Dr. Daijiro Mizuno was awarded MA (2003) and PhD (2008) at Royal College of Art, London, both in fashion design. Royal College of Art encouraged Daijiro to obtain inter-disciplinary perspective in design, reconsidering the way designers construct knowledge as artifact = “make sense” of themselves through studio practice. Returned from the Britain to his native Japan in 2008, Daijiro began to work and teach as a design researcher using his knowledge and expertise in diverse areas including architecture, service, product and fashion design.

Daijiro’s research projects aim at social inclusion through the rigorous examinations of qualitative design processes, whilst taking multiple positions as a design researcher; a director of Critical Design Lab at Kyoto University of Art and Design, editor of a fashion critique periodical Fashionista, a member of FabLab Japan and a committee member of a design symposium DESIGNEAST.

Daijiro’s latest design research projects include; FASHIONISTA, a fashion critique periodicals to be released in 2012 based on the recent rise of fashion studies, and Design for the Mundane World, a project to critically revisit the Morrison and Fukasawa’s notion of SuperNormal in the context of Papanek’s Design for the Real World.


Daijiro의 연구프로젝트는 질적 디자인과정의 엄격한 검토를 통한 사회적 포함을 목표로 한다. 한편 디자인 연구원, Kyoto University of Art and Design의 Critical Design Lab의 디렉터, 패션 비평지인 Fashionista의 편집자, FabLab Japan의 멤버 그리고 디자인 심포지엄 DESIGNEAST의 위원회 멤버로 아시아 활동을 활발히 하고 있다.

초록

제시된 논문은 오사카에서 독자적으로 운영되는 디자인 심포지엄인 DESIGNEAST에 관한 것이다. 본 논문은 공감 커뮤니케이션 / 소액 지불 / DIWO 같은 키워드들로 통해 실제와 가상의 커뮤니티를 결합, bottom-up(상향식) 전략이 창의적 집단을 기르는데 어떤 긍정적 영향을 미치는지에 대해 케이스 스터디를 하였다. 일본 제 2의 도시인 오사카는 창의적 집단의 부족을 겪고 있다; 디자인을 촉진할 확고한 장소가 없어서 젊은 디자이너들이 동경으로 이동할 수밖에 없다. 인적 자원의 중앙 집중화가 다른 지역에서도 무个交易한 반면, 사회적 혁신을 창조하는 데 이용 가능한 다른 자원이 있다. 그러므로 2009년 저자를 포함한 다섯 명의 젊은 디자이너들에 의해서 DESIGNEAST가 창설되었다. 오사카에서 디자인을 통한 사회 혁신 촉진을 위한 장소를 디자인할 목적으로 DESIGNEAST는 먼저 2009년 9월에 DESIGNEAST01를 개최했다. DESIGNEAST01은 삼일간의 긴 워크샵을 소개했다: 방문객들은 계획서와 재료를 구입하여 현장에서 디자이너들의 도움으로 그것을 조립할 수 있었다. 수입의 50%는 디자이너들이 그들의 오픈 소스 디자인을 승인하게 하였다. 그 워크샵은 Enzo Mari의 AUTOPROGETTAZIONE의 부분적 영감을 받은 것으로, 오픈 소스와 DIWO 디자인의 역할에서 그의 작품을 재고한 것이었다. 또한 DESIGNEAST01에 대한 이 논문은 오사카에서 처음으로 Fablab Japan과 Architecture for Humanity를 소개하면서, 가상과 실제 네트워크 그리고 디자인과 매뉴얼 디자인이 어떻게 고려되는지를 탐구한다.

ABSTRACT

The proposed paper is on DESIGNEAST, an independently run design symposium in Osaka. By intertwining the real and virtual community through such keywords as empathic communications / micro-payment / DIWO, this paper aims to introduce a case study on how bottom-up strategies can make positive impacts on nurturing the creative force. Osaka, the 2nd biggest city in Japan, is suffering from the lack of creative force; without a sound place to promote design, young designers are forced to move out to Tokyo. While the centralisation of human resource is still evident in the rest of regions, there are other resources available to create social innovation. Thus DESIGNEAST was conceived by 5 young designers including the author in 2009. Aiming at designing a place to promote social innovation through design in the city of Osaka, DESIGNEAST first launched 3 day design symposium in September 2009 and subsequently, DESIGNEAST01 with the theme SOCIAL SUSTAINABILITY in October 2010. DESIGNEAST01 introduced 3-day long workshop: visitors could purchase paper plans and materials to construct it at the site with the help of the designers. 50% of the revenue made were for the designers to acknowledge their open source design. The workshop was partially inspired by Enzo Mari’s AUTOPROGETTAZIONE and revisited his work in the context of open source and DIWO design. Also introducing Fablab Japan and Architecture for Humanity for the first time in Osaka, this paper on DESIGNEAST01 explores how the virtual/real network and digital/manual design are considered.
Introduction
This paper is on DESIGNEAST, an independently run annual design symposium in Osaka, Japan. Established in 2009, the symposium aims to develop the alternating creative force in the region. Yet one may well think about the smarter means and methodologies to disseminate and exchange ideas rather than having symposiums. As one sees the rising popularity and force of the social media such as Twitter and Facebook, perhaps one does not necessarily have to meet in person to exchange ideas anymore.

Yet the idea of creating a physical meeting place where visitors and guests exchange ideas remains as fruitful as ever. One can actually say that the use of social media reinforces the physical bond in the real space, and the physical platform like DESIGNEAST serves as the rendezvous point to enrich and enlarge the network created within the virtual space. It seems that such vice versa relationship between virtual and real space is the vital key to create, maintain and strengthen the community that empathically shares the common objectives.

Relating to the inter-relationship between the virtual and real space is the relationship between the digital and manual commons. DESIGNEAST has been conscious of the cultural shift of DIY (Do It Yourself) to DIWO (Do It With Others); as Creative Commons and open source design become popular in the field of digital design, one is finding it increasingly difficult to acknowledge the financial, aesthetic and emotional value of cultural goods designed by “star” designers. But again, by interrelating the digital and manual commons one can foster the smarter consumptions of cultural goods.

It is clearly no longer binary condition; real/virtual communities as well as digital/manual designs are intertwined to form the holistic “social network.” Our task is to mediate the two to create smarter and sustainable social conditions for all to appreciate and participate in design. As a committee member of DESIGNEAST, the author attempts to introduce the strategies employed for DESIGNEAST as a case study to illustrate how the innovative social conditions can be created for both participating visitors and guests to create smarter creative network. This paper first introduces how DESIGNEAST was conceived to reflect the recent social conditions, and subsequently introduces DESIGNEAST01, a 3days-long symposium held in October 1-3rd, 2010.

DESIGNEAST: its conception
Osaka, the 2nd biggest city in Japan, is suffering from the shortage of creative force; without a sound place and network to promote design, many young designers are forced to move out to Tokyo. Rather than the established ones, public exhibitions for young designers have not been run continuously in the city of Osaka. One of the reasons for the lack of sufficient support, neither from the government nor the industry, was the misconception of the term “innovation”. As the term is defined narrowly within the quantitative context, design as qualitative contributions to the body of knowledge is dismissed as being “artistic” and has little to do with the dominant business structure. Due to the lack of appropriate understanding, designers are often considered as “stylists”, who only work on the aesthetic factor of goods rather than bringing innovation in the holistic sense. Therefore one sees the centralization of human resource in Tokyo while the local industry and government find little relevance of design as qualitative knowledge to the economy. Within the close vicinity to Osaka, the city of Kyoto also suffers from the similar problems though many universities offer design courses based on the region’s rich traditions. Frustrated and worried about the future of young designers in the region, the author teamed up with 4 colleagues to create DESIGNEAST to design a platform to promote design. To design a platform to promote design, DESIGNEAST explored an appropriate venue and means; there are many emptied factories as well as the halls built by the local councils without carefully considering its post-construction services in the city. DESIGNEAST therefore took advantage of the social conditions of the city to find a sufficient space where the symposium can be held.

DESIGNEAST is thoroughly self-financed and expect revenue primarily from visitors to maintain the freedom of contents and speech for the audience. Rather than creating a commercial platform for business opportunities, it aims to serve as a place to introduce ideas practiced by innovative designers and architects worldwide. To bring social innovation through design to the region and beyond, DESIGNEAST puts emphasis on the physical interactions as well as virtual interactions through the social media. Since around May 2007, a Japanese journalist Daisuke Tsuda started Tsuda-ru (literally meaning Tsuda-ing) on Twitter. According to Tsuda(2009), Tsuda-ru is defined as “on and offline attendance of socially significant conferences to post tweets as the live summary of presentations.” Tsuda-ru is instantaneous editing of the presentations rather than the subjective commentary, and the mass collaboration completes the concise documentations of the entire event with hush tags. Now the dual flow of live information (Twitter and live speech) is a matter of course at any conferences. Yet the concise live documentations of a given speech as Tsuda-ru remains highly
valuable to overarch the real and virtual community because the notion of sharing and participating on live are the key for DESIGNAST. Places like DESIGNAST can be maintained and developed through those who share highly particular interests. While the physical presence at the conference allows singular identity to be a member of a “community” with strong psychological bond, the virtual presence in the social media encourages to take multiple identities as a member of multiple “communities” simultaneously. DESIGNAST invited volunteer twitter experts to the venue for official Tsuda-ru to reach multiple communities; via Twitter, volunteers played intrinsic roles in enriching the discussions at the venue to strengthen the singular community on one hand. On the other hand, they tweeted for relating virtual communities, which may also like to come and share the “particularness” of contents at the venue. This way they engaged in the cycles of network development through participatory communications both on and offline. DESIGNAST aims to bring people-led bottom up symposium to the city of Osaka. By setting highly specific topics for gathering Smart and Flash Mobs, it aims to create united communities of creative networks to ignite social innovation a priori to the promotion of goods. To achieve this end, DESIGNAST has no large sponsors to keep the freedom of contents by employing micro-payment system. Also to remind the visitors of the city’s alternating use, it deliberately selected empty buildings to show how urban intervention can transform the existing space. DESIGNAST as a rendezvous point is thus created for the real community to enrich the virtual communities and vice versa.

On DESIGNAST 01
01 Aiming at developing a crossroad of the real and virtual space, DESIGNAST01 was held between 1-3rd October 2010 with a theme “Social Sustainability”. This theme was broken down into three subthemes; Urban Intervention, Towards a Socially Responsible System and Design For Citizens. While Urban Intervention dealt with issues on the creative and ad hoc use of the public space, Towards a Socially Responsible System looked at the recent developments of social design. In addition, Design For Citizens critically revisited the idea of mass consumption and production. For each sub theme, DESIGNAST invited guest keynote speakers; JESKI, a social designer from Korea, Nathaniel Corum, an architect and head of educational outreach at Architecture For Humanity, and Enzo Mari from Italy.

The contents of DESIGNAST01 included not only lectures but also a workshop and exhibitions introducing Enzo Mari’s Sedia 1 chair. Though it is currently released from Artek, Sedia 1 chair was originally a part of Mari’s AUTOPROGETTAZIONE? (Self-Build) project. This project was released as a book containing plans of easy-to-assemble furniture pieces using standardized wooden planks and nails, and anyone (except for factories and dealers) was encouraged to make the furniture, or to make variations on them. Along with DIY, the power of DIWO has been acknowledged in the recent digital design. For instance, FabLab, a open source digital fabrication laboratory initiated by Neil Gershenfeld at MIT, encourages the developments of open source networks.

6 Rheingold(2002)’s notion of Smart Mobs, in particular the idea of offline collective action based on the communications through the use of social media, is in part synonymous to Flash Mobs who intervene the physical space for a short period of time to achieve the common objective and activities.
7 Mari’s idea was revisited and understood in relation to the cultural characteristics of digital design at Autoprogettazione Revisited exhibition at Architectural Association School of Architecture, London in 2009.

Inspired by Mari and FabLab, the workshop at DESIGNAST aimed at DIWO in the real space to revisit the value of digital/manual commons to explore the new economy that is based on empathy. As financial and emotional value of cultural goods are less acknowledged due to open source design on one hand and the mass consumption on the other, those who come up with the “original” ideas have to consider sustainable impact to realize smarter consumption. To do so, original ideas have to have additional value. The Eternally Yours Foundation, a Dutch group of designers and theorists, argues that one of the main tools to allow socially sustainable consumptions can be achieved through the power of narratives; “Products need to express through design a story that one can identify with and explain to others. That is what makes them personal.” To deliver the narrative the Foundation looks at three primary methods; Advertisements, Collective Appreciations like vehicle owners’ club and Souvenirs. DESIGNAST thought that Collective Appreciations of designer-products as Souvenirs can be unique means to reconsider the mass consumption in the age of digital fabrication. To achieve this end, self-design take-away workshop was introduced. According to Parsons (2009), self-design has three categories; Open Product (allowing users to configure or customize), Unfinished Design (user must complete them before use) and Recipe (instructions are provided along with a list of ingredients). Our aim was to create smarter consumptions of cultural goods beyond the binary of digital and manual commons, and we figured that the narrative as additional value to the products in the form of self-design take-away would be ideal to achieve this end. The task for DESIGNAST was to acknowledge the creativity of the users while finding the micro-payment system to acknowledge the designer’s effort. Therefore at DESIGNAST workshop, papar plans (as recipe) drawn by participating designers were sold for 1,000 Yen. The half of the profit made through the sales was handed by participating designers were sold for 1,000 Yen. The half of the profit made through the sales was handed to the designers to realize micro-payment system we initially wanted to employ through KickStarter.com. As visitors purchased the plan they also realized that the materials (as ingredients) were also purchasable at the workshop for additional 1,000 Yen. Visitors were
welcome to take part in assembling parts with designers and other visitors. Though visitors had a choice of DIY at home or DIWO at the venue, the workshop served as a place where prosumers gather, enjoy and help making things together while they worked manually with nails and hand sews. Through the empathic communications between visitors and designers, DESIGNEAST workshop reconsidered the notion of consumption in the digital age with others and take away souvenirs.

**Conclusion**

Through DESIGNEAST it was discovered that on and offline participation, experience and active learning create the holistic social network to revitalize the creative force of the city of Osaka and beyond. The future of prosumption and mass collaboration lies not only in digital services but also in the physicality of human interactions, where one uses his or her time and space together with the others offline. Interrelation of digital and manual commons are not merely to do with financial value but also aesthetic and emotional value added as narratives disseminated through empathic communications and bodily actions. The opportunity in participating such social network should be available to anyone, and the task for designers is to set the different levels of participation and experience criteria to develop the alternating payment system to justify their contributions.

DESIGNEAST continues to develop a network of people who are willing to share time and space together, both on and offline. The empowerment of city’s creativity is undoubtedly based on the bond of “particularness”. Our task is to overlay differing subject areas further to create the symbiosis of communities, interlinking the virtual/real space and digital/manual commons.

A city is not a tree.
일본

터

해

합하여

한다

충분한

디자인과

중요

그

의

2009

간주되어왔다

의

총체적

참여하는

소셜

맥락에서

오픈

상품의

페이스북

미디어의

"저자는

받지

를

/commons

소개한다

경제적

못하는

상황은

이

정의되었기

같은

데

심포지엄은

아닐지도

많은

창의적

창의적인

를

대학들이

정서적

집단의

지속가능한

것이

사용된

우리의

분야에서

Creative

기여하는

디자인을

피상적인

작업으로 보는 반면 아틀리에 건축

일본 건축가인 Ryuji Fujimura는

건축사무소가 디자인을 피상적인

작업으로 보는 반면 아틀리에 건축

사무소는 이를 위해 다중의 실무, 실험

의

극복하지 못하는

场地

"서론

이론은 일본 오사카에서 비롯된 독자적으로 운영되는 다이저 심포지엄인 DESIGNEAST에 관한 것이다.
2009년에 개최한 이 심포지엄은 그 지역의 대학, 공공기관, 기업들이 협력하여 학문적인 상호작용과 협동화에 기여할 수 있는 새로운 플랫폼을 만드는 것을 목표로 하였다. 이는 바쁜 사회의 속도에 휘둘리며, 공간과 시간의 경로를 찾아가기 위한 실질적이고, 의미 있는 사회적 플랫폼을 만드는 것을 목표로 한다.

DESIGNEAST01에 대하여

DESIGNEAST01는 인체에 가상공간의 교차점 개발을 목적으로 2010년 10월 1일~3일까지 "사회적 자가공간"이라는 주제로 개최되었다. 이는 2월의 소주에 도시의 개발, 사회적 책임을 갖는 시대의 흐름에 따라 전환된 대로나고 나였다. 도시의 개발은 공공스페이스를 창의적이고 창조적 관점에서 볼 때, 사회적 책임을 갖는 시스템을 향상시키는 사회적, 기술적, 인간들의 최근 발전이 촉진된 DESIGNEAST는 각 소주에서 개별로 제시된 가정으로 열렸다. 한국의 소설디자이너인 JESKI, 건축가가자 Architecture For Humanity의 교육 복지민е하는 Nathaniel Corum, 그리고 이태리의Enzo Mari 등이었다.

DESIGNEAST01의 콘텐츠는 한국의 창신자 Enzo Mari의 Sedia 1 chair를 소개하는 워크샵과 함께 큰 호응을 받았다. 이 프로젝트는 창신으로서 규모의 소유자들은 디자이너의 성과를 인정하고자 했다. Enzo Mari의 아이디어는 2009년 사람들은 디자이너의 산업을 위해 디자인을 위한 디자인을 만들고 있다. 디자인 작품의 생산을 위해 대량의 재료가 필요하며, DESIGNEAST01의 임무는 디자이너들에 의해 기념품으로서 디자이너의 산업의 이해를 제공하였다.

결론

DESIGNEAST01은 고품질 미디어와 창의, 길이 및 활동적 학습이 총론적 사회 네트워크를 통해 소비자와 가리기의 창조적 경험을 소중히 본도라. 프로젝트의 목표는 생산과 소소소를 통한 영감을 만드는 것이며, 디지털 플랫폼과 우수한 수준의 공간을 통해 사용하는 온라인과 오프라인의 연계를 만들기 위해 디지털과 재료의 관계는 단지 경제적 가치만을 가진 것뿐이라고 말한다. 공감 커뮤니케이션의 신체 활동을 통해 발전하는 이상연(narrative)로서 부르는 것이며, 절차적 기조와 관련에 있다. 그는 소중한 대화의 형식을 이용하는 누구라도 가능하다는 여부는 다큐멘터리와 기존의 다양한 경험을 실험하여 그들의 거버넌스를 정성화할 때를 준비하는 것이다.

DESIGNEAST01은 온라인과 오프라인에서 시간과 공간을 공유하고자 하는 사람들이 디지털을 통해 개발할 수 있다. 도시의 창조는 "소통의" 문제는 경제에서보다는 개인적인 것으로 주장한다. 우리는 이 임무는 다양한 주제를 본질에 커뮤니케이션의 공정을 정상화하고 가상/실제 공간과 디지털/네트워크의 관계를 실현하고자 한다.

도시는 한 그룹의 주제가 아니다.

Reference

Gershenfeld, N. (2011) FAB, ReadHowYouWant, USA
Illich, I. (2001) Tools for Convivality, Marion Boyars, USA
Ito, M (2011) Flash Mobs, NTT Publishing, Japan
Smith, C. (2007) Design For the Other 90%, Editions Assouline, USA
Tapscott, D. et al Wikinomics (2010) Portfolio Trade, USA
Parsons, T. (2009) Thinking: Objects Contemporary Approaches to Product Design, AVA publishing, Switzerland
Sinclair, C. ed. (2006) Design Like You Give a Damn, Metropolis Books, USA
Smith, C. (2007) Design For the Other 90%, Editions Assouline, USA
Tapscott, D. et al Wikinomics (2010) Portfolio Trade, USA
Toffler, A. (1964) The Third Wave, Bantam, USA
Japanese References:

Ito, M (2011) Flash Mobs, NTT Publishing, Japan
Tsuchida, D. (2009) Twitter Society Theory, Yosensha, Japan

Page 136

Recipe(2009)

Illich, I. (2001) Tools for Convivality, Marion Boyars, USA

Ito, M (2011) Flash Mobs, NTT Publishing, Japan
Tsuchida, D. (2009) Twitter Society Theory, Yosensha, Japan

Page 136

Recipe(2009)