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The Design Process, from Individual Thinking to Collective Social

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ABSTRACT

In today's society, the concepts of evolution and information are considered part of the contemporary scenario, whose contribution will be in the cultural, social, economic and planet preservation fields. However, what we see is an exacerbated consumption of increasingly ephemeral objects of utilitarian impact. About two centuries ago, with the focus on industrial development, the materialism unleashed was associated with the evolution of modern times; however, today it is associated with signifiers of status and social roles. In this scope, if the individual thought of the creative is in interconnection with the social group of consumption, it potentiates a practice with characteristics of Social Design, whose determination is fundamental for an operationality of aggregative solutions, aiming to develop efficient and effective answers, that satisfy and potentiate the social needs and responsibilities, combining a larger number of values shared by different sets of individuals and their tribes.

Keywords: Social design, Process, Tribe, Individual, Collective.

INTRODUCTION

The creation process is influenced by individual thinking and intertwined with collective thinking. Through which the context of individuality and diversity is present. In the analysis of this problematic, both may be present in the elaboration of design solutions, directed towards social as well as multicultural groups, in a diverse contemporary context.

Through the reflection of behavioral patterns, the creative community will be able to create and manage solutions capable of envisaging the agglutination of contexts. In this sense, methods and options can be considered as a search for knowledge, regarding experiences and ways of acting, according to the social and cultural trends of the 21st century.

In today's contemporary society, and taking into consideration the practices of Social Design that are crucial for an operationality of solutions that

aggregate multicultural groups, it is crucial to develop efficient and effective solutions that value social needs and responsibilities. Thus combining a greater number of values shared by different sets of individuals.

This paper aims to understand how the creation process influences and interconnects individual and collective thinking. In this context, where individuality and diversity are present in the analysis of the problem, as well as in the process of developing social design solutions.

These groups of people connected by a common interest, according to marketer Seth Godin, can be considered tribes. Aware or not, the individual is part of many tribes. Tribes with no identification with a unitary leader, but that create value and effects in society and the market. In the past, one of the main factors that influenced the constitution of tribes was geography. However, the globalization process has expanded and accelerated the number of tribes that may have relevant powers, but often an ephemeral character (Godin, 2013).

Given the constant adaptation of ways of being, thinking, and feeling, the thought process must integrate and identify behavioral and relational models. In this sense, design development and experimentation must be associated with cultural awareness and group unification. The process of analysis from the individual to the collective allows for the development of exploration and critical evaluation in the face of diverse groups.

This fact encourages the applicability of Social Design, in order to guide the reflection and development of solutions framed in the problem of a society made up of various tribes.

Thus, considering the individuality and the immensity of the group, our goal is to identify models, evaluate weaknesses, and analyze the potential for success or failure, in the applicability of the process and the framing of the result in collective nuclei with identity particularities. As well as, the role that Social Design can play as an agent of synergies in the thought process towards the final result.

Thus, and going from an individual thought to a collective thought, we arrive at what we call the design process. In this context, we are all awakened by stimuli to which we are often unaware of their power to influence our daily lives.

In this way, we were able to start from direct observation of the contemporary world in which we find ourselves, and from this, demonstrate through a non-interventionist research methodology, the results we were able to observe. In this context, we used the method of direct observation and documentary research. Thus, we developed a conceptual model of analysis, based on our observation of the society that surrounds us, and on our experience as social individuals and inseparable part of the design process.

Regarding the problematic, we highlighted the impact that the social role of Design will have in the emerging society, whose consumption characteristics are so ephemeral.

The problematic of Design, as a social agent, led us to ask the following pragmatic questions: what is the need for a society, called updated, to maintain and develop faster and faster modes of consumption of such ephemeral stimuli that are translated into Design projects, with social characteristics that are also ephemeral. And, yet, what is the need for a contemporary society to

feed itself with stimuli that translate into an ephemeral character, enhancing dissatisfaction and weakening the thinking process.

THE ROLE OF SOCIAL DESIGN AS AN AGGREGATING ELEMENT

Today, society is submerged by complex vicissitudes of global order, such as issues of production, communication, materiality, consumption, waste, welfare, culture, identity, etc. Directly or indirectly, Design must ponder the systemic vision of the process or result of configuration over design practices.

The ascendant consumerist value, homogenizing power of cultural and group identities, increasingly establishes a process of circulation of information and ephemeral goods. This process of power, determines different symbolic values, modes of interaction, and presence of micro and macro-social structures, progressively more on drivers of the desire to consume targeted products. This mode of behavior encourages differentiating patterns, values, and styles of consumption.

According to the designer Jonathan Chapman, in 2005, he mentioned that consumption is natural, it is not only a lifestyle, but it is part of our life. It is a response of society to the productive, capitalist, and differentiating process of evolution of social groups that want to achieve an ideal (Chapman, 2005).

In this line of thought also the sociologist Robert Bocock, considers that the stimulus of consumerism is associated with differentiation. Human motivations are related to the constant dissatisfaction of consumers, that is, a constant feeling of lack. Aspirations are materialized with the search for and consumption of material goods (Chapman, 2005).

The problem in question raises issues such as dissatisfaction, which has long been addressed in the field of human thought, in which the suffering of satisfying a need immediately raises a new need, in order to create again expectations about the novelty. We stress at this point the words of the philosopher Schopenhauer: "much of a person's suffering comes from feeling desire, realizing it, having an instant of satiety which soon turns into boredom and is in turn interrupted by the emergence of desire gold." Schopenhauer considered this to be the universal human condition: to desire, be satiated, be bored, and desire again (Yalom, 2016).

The way of being in society is based on the act of having, I am what I consume, we consume meaning (Fromm, 1987). Material goods are not acquired for the need of utility, but to build or feed social interactions, built in a fragile way and very much based on the contemporary culture of waste.

As long as the collective extracts meaning from the object, it endures as an active object. However, if new stimuli arise, the collective no longer recognizes the material good as a powerful element. The group identity begins a process of rupture and activates a new cycle of consumption of substitute goods, through the acquisition of new aggregating identity elements.

However, and in an approach to the human being, as an individual being in a varied social context, we find a focus on the so-called areas of emotional complexity. Thus "emotions determine the way we see", and our genetic inheritance has endowed us with a set of emotional structures that are determinants in the form of impulsive characteristics. Thus, "impulse is

the means by which emotion expresses itself; the seed of every impulse is a feeling that wants to translate itself into action. Those who are at the mercy of impulse - who lack self-control - suffer from a moral deficiency: the ability to control impulse is the basis of will and character." (Goleman, 2010)

We are faced with a symbolic and emotional relationship to material goods.

The Design principle, form follows function, no longer makes sense. The functionalist purpose of answering the problem of use has been forgotten. We experience ornament!

Thus, and adding to the design process, the "surface" or appearance of objects serve as mirrors to their users, so that "by putting words or forms together, one is not simply defining art forms, but certain configurations of the visible and the thinkable, certain forms of inhabiting the sensible world. These configurations, which are at once symbolic and material, cross the boundaries of arts, genres, and eras. They cross the categories of an autonomous history of technique, art, or politics." (Rancière, 2011)

In this framework, the design creates meaningless objects, develops symbolic identity artifacts aggregators of social groups. Design, in contemporary society, has as its role an update of styles adapted to tribal niches, moving away from the functional or ergonomic purpose of objects.

In this social framework, we highlight the concept of the Tribe, as an area of urban development and with human characteristics, whose variation is revealed by multiculturalism and migrations since ancient times. However, we have seen, especially in the middle of the 20th century, a potential triggered by the rise of the economy in developing countries, attracting and revealing the so-called Global Tribes. According to the sociologist José Souza Martins, the concept of the Global Tribe, is demonstrated by a "state of mind of integration". Thus, we find his definition for this concept: "The great metropolises have exposed man to a more complex and richer reality. Facing diversity, we had to see the suffering of conflicts between others to recognize it in our innermost being. The world integrates. The abundant flow of information is gigantic, the events of the world are broadcast simultaneously on television: the Olympics, the Coca Cola commercials, the Formula 1 Grand Prix, favorite idols and artists, the world cup are seen by the poor, white, black, Asian, romantic, workers and leaders. Everyone wants to participate, go to the movies, hang out, and date. The interests and styles become international. They are global tribes that have a sense of interaction." (Martins, 2007).

Similarly, the inability to read another's emotions, or the difficulty of feeling another person's needs or despair, has difficulty in establishing emotional bonds.

Thus, the passion, love, and energy essential to the creation of solutions of social scope, implies an individual feeling of experiences and learning in the reading of emotional bonds established through the connection to the current society.

With relevance are a multi diversity of visual products associated with the consumption of stereotypes whose influence is aimed at the acquisition of resources. In this way, the interpretation of the symbolic image of goods or their alterity, according to the philosopher Jacques Rancière "are operations,

relations between a whole and parts, between a visibility and a power of signification and affection associated with them, between expectations and what they see them fulfill." Among these aspects, there are still the marks, whose "naked identity of its otherness in place of its imitation, the unphased materiality, mindless materiality of the visible instead of the figures of discourse, this is what the contemporary celebration of the image, or nostalgic evocation, claims: an immanent transcendence, a glorious essence of the image guaranteed by the very mode of its material production." (Rancière, 2011).

The creative community as a social actor is part of the solution, because, life, production, and consumption models are in an unsustainable cycle, it is necessary to "change the change". Define strategic design processes capable of planning discontinuities, contributing to effective systemic changes applied to diverse contexts (Manzini, 2008).

To break with dominant trends in terms of lifestyle, production, and consumption, creating new networks of collaboration and social innovation that aggregate shared values.

To delineate a less durable and techno-capitalistic design, associated with constant aspirations and unattainable desires, and thus lead tribes towards a consumption more anchored to constant values that last longer in time.

In this scope, the role of Social Design acquires a determining function in the conquest of space with characteristics supporting the consumer economy, but in a sense of reducing the impact of the ephemeral, as well as a lack of culture and educational development, contributing by this means to the creation of a bond with the objects already introduced in social life.

For this, we could consider the problem divided into two concepts: context and form. According to architect Christopher Alexander, the form represents the solution to a problem and the context defines the form. Therefore, Design is not only form but the unity of form and context (Bürdek, 2006).

The process and the contribution of Design should be to redesign the context, where groups are not interconnected by artifacts of commercial, aesthetic, or ideological value, thus contributing to the resumption of the principles of Design. And, instead of asking "what does the artifact mean to the tribal group?" we are now asking "what use does the artifact have for the tribal group?"

On the other hand, in terms of context, we must also create products and services that are culturally bound and have symbolic and emotional connections. According to designer Lia Krucken, it is a challenge, considering that the final configuration of the product (form) is a combination between the essence and the identity, defined consciously or not (Krucken, 2009).

In this framework, the context (the essence) and the tribal group (the identity) play a key role in the visualization and strategic anticipation of decision-making and design choices.

By this way of connection and interconnection, aspects of individualism are joined to a collective, in whose communication we find contexts of reference of meanings associated with cultural and social codes. We can integrate into the development process of design projects a social language code, whose

impact reveals inseparable aspects of the global social context that aggregates the many tribes.

CONCLUSION

The designer's role, as an individual being and part of a social collective, will be to think common solutions for what contemporary tribes have in common. In a current context, science interconnects with the ways of life of social daily life, fostering individual initiative in a process of reducing unnecessary consumption and extending the time of use of previously purchased goods. Transforming a theory of anti-consumerism, into a practice of non-ephemeral consumption and optimizing natural resources and economically viable.

However, we can recognize the different levels of difficulty in achieving purposes of a social nature, taking into consideration a contemporary society with increasingly individualistic characteristics and enclosed in gradually more restricted social groups, both at the economic level and in the social and cultural sphere.

The desire for immediate satisfaction generates high levels of consumption in the social context in general. From a sociological perspective, the character of immediacy is seen in the logic of the need for consumption, and in which the nature of the human being is integrated. After a need is satisfied, it immediately generates a new will to create, in this scope, another need for satisfaction, causing an interconnection effect between creation, will, satisfaction, and in turn, the power to engage in a state of emotional agglutination. However, we witness high levels of consumption, in which objects are themselves involved in an emotional bond through the identities they display, demonstrating social, economic, and cultural levels.

Through this mode of consumption, we see a need for distinction between tribal groups in a current context.

Thus, Design currently aims at an improvement purpose, in its social contribution, in what concerns making more evident an approximation in the levels of individual consumption.

Currently, we verify a high power associated with the consumer object, and with it the power of communication between the individual and the collective, establishing between both a process of message transmission, whose implications generate communities of influence and manipulation. Given the respective images generated by material goods, they become strategies with the implicit social groups and creating by this means, divergences and levels of competition in the acquisition of the same, around the world, especially in the so-called developed societies.

Within the scope of Design, there is a possible ignorance of the problem of the "backstage" of the social, taking into account that the scenario acquired by culture is most of the time just a "stage" for the action of consumption.

The problem is materialized through the form, disregarding its contextualization.

In this way, we see a society that only takes into account the scenario acquired by culture, and most of the time the stage for the action of consumption.

However, the demand of those who create images is high, and despite all the exacerbated consumption of these, since centuries by the human being, we witness problems of how denotation and connotation, are related to aspects of meaning and association of symbolic character.

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