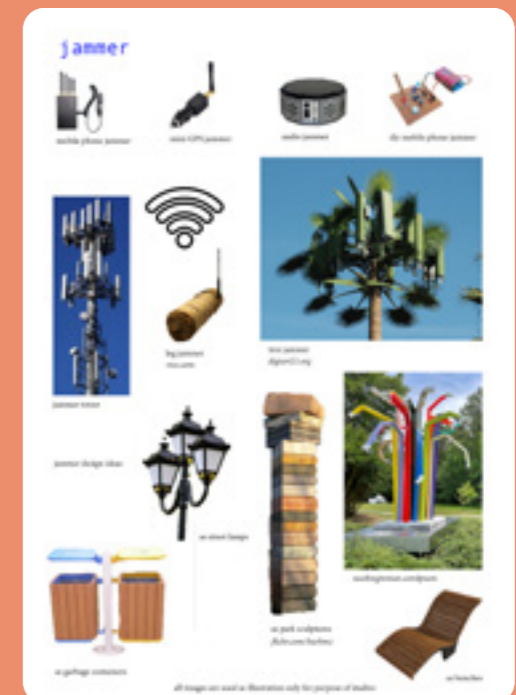
Nataliya Susyak, Katherina Brackemann, Mia Gorte: The Ultimate Analogue Experience. (UDK)

What is your vision of the world in 2030?

Our vision of 2030 needs to be optimistic, because where would we be without hope! When we dream of an utopia, we will get closer to one. “Dreaming, after all, is a form of planning” – feminist activist Gloria Steinem once said. So let’s do it! In 2030 all living things – humans, animals and plants – will live together in peace. We will not only tolerate, but respect each other. We will have realized that wealth based on social inequality will harm us and the environment and that we get more by having less. That means, that those who have the privilege of consuming as much as they want will have taken a step back from wasting. We will no longer glorify youth and fast pace, but value age and design that is sustainable and lasts a lifetime. We will have strong connections, not meaning wifi signals but real communities. We will no longer search for profit but for meaning. We will use technology not as a means to escape but to improve the here and now and strengthen conscious behavior. We will live and work but not work to live. We will explore, create and keep dreaming.

What should be your role as a designer in 2030?

We believe our role as designers in 2030 will be both challenging and exciting. We should always keep in mind that what we design and bring into the world will shape our future. Products need to be in line with the most important human principles: solidarity, equality, love and respect. Naturally, sustainability will be a main goal: good design has to last forever – not in the form of downcycled waste, but in a both functional and aesthetically pleasing form. We strongly believe that we cannot forget that design has more than one purpose. Let’s make it work, make it beautiful, make it fair (for all gender, races, classes, ages, bodies and living things!) and make it last!



THE POWER OF COMMUNITY

Humans are inherently social beings, and as such we all have suffered the consequences of isolation and loneliness in the last two years, as individuals and as communities as well. While some connections were lost, others triggered and created new and thriving communities. We believe community can be a resource that is hard to replace, as the global pandemic illustrates how interdependent we are. Whether we think about our family, school, work, or hobbies, it is clear that being together is a global and fundamental value in our lives. As in other basic and inherent attributes of social reality, good design has to keep that in the forefront of our thinking. Instead of isolating and dividing us into consumer categories, we believe that social design can and should help us discover our commonalities, rather than our differences.

Yolanda Justicia: Rare Heraldics – A new tool that aims to change the paradigm of scientific communication through the creation of a new visual language for the identification of rare diseases. (ELISAVA)

What is your vision of the world in 2030?

A constantly moving living organism, fed by ephemeral interactions and huge amounts of data that disappear before even rooting. A world where communication and interaction between individuals, global and local communities is one of the essential pieces for a sustainable and humanized future.

What should be your role as a designer in 2030?

Trying to use the data revealing capacity of design, as well as its ability to universalize communication (in and out of science) to open up new ways of interaction that allow us to adapt quicker, generating closer and stronger bonds.



Lea Luzzi: Convivial – A toolkit for collaborative design processes. (UNIBZ)

What is your vision of the world in 2030?

In 2030 sustainability and social connections will be at the core of public discourse. The necessity and adoption of environmentally sustainable practices in our everyday lives will be given and focus will be placed on true inclusivity within our society. Our living spaces, in particular the public spaces in our towns and cities, will reflect this shift. They will provide common meeting grounds that help communities engage in meaningful critical discourse, providing safe spaces for creativity and help bridging social boundaries by offering neutral, inclusive environments designed with all demographics in mind.

What should be your role as a designer in 2030?

Good design can bridge communication gaps, bring people together and enable new ways of creative thinking. In 2030, I hope that alternative and newer forms of design and their ability to enable discourse will be recognised more broadly. I hope that the role of a “participation designer” will be no foreign concept and rather than requiring a long explanation, be a common job position found in every project with public relevance.



**Tomma Suki Hinrichsen: Zineria
– A newly founded Zine publishing
house from Berlin. (UDK)**

What is your vision of the world in 2030?

2030 will be a blast! Elon Musk and Friends are leaving for Mars and we can eventually start taking care of our planet. We – the humans – will realize how important it is to carefully engage with nature, how important it is to stay in close relationships with ourselves and our environment.

We will learn how to unlearn the ways we set value; the ways we trust, love, consume and relate. And finally we will be able to implement planetary alliances. We will be able to coexist.

What is your vision of the world in 2030?

Design plays an important role in the development of our society, because it allows the unknown to be experienced. It is not only about the design of objects, but also about the creation of systems, spaces, platforms and communities that become important spaces for experimentation and experience for our society. New situations can be created and thus unknown constellations can be tried out. Designing and playing in these spaces is a political act, because they raise questions and thereby critically engage with the social order. The social orders that emerge in these spaces and through these objects could be described as “utopian”.

I understand the word “utopian” positively here, because utopias help you to get going and change something. They show an alternative and function as a catalyst for social transformation. For me, utopias are a driving force and a simply beautiful thought experiment. In a way, they are a game we like to engage in and which enables us to act in a detached and free way.

I am grateful for every experience, every human interaction that is built on collaboration and communality, because it shows me us, humans can also be different. We are not “made” to focus on our own well-being, to live an isolated life in an economically secured small family, but can also hope for a life with shared values. A life in which individuality and one’s own needs are preserved but cultivating interpersonal relationships and working collaboratively is also possible.

In the context of my work, I consider design no longer as the design of individual objects, but as the design of processes and experiences. Zineria is an experiment. A method. A platform.

An approach that makes the utopian discussable.



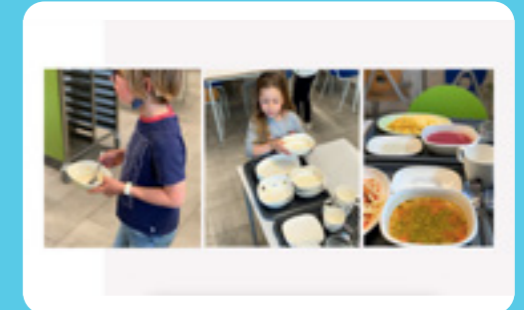
**Zsuzsanna Sinkovits:
Kidware cantine set
– Contemporary tableware concept
for school nutrition. (MOME)**

What is your vision of the world in 2030?

In the light of the development of digitalization and its increasing prevalence, as a ceramic designer I believe that the environment and social relations around us will play an increasingly important role in our lives. In addition to technological innovations, the role of traditional values such as crafts will also have a significant impact on our everyday objects and the way we see them.

What should be your role as a designer in 2030?

By 2030 the most important design initiatives will stand for the development of social relations. In this increasingly diverse world, designers need to act as a kind of connecting link that can see, interpret and offer a solution to the problems of the community. In the future, the boundaries between individual design principles will become increasingly blurred, so designers will need to have a more complex vision that brings together more and more disciplines.



HUMAN CONNECTION

While the human race is inherently much less diverse than many other non-human species, our differences can still generate very strong emotions and can mobilize incredible forces. While in nature, coexistence and interdependence are part of the shared intelligence, humanity has developed some blind spots in this matter. We often think of design as the great equalizer, when in fact we don't need equality to live fulfilled, complete lives. Ensuring equity instead brings us all closer while respecting the differences and diversity we bring to the table. Design can be a powerful tool to bridge these differences between individuals through focusing on shared values or perceptions, but also through attentive listening and learning from each other.

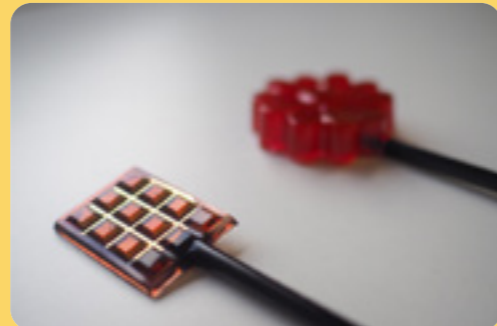
Noelia Martin: Bit'N'Music
 – An inclusive design project to offer a musical experience to deaf and other users through bone conduction. (ELISAVA)

What is your vision of the world in 2030?

My vision for 2030 is that of a world surrounded by new ways of communication and new technologies. We are in constant evolution: in just a few years we have achieved plenty of fascinating and amazing things that were considered to be almost impossible not so many years ago. I hope in the next few years we will be immersed in a world with things that we see unattainable nowadays.

What should be your role as a designer in 2030?

As a designer in 2030, I will keep investigating new ways to evolve with the then existing technology. I am passionate about how we contribute to technology and what technology can bring to us. I shall do my best to generate a win-win relationship between the world of technology and society.



Amit Jankovich: MediFirst
 – An application and platform to bridge the cultural and linguistic gap between asylum seekers and medical care staff through visual identification of their symptoms. (HAC)

What is your vision of the world in 2030?

Today we make decisions with historical significance. We need to decide to build a better future for all people, including the millions who have been denied the opportunity to lead a decent, dignified and rewarding life and achieve their full human potential. We can be the first generation to succeed in ending poverty; just like we are the last ones to have a chance to save the planet. The world will be a better place by 2030 if we succeed in our goals.

What should be your role as a designer in 2030?

My role as a designer in the future must consider a new perspective on what design can really do and manage. Only by making the right choices and choosing the right partners can good design happen. In my perspective part of a designer's job is to engage with individuals and institutions helping the deployment of a new product. The main problem is to identify the right challenge to take on. The world has plenty of products, but they're just not good enough to solve the great problems people in need have today.



**Szabolcs Vatóny: FocusEx
– A typography-based reading tool
for people with ADHD. (MOME)**

What is your vision of the world in 2030?

As strange as it may seem, I haven't really thought about that. There are so many challenges to face nowadays, that it seems unattainable to tackle future problems. Regarding the last few years's occurrences, the vision for the next ten years doesn't look the brightest. I strongly hope that we can change our ways for a more stable and sustainable future. I will also try to fit into this narrative as a designer.

What should be your role as a designer in 2030?

I think the role of the designer is defined mainly by the correlations between society and the environment. As a designer I have to reflect on current events, and I don't think this will change radically. I hope that by 2030, I will be able to reflect on a constructive and more balanced state, rather than fighting an unsustainable and collapsing world.

