

**DESIGN ACTIVISM IN INDUSTRIAL DESIGN:
A CRITICAL ANALYSIS OF THE MAIN
SCHOLARLY DISCOURSE**

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ABSTRACT

DESIGN ACTIVISM IN INDUSTRIAL DESIGN: A CRITICAL ANALYSIS OF THE MAIN SCHOLARLY DISCOURSE

Industrial design profession has developed continually throughout the twentieth century, cultivated, and became prevalent. Over the course of time, industrial design has also had some negative ramifications for people and the environment, caused by socio-economic and political developments such as industrialization and globalization. Nevertheless, industrial designers have not disregarded these developments, and their consequences, instead they have been searching to find some solutions to the negative outcomes within their own profession. This endeavour has created a concentrated thread of action, which can be defined as “design activism” as an aggregate term.

The renowned examples of design activism discourse first appeared in the early 1970s. Passing through various phases, it has eventually become a major subject that attracts considerable attention from design profession. Design activism is commonly addressed as an approach or a viewpoint. However, this study postulates design activism as a movement; it has been influenced by social events and movements in conjunction with socio-economic and political developments and consequently, it has evolved into a movement within the industrial design profession.

This study critically analyses design activism discourse over a group of publications which constitutes the core of the discourse, both in its historical context and cumulatively. The critical analysis of the discourse discloses the ideology of design activism, its relationship with other domains and subjects, its content and context, the objectives of design activism, and the course of action that is supposed to achieve the objectives. This analysis also allows me to identify the deficiencies of design activism movement. The study is concluded with a plausible roadmap which can be followed in the near future to achieve the objectives of design activism movement.

ÖZET

ENDÜSTRİYEL TASARIMDA TASARIM AKTİVİZMİ: BAŞLICA AKADEMİK SÖYLEMİN ELEŞTİREL ANALİZİ

Sanayi devriminin dünyaya sunduğu hediyelerden biri olan endüstriyel tasarım mesleği, yirminci yüzyıl boyunca gelişimini sürdürerek, oldukça yaygınlaşmış ve olgunlaşmıştır. Endüstriyel tasarım bir yandan da geçtiğimiz yüzyılda yaşanan sanayileşme, küreselleşme gibi sosyo-ekonomik ve politik gelişmelerin insan ve çevre üzerinde yarattığı olumsuz sonuçların bir parçası olmuştur. Ancak endüstriyel tasarımcılar bu gelişmelere ve ortaya çıkan sonuçlara kayıtsız kalmamış kendi meslekleri bağlamında çözüm arayışı içerisine girmişlerdir. Bu çabalar “tasarım aktivizmi” kavramıyla tarif edilebilecek bir odaklanma yaratmıştır.

Tasarım aktivizmine dair yaygın olarak bilinen ilk söylemler 1970’li yıllarda ortaya çıkmış ve çeşitli evrelerden geçerek günümüzde oldukça ilgi gören bir konu haline gelmiştir. Tasarım aktivizmi bir yaklaşım ya da bakış açısı olarak da görülebilir. Ancak bu çalışma tasarım aktivizmini, söyleminin ortaya çıktığı ve gelişim gösterdiği dönemlerdeki toplumsal olaylardan ve sosyal hareketlerden etkilenen, beslenen ve olgunlaşarak bir harekete dönüşen bir olgu olarak kabul etmektedir.

Bu çalışma tasarım aktivizmi söylemini konunun özünü oluşturan bir grup kaynak üzerinden hem tarihsel bağlamda hem de bütünsel olarak eleştirel bir bakış açısıyla incelemektedir. Bu inceleme tasarım aktivizminin tasarım haricindeki alanlarla ilişkisini, ideolojisini, içeriğini, bağlamını, hedeflerini ve hedefe gitmek için kendisine seçtiği yöntemleri ortaya çıkarmaktadır. Çalışma, inceleme sonuçlarına dayanarak yapılan çıkarımlarla tasarım aktivizmi hareketinin eksikliklerini tespit etmeye çalışmış, hareketin hedeflerine ulaşabilmesi için yakın gelecekte izleyebileceği olası bir yol haritası ile sonuçlandırılmıştır.

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CHAPTER 1

INTRODUCTION

1.1. Problem Definition

Industrial design is one of the professions Industrial Revolution and capitalist economic systems created. Yet, the very same systems gave rise to political and economic developments which ended up with cultural changes such as consumerism, and brought destructive consequences to the global community. While the social, environmental, and economic problems of industrial age remained unsolved, in post-industrial age these problems outgrew and spread globally. Industrial design profession, too, has been growing rapidly just like the problems of the twentieth century.

As industrial design profession developed and gained importance, its relationship with economics, social sciences, environmental sciences and others got stronger. Design profession has adopted discussions, terminologies and norms from various disciplines while growing and developing. Since the 1970s, rising social and environmental concerns and related movements of the time have had substantial influence on design profession. Designers had sought to catch up with the current global agenda. Thus, designers have been searching to develop methods responsive to the heavily social, environmental and various other concerns. The roof of these methods, which is the subject of this thesis, can be seen as design activism.

A rudimental description of design activism may be as follows; a pursuit of concerned designers to intercept and restore the injustice – based on mainly economic reasons –, the destruction – any kind of ecological destruction including animal and plant species, natural resources, and habitats –, and disorder – unsafety, disability –, which are created by the processes of change that the humanity has been experiencing for the last two centuries. Throughout the history, many designers, both practitioners and theorists, have been trying to contribute to this endeavour within their own action/influence radius. This endeavour is discussed in many models and implemented in various sorts of design practice. However, the outcomes of activist design approaches

are almost invisible, especially for public audience, even for design community itself. This assessment is definitely not to despise the value and impact of successful projects. Still, there is an apparent problem for activist designers to attain their devotion.

In virtue of status quo, although it is not accurate, design activism may seem like a self-contradictory interest, particularly when it is considered that industrial design came into play with industrialization, and has been emphasizing the capitalist economy and its global power. This contradictory situation is accompanied by the relative lacking institutional power of industrial design profession. In addition, perpetually self-adopting neo-liberalism and globalization arrogate many solutions itself which brought to offer some alternatives, and paralyze these solutions with commercial abuse. All these impede the progress of design activism movement. Nevertheless, considering recent developments and current state of design activism, it is possible to be optimistic about the increasing deed of design activism.

Design activism discourse has been centred on the designers' role in addressing the problems which designers should deal with. In recent years, specifically in the last decade, many models were produced by designers towards dealing with the aforementioned problems. Yet, design activism is deficient to cope with the existing economic structures and profit-based objectives of the industry. Therefore it is fair to state that it seems improbable to achieve design activism's goals if it remains as a designers' initiative.

The advancement of design activism is critical. It is critical in the sense that design activism has been developing for more than forty years, and it matured in the last decade. Contemporary upswing of design activism provides a ground to leap forward. Yet, the opportunities for design activism to leap forward are scarcely studied. This dissertation strives to be a useful source by exploring how design activism discourse developed, how it acts today, and what the problems are in the orientation of the course of design activism. By critically analysing design activism discourse and its orientation, this study aims to shed some light on its deficiencies and it suggests a probable roadmap for the future of the movement.

1.2. Research Framework and Objectives

Design activism discourse accommodates critiques of design profession and practice, discussions regarding the extent of design activism, and arguments of methods to apply activist design impetus. To begin with, the definition of design activism is constructive for establishing a convenient framework for the study. In Julier's (2011) expressions, design activism represents "a voluntarist, politically motivated impetus: a desire for amelioration, to make a better world", and along with recent global environmental, social, political and economic issues, design activism has risen in the recent years (p. 1). Fuad-Luke (2009) introduces a definition for design activism as "design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change" (p. 27). Another concept bears resemblance to design activism; the term "Socially Responsible Design" defines the use of design to address social, environmental, economic and political issues, it transcends economic intents, grasps ethical and humanitarian values (Davey, Wootton, Thomas, Cooper, & Press, 2005). However, design activism and socially responsible design have some distinctive characteristics with respect to action radius, impact period, and methods used, even though they share quite similar objectives (Çetin, & Aryana, 2015). Thus, design activism serves as an umbrella term that incorporates socially responsible design and many other concepts.

Within the design activism discourse, some studies regard design activism as a movement (Clarke, 2013; Fineder & Geisler, 2011; Julier, 2013) by the growing interest and the recent developments of the subject. Fuad-Luke (2009) clearly enounces what design activism implies in his introduction:

To say "design activism" is to imply that it already exists and has an established philosophy, pedagogy and ontology, i.e. it circumscribes a system of principles, elicits a wisdom and knowledge, has a way of teaching and has its own way of being. (p. 1)

The framework of this study is established on the concept of design activism as a movement premised on changing meaning of social movements in the 1960s. Rendering the fundamental characteristics of movements here seems useful in order to provide some credence.

Social scientists have been studying social movements for centuries. One crucial historical change for social movements occurred in the 1960s. Before the 1960s, social

movements were based on class struggles, and most scientists' considered social movements as extremist, destructive and vicious (Jordan, 2002). However, social movements transformed into a new form within the world-historic circumstances of the 1960s, and thereafter, the attitude towards social movements took on a new perspective, and significance.

Social movements have some distinct characteristics. Sidney Tarrow (2011) places social movement within the sphere of contentious politics, whereby ordinary people confront authorities, elites and powerful opponents by joining their forces (p. 6-7). Charles Tilly (2004) approaches to social movements as a salient form of contentious politics, and defines a social movement as a specific complex composed of campaigns of collective action, claim-making performances, and evidences of the cause among public (p. 3-7). In addition, the three main features of social movements are recognized as; networks of interaction between multiple actors; collective identity; and conflictual issues (Diani, 1992, p. 7). Similarly, and more up-to-date, Tarrow (2011) considers contentious collective action as the most essential base of social movements, which can come into being in many forms (p. 7). He further defines social movements:

Rather than defining social movements as expressions of extremism, violence, and deprivation, they are better defined as *collective challenges, based on common purposes and social solidarities, in sustained interaction with elites, opponents, and authorities*. This definition has four empirical properties: collective challenge, common purpose, social solidarity, and sustained interaction (p.9).

From this standpoint, design activism shows similar characteristics with social movements. The resemblance lies in some of the contemporary definitions of design activism. For instance, according to Julier (2013) design activism has arisen as a movement contesting the structures and processes of neoliberalism that have been dominating the majority of our planet in the last thirty years. Furthermore, design activism is a politicized movement (p. 216-19). Hereby, this study embraces design activism as a – social – movement. This consideration, undoubtedly, stems from the influential power of the social movements in the 21st century as well as recent post-industrial paradigm shifts for society, politics and eventually for design as Nigel Cross (1981) anticipated in his concluding remarks¹. Considering design activism as a movement enables the analysis of its discourse from a critical perspective. This

¹ Nigel Cross anticipates a fifty years progress for post-industrial design practices to reach a maturity, which are socially responsible, ecologically sensitive, participatory, and argumentative design.

perspective is useful to understand how design activism discourse is developed, what design activism implies in today's conditions, and to identify both defects of the movement and the opportunities for it.

Design activism discourse started with Victor Papanek's seminal book; *Design for the Real World; Human Ecology and Social Change*, which was first published in 1971 (Clarke, 2013; Margolin & Margolin, 2002; Morelli, 2007). Including Papanek, all major authorities who contributed to design activism knowledge were influenced by social upheavals, movements, political weathers, global concerns and discussions implicitly or explicitly. Hence, design activism discourse has developed over the decades in accordance with current global agendas, social, environmental, and economic concerns. However, activist designers were unable to implement their philosophy to their practice within the operations of the economy which dominates social and political spheres too, especially in the last thirty to forty years. Their autonomy remained limited to the discussions and individual resistance². Throughout the last decade design activism matured enough to develop into a well based movement. Still, design activism has not been able to attain expected results with regards to its subjects and philosophy. Prevalent methods of design activism are deficient to provide authority to designers and to challenge the status quo. The path to success for design activism movement goes through politics and policies of design which can provide leverage against decisive power of economic order. The necessary influence and guidance may lay in the current global contestant social movements – namely, global countermovement.

The main objective of this study is to analyse and comprehend design activism movement in various aspects; the development, terminology, content, context, and course of action essentially to reveal the deficiency of design activism with regards to political aspects of the movement. Accordingly, this study attempts to understand how design activism discourse has been developed throughout the decades, and how it is relevant to the world-historic developments and social paradigm shifts; to comprehend what constitutes design activism discourse, and which subjects are addressed within the discourse as it has developed; to find out in which context design activism is discussed; to identify the action models proposed within design activism discourse, and how

² See Margolin (2007) and Julier (2008)

design activism movement oriented towards challenging the current troublesome economic and political systems.

1.3. Methodology

Considering design activism as a movement is a decisive standing point for the analysis of the discourse generated within the industrial design field. Although the extent of design activism concept may reach most of the design disciplines such as urban design, graphic design, and architecture, if not all, the scope of this study is limited to the discourse associated with industrial design discipline. The design activism discourse has evidential value regarding the ideology, epistemology, and ontology of design activism movement. Therefore, analysing the related discourse critically and qualitatively is crucial to comprehend design activism movement thoroughly.

In this study, Critical Discourse Analysis (CDA) is used to analyze the accumulated knowledge on the concept. Notable theorists in the field such as Norman Fairclough, Teun A. van Dijk, and Ruth Wodak have developed CDA's overall conceptual and theoretical frameworks.

Some of the tenets of CDA can already be found in the critical theory of the Frankfurt School before the Second World War (Agger 1992b; Rasmussen 1996). Its current focus on language and discourse was initiated with the "critical linguistics" that emerged at the end of the 1970s. CDA has also counterparts in "critical" developments in sociolinguistics, psychology, and the social sciences, some already dating back to the early 1970s. As is the case in these neighboring disciplines, CDA may be seen as a reaction against the dominant formal paradigms of the 1960s and 1970s. (vanDijk, 2001, p. 352)

For social sciences, critical approach is distinct from traditional theories; instead of only understanding and explaining the society, critical theory also aims to critique and change the society (Wodak & Meyer, 2009, p. 6). This critical stand would lay groundwork for a straight contribution to design activism movement. Wodak and Meyer (2001) explain Critical Discourse Analysis approach as follows; CDA assumes that all discourses are historical, and for this reason they can only be understood in connection with their own context. Discourses are also ideological, thus, the manifestations and remarks are not arbitrary. A proper critical approach to discourse requires inferences from social processes and social structures that motivates the writer, and roots the creation of a text. Furthermore, the concepts of power, history, and ideology are essential to Critical Discourse Analysis. CDA tries to explain the genesis and the structure of the discourse, CDA attempts to disclose power relationships that are

generally hidden, and by doing that tries to reach some conclusions that can be practically relevant. It also endeavors to explore discourses by analyzing ideologies (Wodak & Meyer, 2001).

The roots of design activism movement rest upon the social processes and movements in the second half of the twentieth century. The historical context and social processes parallel to the inception and development of design activism discourse are reviewed in the second chapter of the thesis. The power relationships of industrial design with politics and economics are crucial for the cause of design activism movement. Moreover, one way or another, design activism is a politicized movement. It is worthwhile for design activism movement to get involved with politics and policies. For all these reasons, CDA is appropriate as an effective method to analyse design activism movement in this dissertation.

The data for critical analysis of design activism discourse is gathered via a multi-step phase which has continued throughout the analysis. A thorough process of elimination is followed the data gathering. The extended collection of data is filtered for a lucid and substantial analysis: There are three main filtering criteria; the first is the publication date which compasses the years between 1971 and 2015. The second is the type of publication: books, journal articles, and conference proceedings, and the third, is the field of this study which is industrial design. The filtered data, which constitutes the basis for the analysis, can be found in Appendix A.

Multiple techniques are used to reach the objectives of the study. The literature that fit the selection criteria is reviewed for overall analysis. Conventional literature review reveals the fundamental concepts of design activism discourse. On the other hand, a comparative analysis between the social processes and historical flow of design activism discourse is used to deduce its relationship with world-historic developments. Furthermore, use of linguistic devices deciphers the scope of the content, presents the subjects addressed within the discourse. Analysing how concepts and professed courses clustered within the discourse to date indicates the current orientation of the movement.

1.4. Organization of the Chapters

This dissertation is composed of three main parts; the first is the background of design activism movement; the second is a critical analysis of design activism discourse; and the third is the interpretation of the analysis results.

Chapter one introduces the problem definition that motivates this study, the research framework, research objectives, and methodology used to conduct the study.

Chapter two presents the underlying developments that established a ground for design activism discourse in conjunction with the social processes at the time. This chapter reviews the paradigm shifts that occurred both for society and industrial design profession while evolving from an industrial to post-industrial world.

Chapter three consists a critical analysis of design activism discourse and interpretation of the analysis results from a critical perspective. In this chapter, historical development of design activism, proliferation of the terminology within the discourse, composition of the discourse, context of design activism movement, and strategic approaches given for achieving the objectives of design activism are analysed. Further, the analysis results and correlations between concurrent social movements and design activism movement are interpreted in order to draw a roadmap for the future of design activism movement

Chapter four comprises the conclusion of the study. The literature review and critical analysis results are summarised along with the outcomes of the interpretations regarding the findings. Suggestions for further studies are also presented at the end of this chapter.

CHAPTER 2

TOWARDS DESIGN ACTIVISM: HISTORICAL BACKGROUND

2.1. A Brief History of Socio-economic Developments and Design Until the 1970s

Before starting to analyse the design activism discourse, it is beneficial to understand the phases design went through, and to review the historical evolution process of the role of design in order to comprehend the discourses generated within the industrial design field. Since economics has been moulding the political and social developments for centuries, reading the last century developments of design from a critical perspective is crucial to understand the web of relationships between industrial design and society, economics, politics and environment. Thomas Maldonado defines industrial design as planning of mass produced objects in an industrial economic system, and history of industrial design begin with mass production thereby is finite to a number of industrialized countries (As cited in Margolin, 2005, p. 237). Accordingly, this subchapter briefly examines how the social and economic evolutions in developed countries – since the discourse originates in these countries – affected industrial design practice/profession in the last century.

2.1.1. Interwar Period: European Modernism and American Consumerism

Although the emergence of industrial design profession occurred in the second half of the 19th century, it was the 1930s, when professional industrial design practice received broad acceptance and attention especially in the American industry (Dilnot, 1984a, p. 17). First of all, it is necessary to tell the American and European interwar period developments apart for a better apprehension of the professional tenets at two

different poles. The main reason for the difference was socio-political plot of the first half of the 20th century; the First World War, the collapse of monarchic regimen and the following establishment of democratic horizons in all aspects of life, including design (Gartman, 1998, p. 130), set Europe apart from the United States whose industrial production capacity was doubled and purchasing power increased substantially after the First World War (Woodham, 1997, p. 65). The United States experienced constant growth until it was scuppered with the Great Depression in 1929 and the growth continued after the crisis. Thus, the two separate historical plots resulted in distinct main determinants of forming a design doctrine in two continents: In Europe, design notion, which is determined by modernism, was directed to achieving the social equality, improving the quality of life and ensuring honesty in design on the implications of mass production with new materials and technologies (Woodham, 1997). However, in the United States, the design mentality focused on the creation of economic added value and differentiation in the cause of acquiring competitive advantage in the capitalist market by means of mass production potentials. Indeed, in America too, aesthetic and theoretical sense of modernism was very well affirmed, but in a way to make economic sense, and to be in correspondence with the capitalist developments. American designers took the aesthetics prior to the moral creed of modernism (Dilnot, 1984a, p. 17).

Modern movement in Europe can be acknowledged to have two main distinguishing features. One is the ideology of modernism, and the other is the style of modernism, which is named “international style” after its ideology of achieving universal democracy through transformation of human consciousness and improvement of material conditions. Greenhalgh (1990) explains that the two features can be observed as two main historical phases of development in his book *Modernism in Design*. The first one, from 1914 to 1929, is the development of the ideology; and the second one, from the 1930s onward, is the ultimate formation of the modernist style (As cited in Sparke, 2013, p. 73). During the first half of the interwar period, the pioneers of modernism, especially in Germany, focused on the ideology of the movement, celebrating the concepts of objectivity, collectivity, universality and utility to render design as a social transformation tool. The principles of modern design also sprang up in the countries such as France, Holland and the Scandinavian countries in the interwar period (Sparke, 2013, p. 73). The ornament omitting rationale of modernist style was

also promising in the sense of manufacturing technologies and economics; reducing the material, production time, and thus, saving labour power and capitals resulting in a healthier state of manufacturing (Hughes, 1991, p. 169-70).

In the United States, the markets for consumer goods turned into a saturation state in the middle of the 1920s, and the United States was in the wake of the Great Depression. The United States industry decided to utilize industrial design while shifting their focus to style and diversity in their production in order to compete in the market and spur demand. Some industrial designers climbed up in the industry before the Great Depression. Among those was Harley Earl, who was commissioned as the head of design at General Motors in 1927 (Gartman, 1998, p. 128). However, the profound inclusion of industrial designers into the industry and economy occurred in the 1930s. Industrial design profession gained considerable popularity and it was institutionalized in the United States in this decade.

Despite the idealistic and gallant vision, modernism denoted itself more in hypothesis than by finished works. Even Bauhaus, which was the most prominent institution in Europe, had a limited influence when it comes to applied design (Hughes, 1991, p. 199). Likewise, according to Sparke (2013), the application of modernist design theory on complex products was restricted. The influence of modernism on the production industry was virtually small from the point of economic system and the market went unnoticed by the leaders of modernism. Modernism by-passed the commercial industry and rather stayed in the manifestos, galleries and workshops (p. 78). It is important to bear mind that the political weather of the late 1930s in Europe was running counter to the idealised concept of modernism. The rise of fascism, wars, and antidemocratic political developments etc. led to a harsh critique of modernism as a project of constant process in the following years.

Modernism, on the other hand, in American perspective, performed in physical forms by producing new and exciting products for mass consumption (Woodham, 1997, p. 65). Nigel Whiteley (1987) points out that the twentieth century is the only time in the history that the products themselves are designed and produced with intentional, conscious style obsolescence (p. 3). He further explains the economic situation in the United States in the late 1930s: “The American economic system was on high consumption as the means of creating wealth” (Whiteley, 1993, p. 14). In the middle of the 1940s, design was becoming a part of the culture industry, accepting the mainstream

drivers of the system rather than the promises of modernism; the prospect of a future which is independent of any economic model (Dilnot, 2008, p. 180).

The historical observation asserts the polarization of the ideals of two tenets; modernism could not reach masses in Europe through the world of manufacturing and commerce although its principle was to transform societies – more than nationally, universally. American consumerist approach of design on the other hand, reached masses quite successfully while compromising on the social qualities. This presents the unsynchronized pattern of design's development in relation to social and economic patterns. However, after the Second World War rapidly growing technological developments such as the information technologies and means of transportation, synchronized the development of economic systems and social transformations. Therefore, the progress in the 1950s and 1960s on both sides correlates with each other. Further, the following developments and the subsequent reactions of the late 20th century period gradually become globalized.

2.1.2. Reconstruction of Industrialized Countries: Saturation of the Market after the Second World War

The impact of the Second World War on the development of technology and production methods can be characterized by its catastrophic inhumane consequences as well. War industry investments before and during the Second World War had made a considerable impact on the development of industrial design profession together with business and other industries. One of the biggest expansion of industry in the 20th century occurred in the last five year of the war, 1940-1945. For instance, the United States allocated forty per cent of its manufacturing to wartime needs while investing 25 billion US dollars in new production facilities and material (Woodham, 1997, p. 111). Similarly, the statistics for after war European recovery period also show extraordinary economic developments for some European industrialized countries; the rise in export figures of Britain was 29 per cent, of France 86 per cent, of West Germany 247 per cent and of Italy 259 per cent between 1951 and 1962 (Woodham, 1997, p.121). The financial implications of recovery period burst into sight in daily life of society in a

short span of time. In Britain and some European countries saturated middle-income markets were achieved for many goods by the 1950s (Whiteley, 1987, p. 4).

The economic development after war period was well beyond satisfying basic material needs of people. The lowest income inequality rates are observed between 1945 and 1970 in the United States and between 1945 and 1980 in Europe (Piketty, 2014, p. 24-26). One important factor worth underlining is that the period after the Second World War is considered to have the fairest distribution of wealth recorded in the 20th century. This process resulted in socio-economic shifts both in the northern American and European countries. Significantly increased private affluence for the large majority of the population, and social mobility that expanded middle class and balanced social status in most countries are clear facts regarding the 1950s (Whiteley, 1985, p. 33-34). Another unignorable factor creating this welfare was the sorrowful death of more than 60 million people during the Second World War, which was counted as almost three per cent of the whole world population (“World War II casualties”, n.d.).

Parallel to the economic expansion, and industrial developments, technology was becoming more and more accessible too, after the war. Similar to the radio of the 1930s, television, an important medium for promoting goods and services utilized by big corporations (Woodham, 1997, p. 71), was becoming widely accessible by the majority of the population during the 1950s. In Britain, for example, according to Whiteley (1985), the number of televisions in households multiplied more than ten times in a decade; three quarters of the whole households were holding a television in 1961. Television did not only provided the people with information, it also incited desires for newer and allegedly better consumer goods. Allying with the growing private influence, people’s expectations had transformed in a shape that previous generations, except from the richest layer of the society, would not be able to imagine (p. 34).

Consequently, the after war period developments forged a new culture that is still existing today; popular culture. This age, – namely the 1950s and the 1960s – is regarded as the ‘Populuxe’, standing for populism, popularity and luxury in the United States (Woodham, 1997, p. 116), and as ‘Pop’ in Britain and other western industrialized societies (Whiteley, 1985). The relationship between popular culture and financial and technological developments was a self-feeding mechanism. According to Whiteley (1985), private affluence of the majority, mass media and popular culture had

irreversibly changed the behaviours, and the expectations of the public and social scene (p. 44). Sprawling consumption habits paved the way for a consumerist society in industrialized countries, particularly in the United States and Britain. Whiteley defines how consumerist society differs from capitalist (consumer) society and what the term implies: “Consumerist society signifies an advanced state of consumer society in which private affluence on a *mass scale* is the dominant force in the market place”. Consumerist society changed the course of affairs in design, from an analytical perspective, a utilitarian endeavor to a priority of emotional role in social interaction. Design was becoming a communication tool by use of visual appearance and styling. Since this extensive shift of understanding occurred in vast majority of industrialized societies, design for a consumerist society has been chasing differentiating individuals or groups whereas modernist design notion was founded on unifying people and enabling equality of material and service commodities (Whiteley, 1985, p. 35-36).

The saturation of the market for basic, functional goods in Europe during the 1960s set off the race for differentiation among the society in terms of material possessions. And this race enforced the manufacturers to advance new aesthetic codes for consumerist society, which led to ornamentation, obsolescence, and superficiality – some features not found in European design (Gartman, 1998, p. 131). In fact, style obsolescence was not invented and applied in Europe in the 1960s, as Whiteley states, its origin dates back to mid-1920s as mentioned above, and its rise was apparent right after the Second World War America. Besides, the state of Europe in the 1940s and 1950s; namely, new consumption patterns, unusual relationship between the states and markets, and social stratification, is called as ‘Americanization’ in diverse studies. This definition is supported by political developments in the same era. As a part of the Marshall Plan, the United States poured huge amounts of money into Europe in order to help the restoration and industrial reconstruction of European countries as a political maneuver (Sparke, 2013, p.123). In the 1960s, on the other hand, consumption traits remained unchanged in America; even if the interest in status reinforced by the value of the products were shifting, the design mentality based on obsolescence, high consumption and symbolic interaction was still valid (Whiteley, 1987, p.8).

As emphasized earlier, industrial design is a profession interconnected with social, economic, technologic and cultural conditions of the time. For this reason it is clear that the professional design practice was being formed (as it has always been) by

all these aforementioned developments during the 1950s and 1960s. Jonathan Woodham (1997) gives an insight about the position of design in this period:

In the post-Second World War era one of the main problems facing the design profession in terms of assuming a more responsible role in relation to society was its intrinsic economic dependence on business, manufacturing industry and the retail sector. Furthermore, in their quest to establish wider professional recognition in such circles any wider commitment on the part of designers to social, environmental, and moral concerns was inevitably tempered by the ideological thrust of their employers, actual and potential. (p. 230)

It is proper to say that industrialized countries were on a roll in the 1950s and 1960s. But change of circumstances was inevitable for the time. As the vital functions of societies were settled, and fundamental material needs were satisfied, individuals and social groups started to pursue their fundamental rights and freedoms through novice methods and discourses. In all spheres of life, individuals, organizations, societies, and institutions were making their moves. At this stage, how design grasped this shifts and changed accordingly in the following decades appears to be a weighty matter to understand design activism and its ground in design theories.

2.1.3. Designers' Move: Obsolescence and "Good Design"

Within two decades after the Second World War, industrialized countries witnessed an enormous economic growth, social progress and cultural shift, and the United States was the leading country. As economies grow, the value of industrial design profession, too, started to be appreciated in the industry and penetrated into daily life further. Nonetheless, all these developments brought about standardization, along with Fordist mass manufacturing methods, and a concomitant destructive consumerist society.

Against this backdrop, promotion of "Good Design" notion can be accepted as a reaction of design profession. The aim of 'Good Design' movement was to educate customers against superficiality of obsolescence and bad taste in everyday objects and furnishings (Gorman, 2003, p. 146; Sparke, 2013, p. 107). 'Good Design' was associated with modernism to a great extent, especially with the notion of the modernism for the European pioneers. That is because modernist products were seen as against the grain of ephemerality and planned obsolescence (Woodham, 1997, p. 155). Edgar Kaufmann's expression: "Good Design in any period is simply the best its designers produce" (as cited in Gorman, 2003, p. 150) reflects the glorifying attitude of

design community. Thus, the idea of “Good Design” was obviously highlighting the timeless, universal and most rational piece of works by designers to guide the audience in a preferred direction. Although the term comes from influential “Good Design” exhibition series carried out between 1950-1955, by virtue of Edgar Kaufmann (Gorman, 2003, p. 146), the idea of “Good Design” echoed in most of the industrialized countries in Europe in the following years (Sparke, 2013, p. 107). “Good Design” was the self-defence mechanism of design community. The tradition of “Good Design” is still apparent in many design galleries and museums around the world with a core of display objects associated with modernist canon to boost good taste and cultural prosperity (Woodham, 1997, p. 155). However, Clive Dilnot (1984a) reveals the troublesome situation: “It was clear by the early 1970s that “Good Design” was not a magic talisman. Modernism began to lose its appeal, and problems of design organization, technology and the relation of design to society and to the economy came to the fore” (p. 11). The problems of “Good Design” are further discussed in many critiques. For instance, “Good Design” was surely based on the scheme of national reconstruction and economic growth, and it served as an elitist culture (Hayward, 1998).

It is clear that design was on the economic developments’ coat tail. And obviously the discourse industrial design community developed was following the global agenda behind it. Industrial Design was trying to catch up the current issues of the time. According to Woodham (1997), design community started to show interest in the consequences of industrialization in an atmosphere of widening strikes on the subject. For instance, social purpose of design was a matter of debate at the Milan Triennali of the 1950s and 1960s (p. 191). Furthermore, braced up by the social upheavals of the 1960s, environmental concern was rising; pollution, exploitation of natural resources, and environmental damage grabbed considerable attention (Davey, Wooton, Thomas, & Cooper, 2005, p. 3). Since then, designers’ probe has always been the autonomy, in other words, the ability to develop its own agenda. Early figures who initiated this inquiry were Tomás Maldonado and some other leading design theorists in Italy in the beginning of the 1970s (Margolin, 2007, p. 4-5).

Despite all these unrest, criticisms and social moves, obsolescence had been essential to design according to Whiteley. However, at the turn of the 1960s, he further explains, obsolescence started to go beyond of being a recipe for market share; manufacturers lost control of the change, and obsolescence turned into a syndrome of

technological level in the market (1987, p. 11). Designers' attitude remained unchanged despite the criticism of affluence, leftist political movements dwelling on social issues, and even economic stagnations in the 1960s (Woodham, 1997, p. 131).

2.1.4. Countercultures, Social Movements and Novel Sensibilities in the 1960s

The emergence of various social movements during the 1960s is imbedded in the history. That is because these social movements of the 1960s were unique in a historical sense compared to the earlier ones. Tim Jordan describes three historical stages of social movements by illustrating core subject matters. The first flow of social movements accompanied the emergence of industrial societies and dates back to the 19th century such as labour movement, the Suffragettes' movement, the anti-slavery movement, which are all against autocracy and for democracy. The second flow of movements was based on political class struggles, and Bolshevik Revolution is a prominent example. The third flow in the 1960s left the class struggle politics behind. The major political motivations acknowledged a great deal of struggles which were equally significant. Many social movements, frequently addressed as "new social movements" re-emerged such as feminism, anti-racism and ecological movement (Jordan, 2002). Moreover, some others emerged including the subjects of civil rights, sexual orientation and other democratic avenging struggles (Margolin, 2005). This evolution can be seen as a historic moment of a transformation towards new socio-politic relationships, defined as 'movement society' by Rucht & Neidhardt (2002). In this respect, several important transformations relevant to evolution of design discourse are examined in what follows.

To start with, a new wave of consumer movement emerged in the 1960s which was less political when compared to political polarization and heat in the 1960s. But, consumer activist was still aiming at the evil corporations of the time. According to Lang and Gabriel (2005), this was the third wave of consumer movement, established in the United States, as the earlier, by a few vanguard activists. Ralph Nader as a pioneering figure led the movement by advocating both mainstream and radical consumers' rights. Then, the fourth wave of consumer activism movement emerged in

the 1970s, and advanced in the 1980s. This last wave developed into alternative consumerism in the 1990s (Lang & Gabriel, 2005). Additionally, Vance Packard published a series of books in the late 1950s concerning a wide range of topics related to consumerist society, and helped shaping of consumer activism movement along with Nader (Whiteley, 1987, p.8).

Countercultures emerged radically in the United States and Britain in the 1960s, as a reaction to standardization and homogenization of modern culture as well as some other social movements and political developments (“Counterculture of the 1960s”, n.d.). In addition, the quest for differentiation was quite overt in fashion industry in the 1960s. Gartman (1998) exemplifies the pioneering anti-styles of the era on the ground of multiple academic studies. In America for example, peripheral social groups such as the Beats, hippies and minorities fashioned new styles such as blue jeans symbolizing working class, peasant blouses and African traditional clothing. In Europe too, the trends were driven by numerous social groups like Punks, Rockers, instead of mass fashion manufacturers (p. 132).

Although these countercultures have some political discourses, they mostly manifested themselves in cultural aspects of life such as art and music. However, as Whiteley (1987) highlights the politically engaged student occupation protest occurred in Paris in May 1968. Protests were a direct reaction to capitalist and industrial society and spread to other Western industrialized countries as well as newly industrializing countries. According to Whiteley, the youth was becoming highly politicized and consumerist society sought to sink. The protest and disturbances in many countries drew media’s attention to the political concerns of the generation along with other issues like environmental concerns (p. 32).

2.2. Global Concerns, Design, and Developments from the 1970s Onwards

The transformations in the late 1960s and early 1970s had major impact on all social classes and politics particularly in developed countries and developing countries as well. The accumulation of the developments occurred after the Second World War was disclosed. World politics and economics were changing; post-Fordism was taking

over the methods of Fordism, and globalization project was coming through. The societies were changing shell too. The results of this transformation period were various political movements, social organizations, alternative cultural identities, new discourses, and new world-views. In the meantime, the reflex of design disciplines during this period is defined as transition from modernism to post-modernism just as in cultural and sociological aspects. Post-modern era was opportune for design community to develop new discourses and to cluster in new theories like it was for other fields too. Designers developed a specific postmodern design notion that was concerned with the meaning of design, and its relationship with culture and aesthetics. Nonetheless, one of the most far-reaching discourses emerged in the same period was Victor Papanek's manifestation and activist behaviour that came forth with the English translation of his seminal book *Design for the Real World; Human Ecology and Social Change* in 1971. The following sections examine the major developments occurred starting from the 1970s until today, and their correlation with design in order to provide a basis for design activism discourse analysis.

2.2.1. Post-industrial World and the Birth of Design Activism in the 1970s

The term "post-modernism" is not only used by designers to define a new flow against modernism. 1970s was the era whereby new norms were being established in all aspects of life. A gross number of theoretical writings from various disciplines focused on post-modernism during the 1970s and 1980s, and their motivations were the rising frustration caused by modernism and amplifying impact of mass culture on society (Sparke, 2013, p. 172). According to Jencks (2011), "modern orientations have been synthesized by post-modern ones, or exist in tension with them, or they are melded and hybridized." (p. 34). He further explains that post-modernism can be positioned against modernism, or seen as its continuation or its superior, and all kinds of assumptions must consider the ideals of movements to avoid misconception (Jencks, 2011, p. 36). The ideals of post-modernism were rooted in independency and inclusivity. It was believed that post-modernism was potent to comprise cultural diversity and to embrace culturally excluded groups, and the impact of post-modernism overrode modernism by the 1970s

(Sparke, 2013, p. 109,173). The difference post-modernism created was not only limited to cultural aspects. Jencks (2011) lists a number of contrasts between modernism and postmodernism (Appendix E).

The concepts of post-modernism in Jencks' theorisation such as regional political bodies, new political agendas, decentralized economics, post-industrial society, electronic and fast changing media, globalized, heterarchical world illustrate global merits present since the 1970s. Seeing post-modernism as an alliance of values is helpful to understand both post-modernist design notion and the other drifts in the 1970s and 1980s. The political and economic grounds of the time are explicative for the formation of post-modern design movement.

In socio-economic and politic domains, the period from the 1940s to 1970s is framed as a phase shaping the developments of the 20th century. Although it is referred diversely by different authors, they, in essence, describe the same process. David Harvey, for instance, defines the period starting after The Second World War and ending in 1973 as the "high Fordism", whereby the industry was based on mass production of standardized products (as cited in Kiely, 1998, p. 97). As the insufficiency of modernist methods had become indisputable, corporations sought after new methods of value creation. On the other hand, McMichael (2011) frames the period from late 1940s to early 1970s as the "Development Project", which is succeeded by "Globalization" which will be discussed in further sections. While Harvey represents "high Fordism" as merely an economic development method, McMichael's definition extends Harvey's explication; "Development Project" depicts political economies, social goals, development models, mobilizing tools, and mechanisms of the period (McMichael, 2011). Both of the definitions help to comprehend the changes occurring in the early 1970s. In this context, post-modernism defying modern principles in the early 1970s have parallels with post-Fordism replacing Fordism in economic domain.

Changing economy politics was also affecting the countries other than developed North American and European countries. David Gartman (1998) explains the transition from Fordist to post-Fordist economy; the weaknesses of Fordist economy led to the rise of post-Fordist solutions, especially after the recession in 1973. Corporations left the industrial cities of the developed countries and moved their production to low-wage areas of less-developed countries for the sake of profit by cutting the expenditures on wages. The governments too altered their monetary policies to support corporate

competitiveness. Capitalism became a borderless, global network still dominated by large scale corporations (Gartman, p. 121-25). Likewise, McMichael (2011) explains the shift in his own terms “the development project (1940s-1980), rooted in public regulation of markets as servants of states. The following era of the globalization project (1980- through the present) saw markets regain ascendancy – with states as servants –” (p. 14). All these developments in economy politics are relevant with the developments in design community since design is bound to economics on one side and the social structure and culture on the other. Gartman (1998) sees the culture of post-modernism as a produce of post-Fordist economy, which has the precedence of diverseness and ephemerality resultant of a flexible production system in the new global market (p. 121).

Second half of the 1960s was the time the first attempts to criticize modernism propounded. However after the turn of the decade, the oppositions to modernism raised and post-modern design ideals levelled itself in a while. Charles Jencks (2011) indicates that the attention was focused on urban issues in the 1970s (p. 22)³. For post-modernist designers, restraints of mass production and artistic influence had been discordant, thus, industry, by reason of large-scale production, was regarded as a hurdle for creativity and personal expression (Woodham, 1997, p. 198). Post-modern architects and designers were eluding the codes of modernism prioritizing mass scale manufacturing. Instead, they were celebrating cultural diversity and freedom of expression. According to Woodham (1997) the pioneers of the movement reacted to industrial capitalism in their own way. Their arguments were composed of the belief that the high culture of modernism and international style were indications of capitalist society. Then, their reaction to this situation was focused on subverting profit oriented authority of capitalism by attributing nostalgia, eclecticism, cultural references, and popular styling (p. 191-93). These attempts embraced protestation and in some ways, they were revolutionary. Sparke (2013) observes the shift of design mentality which would have serious consequences in the following decades: “The postmodernists prioritized the consumption of goods, services, spaces, and images over their production and reversed the modernists’ distrust of consumption, considering it, rather, as the main arena in

³ He asserts that the day that Modern Architecture died is the day of the demolition of housings designed according to modernist principle in St Louis in 1972 (Gartman, 1998).

which meaning was formed” (p. 174). Furthermore, she describes that consumption linked with advertising, marketing and identity creation had been taking over from idealized, politically-nurtured, and production-oriented modern perspective by the 1970s (Sparke, 2013, p. 109). Clearly, glorifying consumption was counted as a solution to challenge modernism and to enhance quality of life. The meaning of design had been changing and carrying polemics with itself.

It was not a coincidence that post-modernism challenged to defy modernism during the 1970s. As mentioned before, seeing developments within design community would be inconsequential without comprehending the historical developments at the time. Thus, understanding how the meaning of design shifted from modernist to post-modernist notion depends upon interpreting political, economic and social developments. The progress of industrial design profession is interwoven in these developments.

Post-modernism was not the only agenda of design community in the late 1960s and early 1970s. Environmentalism, in the meantime, was becoming another issue for design community. The first great wave of environmentalism arrived in the late 1960s and early 1970s as a clear social, political and design movement (Madge, 1993, p. 149-52). The birth of modern environmental movement on 22nd of April, 1970 (Earthday, n.d.); the establishment of Natural Resources Defence Council to educate and guide the citizens of United States for environmentally conscious political acts in 1970 (NRDC, n.d.); and founding of one of the most well-known and operative global environmental activist organizations, Greenpeace, in 1971 (Greenpeace, n.d.) exemplifies the rise of the movement in the 1970s, which has continued to date. The powerful stream of environmental sensibility in social and political manners echoed in the design community as well. In fact, environmental concerns have been one of the most prolific subject matters of design world since its inception. Further, the awareness of a global consciousness was rising since the 1960s, and the reality of sharing one common experience of the globe became evident on diverse spheres (Huppatz, 2015, p. 183).

The outcomes of professional design practice attracted attention in the late 1960s. The International Council of Societies of Industrial Design (ICSID) organized a conference in London in 1969. The title of the conference was “Design, Society and the Future”, and the aim of the conference was to urge designers on considering the consequences of their practice; socially, economically, and morally (Fuad-Luke, 2009,

p. 44). Nonetheless, Papanek was the one who popularized the debate with his groundbreaking book *Design for the Real World; Human Ecology and Social Change* (Clarke, 2013; Margolin & Margolin, 2002; Morelli, 2007). In an age of rising global awareness and social upheavals, it can be claimed that Papanek was the first designer who drawn such diverse topics together in a globally conscious manner. He initiated the activist design behaviour with his polemic book. Papanek's approach represents the beginning of design activism (Clarke, 2013). Then, "Papanek's book quickly became the bible of the responsible design movement" (Whiteley, 1993, p. 98).

On the other hand, some authors regard design activism as an older course. According Julier (2011), the legacy of design activism goes long way back, including the manifestations of William Morris in the mid-19th century and Italian radicals in the 1960s. Julier frames design activism as the rejection and confronting of the capitalist corporatism (p. 1). Likewise, Fuad-Luke (2009) traces design activism in an extensive history of design; using the power of design as a tool to improve people's lives is an act of design activism in his perspective. He points out The Deutscher Werkbund as the first organization communicated design as a transformation tool for quality of life and that was followed by Bauhaus under the leadership of Hannes Meyer. However, the practical influence of these organizations was restricted to only a number of fabricators and constructors. The Italian Radicals paved the way for post-modern thought by theorizing cultural pluralism, favoured the ecology of human condition and sought to improve the relationship between the man-made world and humans. Yet, these endeavours were destroyed by commercial abuse (Fuad-Luke, p. 39-42). All these brilliant efforts are golden for the development of design profession, all are rebellious in a sense, and they all changed the course of design practice in their own time. It may be regarded that design activism as it is today, has inherited socially and economically democratic, environmentally protectionist, and politically opponent legacies from earlier activist approaches in design history such as design reform movement, modern movement, and Italian radical design movement. Yet, this study postulates Papanek's approach as the origin of design activism discourse since Papanek discusses contemporary problems of the profession in a global scope.

Papanek had been practicing design alongside his academic career. His concerns with the outcomes of the design profession comes into words with his introductory sentence which became a cliché, "There are professions more harmful than industrial

design, but only a very few of them” (Papanek, 1972). Living in a global environment of the 1960s, experiencing social, political, economic developments and witnessing the paradigm shift in design profession, his concerns were piling up. As it stands out, his search for an alternative design approach intensified towards the end of the decade. Alison J. Clarke (2013) claims that Papanek’s activist design behaviour was resulted from the influence of Finnish design and Scandinavian design students. Papanek experienced action based, collaborative and participatory design understanding while working with them in the late 1960s (p. 154). Adding on his serve as a UNESCO design expert, and his specialization in design for the Third World, the disabled, and people in need (Papanek, 1972), Papanek’s approach had grown and turned into discourse in his book.

Although Papanek did not term his approach as design activism in both editions of *Design for the Real World*, his strike clearly has an activist manner. In his book, Papanek reveals the responsibilities of designers regarding the major social and environmental urgencies (Morelli, 2007, p. 3). He urges designers to take more responsible decisions in their practice and to spend time on creating solutions for the real needs of the disadvantaged people instead of designing for consumerist ephemerality (Fuad-Luke, 2009, p. 44). He was after the struggle to tie design in with the social agenda of its time, and to show the inadequacy of design industry to criticise the ongoing consumption culture (Clarke, 2013, p.153-54), like Italian Radicals were. The main motivation for Papanek to write his book was the discrepancy between the power of design to influence lives, and disclaim of moral responsibility by design profession (Whiteley, 1993, p.99). For Papanek, the politics of everyday life and design were inseparable, and his main objective was to politicize design profession via a constant activist behaviour (Clarke, 2013, p. 153-57). In consequence, many designers have been chasing ways to design projects concerned with a wide range of issues including the needs of developing and underdeveloped countries, the elderly, the poor and disabled people, since Papanek’s pitch (Margolin & Margolin, 2002, p. 24). His approach met with some contradiction and indifference together with praise (Clarke, 2013, p. 153; Morelli, 2007, p.3). Still, it is plausible to argue that his book started the design activism discourse.

In the following years, design community’s interest in social and environmental matters continued. As Fuad-Luke (2009) presents, ICSID organized an exhibition and

conference titled “Design for Need”, which was held at the Royal College of Art in 1976. Victor Papanek participated in the event as the keynote speaker. The organization harboured and propelled the introduction of some new design approaches such as universal design, inclusive design, and user-centred design (p. 44). According to Madge (1993), some members of the design community accounted the conference as directly related to the issues brought up by Papanek while others considered it as an indication of a new phase in design to displace functionalism of the modern movement. Furthermore, new subjects like feminist design perspective was covered along with socially useful design approaches both for developed and developing countries (p. 158)

According to Fuad-Luke (2009), some designers oriented their efforts towards altruistic purposes during the 1970s. Further, there were some obvious trends especially relevant to environmental concerns like Des-in group in Germany, experimenting design using recycled materials (p.45-46). There was some design theoreticians too, other than Papanek, touched upon social, economic and political context of design. For instance, Madge (1993) highlights the discourse put forward in the late 1970s by Gui Bonsiepe, centring upon design and development. Bonsiepe was concerned with the socioeconomic context and social importance of industrial design. He urged upon the political context of design in the developing countries, and briefly, addressed participatory design for the needs in these countries (p. 154-55). The aforementioned discussions, events, and trends are only a part of the endeavour in the 1970s to impel designers to the social, moral, and environmental concerns. In fact, the design community still discusses the subjects, and uses the approaches introduced in this period. Nonetheless, the social, political, and economic developments in the following decades justify the necessity of activist design approaches initiated by Papanek.

2.2.2. Globalization and Environmental Concerns: the 1980s and the 1990s

Post-modernism is the only major design movement of the 20th century after it replaced modernism in the 1970s. For some, modernism is still in use and well accepted, especially by some brands/designers/architects. However, seeing modernism or post-modernism only as a style or design notion would be misleading. Both

modernism and post-modernism are cultures penetrated in every division of life. Thus, post-modern culture has been conducting to the shaping of design practice since it became dominant in the 1980s. The influence of post-modernism was becoming explicit and dominant in the 1980s.

On the other hand, environmental issues which have their roots in the social upheavals of the 1960s and early 1970s, was taking an important place in the design community's agenda. Although design community was following the discourse of the mainstream environmentalism movement, the efforts of designers to create a professional awareness on environmental issues were significant in the last quarter of the 20th century. In this period, design community was trying to keep up with the rapidly changing paradigms, while developing discourses concerning the agenda of the time. However, the main determinant factor was a global change that designated not only the orientation of design industry, but also the national and international politics, and economics as well. "Globalization" was the final state of the developments continuing for decades, and the 1980s was the time globalization was dominantly put into practice.

The term globalization first started to appear in the literature in the 1980s in political science, sociology, and economics. The term was used to represent the increasing and intensifying political, economic, cultural, and technological forces on an international scale over the past decades and consequently recent social, political, and economic transformations of the 1980s (Huppertz, 2015, p. 182). Globalization strived to solve the problems of development project which was, in a nutshell, a crisis of state sovereignty inherent in the conflict between the national development and universal economic integration (McMichael, 2003, p. 595). Basically, the global corporations were outgrowing the nation-state development and this situation required a supranational and global hierarchy. The national borders and politics were becoming obstacles for the growth of corporations. McMichael (2011) introduces globalization as: incorporated open markets beyond national boundaries, liberalization of trade and investment regulations, and privatization of public services and goods (p. 22). Again, to McMichael (2003), globalization, in general, is the politics of introducing a global scale corporate market through first reorientation of the states to assist the progress of global money circuits and goods, and second, the establishment of versatile institutions and agreements to secure global market regime (p. 596). Globalization as a process in economic terms is defined by Stiglitz (2002) as "the closer integration of the countries

and peoples of the world... by the enormous reduction of costs of transportation and communication, and the breaking down of artificial barriers to the flows of goods, services, capital, knowledge, and (to a lesser extent) people across borders" (as cited in McMichael, 2003, p. 587). The paramount of globalization can be acknowledged as the fall of Berlin wall, and the disintegration of the USSR. Both circumstances revealed the irresistibility of the changing political, economic, social, and cultural evolution. McMichael (2003) provides further definitions of globalization based on various sources: as a conjuncture, globalization can be considered as a mode of corporate administration of an unstable international financial system. As a project, globalization is framed as an ideological rationale of the implementation of neoliberal economic policies favouring corporate interests (p. 587). All these definitions clarify the shifts especially in politics, and economics. However, the social consequences of globalization were to be recognized in later decades.

As globalization became the dominant force, a neo-liberal workfare state replaced the welfare state of the national development concept (Gartman, 1998, p. 125). To be a part of globalization, states go through an alteration process to associate with global corporate relations (McMichael, 2003, p. 596). According to McMichael (2011), "corporate rights gained priority over the social contract and redefined development as a private undertaking". This tacit contract of the mid-20th century development project was a conjectural contract based on human-rights between governments and their citizens (p. 22). From a different viewpoint, states turned back on their citizens and their welfare for the sake of global corporate interests. The result of this shift in developed countries after the 1970s is evident in the statistics of income inequality (Piketty, 2014). The disadvantage for an average citizen in this situation was not only the formation of economy politics for the good of the corporations. Offshore manufacturing moved employment to the developing and Third World countries as well. The social mobility after The Second World War, by which a large part of the society levelled up their welfare state, reversed in favour of the upper socio-economic segments of the population.

The transformation of the politics related to economics, corporations, development and markets also meant an indirect change in the politics that bear on design. For example, Madge (1993) puts forward a historical turning point for design in the early 1980s; a seminar on "Product Design and Market Success" was held in

London in 1982, with the participation of designers, entrepreneurs and the Prime Minister of the United Kingdom, Margaret Thatcher. Following this event, a campaign entitled with “Design for Profit”, sponsored by the government, launched in 1983. This was the first time that design was taken as an agent for economic growth and industrial innovation. Besides, these events reveal the main tendency of design in an industrialized market economy (Madge, p.159). Design was gaining recognition as a powerful tool for the global market economies.

According to Gartman (1998), the new global system of markets and production was in need of a new consumption pattern. The Fordist market was focused on the wide middle-income groups of societies. However, the new post-Fordist global system was based on fragmentation of the market, in which the higher income groups buy luxurious and high-quality goods while the lower income groups keep consuming cheaper products (p. 125). The fragmented market is a perfect companion for post-modern culture that celebrates diversity. Increasing interest of large companies in corporate identity creation after The Second World War (Woodham, 1997, p. 141) turned into product identity creation to differentiate the goods in the market. And this was to be carried off through design. According to Sparke (2013), “more than ever before, design and designers aligned themselves with the mass media and played a central role within the construction of the numerous lifestyles that were on offer...Through the 1970s, ’80s and ’90s, the activity of shopping as a core postmodern experience came to the fore” (p. 110). As Julier (2008) asserts, the thriving influence of branding and the globalized markets connotes that the culture of design was incorporated into the culture of consumption (p. 37). The result was a shopping behavior of the masses according to Gottdiener (2000) “by which people shape their everyday lives with materials provided them by the dominant economic, social, and cultural forces” (p. 71). The capacity of design to create identities, lifestyles, and differentiate people within the societies became one of the most important specialities of it. According to neoliberals, democracy is identical with the control of the market as an institution for managing the relations within and between societies (Bonsiepe, 2006, p. 29). This was design managing relation of individuals and social classes within and between societies. However, the equality of this so called democracy is a huge question mark.

Globalization illustrates the world as a singular, universal vision, fostering unlimited freedom of capacity and choice, nonetheless, the data shows that only 20 per

cent of the whole population of the world has the resources to partake in this market while the rest, 80 per cent, do not (McMichael, 2003, p. 598). This means, design serves to only fragmented sections of the societies, and this is generally not to solve problems, to create solutions, or improve the quality of life, but to stimulate consumption. Jeremy Myerson (1990) regrettably describes the state of design as “fast becoming a weapon of exclusivity, of segmentation – the means by which many desirable goods and services are put out of reach of large sections of the community” (as cited in Whiteley, 1993, p.1). Pierre Bourdieu (1984) describes design as a minor profession; and as a social class; designers belong to “new petite bourgeoisie”. He claims that designers are involved in the “symbolic work of producing needs” (as cited in Julier, 2008, p. 44-45). Producing “symbolic needs” is a startling depiction if one considers the discussions in the design community on the “real needs” of the people just a decade ago. However shocking it is, design was aligning itself by the side of industry and the global markets.

Pondering Papanek’s call in the early 1970s, rightness of his concerns is evidently obvious in the situation of design in the one or two decades following the publication of his book. From the viewpoint of design activism, mainstream design activity was playing a wicked role, and becoming more harmful than before. This harm was not limited only to serving to a relatively small section of societies, or producing symbolic needs instead of responding the needs of people as Bourdieu puts. In the new world order constituted by globalization, manufacturing of goods and services escalated by cheaper workforce, and cheaper and easily accessible raw materials. In this respect, globalization, through which design was turned into an affective instrument, and environmental consequences of this global system, became a much discussed issue.

Although the inception of environmental movement dates back to the late 1960s, and early 1970s, the subject gained substantial interest in the 1980s, and became a popular, widespread subject (Madge, 1997, p. 46). There are a number of important details about environmental movement which should be emphasized. In the 1960s, the leading publications of the movement were on agriculture, and in the following decades, debates were focusing on the expanding population, economic growth, pollution, economics, and the social and the political consequences of the industrialized societies (Madge, 1993, p. 151). Another important point is most of the publications with respect to environmental movement were either British or American, representing that the two countries were the pioneers of the environmentalism (Madge, 1993, p. 150), just as they

were the pioneers of capitalism, consumerism, and globalization. Design community, too, was following the discussions and adapting the subject matters regarding the environmental concerns, and has been considering environmental aspects of their practices since the 1970s.

Captivated in the wind of environmentalism movement, and the raising awareness on the ecological consequences of their profession, designers took “green” issues in their agenda. “Design for need” and “alternative design” were the mottos in the 1970s, but these approaches lost favour among designers in the 1980s. Instead, the 1980s and the 1990s were the era of the ecological practices such as “green design”, “eco design”, “design for environment”, or “environmentally affirmative design” (Fuad-Luke, 2009, p. 49; Madge, 1993, p. 149-50). The alteration in terminology indicates an obvious change in social and political perspectives (Madge, 1993, p. 149). The term “green design”, derived from ongoing environmental concerns, gained relevance by the mid-1980s, and these years witnessed a boom of publications and events focused on the “green design” concept (Woodham, 1997, p. 237). In 1989, “ecological design”, or as commonly used “eco design” came to the forefront and gave way to “green design” concept in the early 1990s. The essence of “eco design” according to EDA (Ecological Design Association) leaflet printed in 1990 was “the design of materials and products, projects, systems, environments, communities, which are friendly to living species and planetary ecology” (as cited in Madge, 1997, p.48).

According to Madge (1997), “eco design” was replaced by the term “sustainable design” by the 1990s (p. 51). The signification of this concept is expressed in a commonly quoted definition of sustainable development by Sandy Irvine (1989) as “meeting the needs of the present without compromising the ability of future generations to meet their own needs” (as cited in Madge, 1997, p.51). Clive Dilnot (2008) addresses the year 1995 as the second critical date that the world realized our destructiveness on the global scale; 1995 was the year that the world encountered the brutal facts of global warming as well as realising how unsustainable our living is (p. 185). People faced with their unsustainable practices and tended to reconsider the consequences of these practices. In the field of design, the concept of sustainability has reintroduced the ethical discussions and social responsibility perception, as well as a notion of time; the present and the future (Madge, 1997, p. 52). Madge (1997) further explains the significance of the transformation of the terms in the design field; the shifts

in terminology express a constantly expanding scope in both theory and practice of design, and gradually developing critical perspective on ecology and design. In addition, it represents the increasing complexity of design approach associated with ecology and environment (p. 44). Last three decades of the 20th century had seen increasing interest of the design community in the global environmental issues. Sustainability remains as a buzzword and it is still in use after twenty years. Nonetheless, the fondness of designers of environmentalism was confronted with some criticism within the community.

The criticism is mostly over the claims on taking advantage of environmental sensibilities. Many promoters of “green design” were stimulating consumption under the pretence of being environmentally sensible (Woodham, 1997, p. 239). According to Fuad-Luke (2009), some designers altered their philosophy to create ecologically adequate buildings, products, and services in the first half of the 1980s. This trend was an adaptation of the environment as a new client (p. 47). Similarly, as stated by Madge (1997), Bonsiepe’s fear was that the ecologically sound design objects would stay as luxury of wealthy countries while the environmental costs and consequences would be imposed on the Third World countries as a burden (p. 52). These fair comments result from stumbled perception of the relationship between the economics and the environment. Lester R. Brown (2001) diagnoses the mental state as “economists see the environment as a subset of the economy. Ecologists, on the other hand, see the economy as a subset of the environment” (as cited in Margolin, 2007, p. 8). This divergence seems like the most critical point in environmental issues. Human ecology is the framework in between the higher, environment, and the lower, economy. Thus, human act must ensure a harmless harmony between the three. In this respect, according to Margolin (2007), environmentalist arguments produced persuasive results, penetrated on policies and practices on both national and transnational structures (p. 8). Environmental concerns have been increasingly intensified for the last fifty-sixty years. Looking at the present, recent Volkswagen emission crisis (Volkswagen: scandal explained, 2015) depicts that political sanctions are powerful enough to debunk unethical business and deal with corrupted situations.

2.2.3. The 21st Century: Global Countermovement and State of Design

The 2000s is the intensification period of the globalization and its accompanying neoliberal economic activities. Yet, globalization brings own clogs with itself. While globalization has been ministering to the interest of private companies and corporations, it fails to provide economic safety of the nations and societies. This context is evident in the 2008 US economic crisis and the troublesome circumstance of European Union in the last five to ten years, not to mention the Third World countries, or even the developing countries such as Brazil and Turkey. Meanwhile, the late 1990s and the 2000s have witnessed to the peak of social awakening process of the public, which has been undergoing since the beginning of development and globalization phases.

21st century is often identified as the information age, and society as the information society. The extent of information sharing, and use of information in political, economic and cultural activities has reached an unimaginable level. Many non-governmental organizations, and increasingly the public, have become advocates of not only their own local or fractional problems, but also of the problems of other countries, less-favoured and/or discriminated groups, and the environment, including all living organisms. On the other hand, design community and many designers have been adapting themselves to the shifting paradigms of the new century while maintaining their position in economic spheres.

There are numerous theories to represent the relationship between the society, politics, and economics, especially in the 20th century. Some of these theories have gained recognition throughout the century, and some has failed to explain these relationships. Yet, the scope of this thesis, the context of design activism, and current social upheavals assign one of these theories for observing the current processes. Karl Polanyi's "double movement" theory depicted in his classic book *The Great Transformation*, published in 1944, is convenient to analyse the social, political, and economic relationships of our time. Briefly, Polanyi's proposal is a double movement of marketization and the following social movements for self-protection (Udayagiri & Walton, 2003). Although Polanyi conceives the economic liberalism in the first half of the 20th century, and protectionist reaction of working and landed classes (Birchfield, 1999, p. 39), general framework of double movements avails interpretation of globalization and its global countermovements in the last decades.

The world recently has been witnessing intense activism, protests, and social mobilizations against poverty, economic inequality, violation of rights, environmental damage, pollution, poor living conditions, neoliberal policies, institutions of market relations, discrimination based on gender, ethnicity, race, and so on. Philip McMichael (2003) examines the social movements based on Polanyi's perspective and double movement theory to show conflicting relationships of globalization. As the states were remodelled as exploitative tools for market, corporate interests, and privatization, they clearly contributed to decaying modern citizenship. This situation bolstered forming of alternative politics which indicates countermovements on global scale (p. 588). According to the McMichael, these countermovements and alternative politics are stemming from world-historical conditions of our time, and corporate globalization. They rely on cultural and ecological heritage, radical interpretations of democratic politics, and their common ground is the rejection of neoliberalism. These politics claim the right to acquisition of material well-being accompanied with cultural and environmental sustainability. The global countermovements bring up a paradigm shift; they are not enthralled by modernity, development, state and economy, instead they oppose commodification of social life, resist privatization, reformulate civil rights, and redefine political sphere. Their attitude is not about only modifying market regulations or redistribution of wealth, it is grounded on ecological paradigm, and it rejects partition of natural and social world, governors and governed. Instead of taking place in politics of condense market development, countermovements conceive locality and local identities such as class, gender, race, ethnicity (McMichael, 2003). This description elucidates the ideology of the global countermovement.

A global countermovement has been existed evidently in recent decades. According to researches, there is a visible pattern of countermovements in participants' statements; they confront with threats not only to their well-being, but also with more general political, environmental, and symbolic threats (Udayagiri & Walton, 2003). In addition, McMichael (2003) refers to the first meeting of civil society organizations from world-wide; the World Social Forum with "another world is possible" motto disputes the neoliberal world vision in terms of strategic diversity (p. 589). The World Social Forum (2001) manifested itself as follows: "we are fighting against the hegemony of finance, the destruction of our cultures, the monopolization of knowledge, mass media and communication, the degradation of nature, and the destruction of the

quality of life by transnational corporations and anti-democratic policies” (as cited in McMichael, 2003, p. 589). Likewise, according to Thorpe (2013), new social movements emerged in circumstances of “post-industrial” or “new economy”, and they mostly focus on subjects such as environmentalism and globalization (p. 18). All these findings attest the paradigm shift for social awareness, as noted previously. Besides, obviously there has been a raise in social unrest and resistance against world-historical circumstances. As things stand, these developments grant opportunities for change in the relationships between politics, economics, society, and environment.

All these conditions indicate that what was and has been globalizing is not only the markets or economics, but also the troubles, concerns, and awareness among public. Although humanity has achieved the most advanced state in technology and civil life, the current state of affairs indicate a crisis. A crisis which incorporates multiple meanings as Reinhart Koselleck (2006) sets forth: “a chain of events leading to a culminating, decisive point at which action is required, a historically immanent transitional phase, or a unique and final point after which the quality of history will be changed forever” (p. 371-72). Where design stands now, in this term of crisis, is principal to this thesis.

Designers, too, have been increasingly concerned with the economic, social, and environmental problems in the last couple of decades. The global realities of the new century lay some urgent problems before designers’ eyes, for example declining natural resources, economic and ecological crisis, and social inequalities. Thus, designers, manufacturers, and even consumers started to consider social and environmental consequences of their choices. Julier (2012) depicts the context of last three decades as: while design has been growing with and within neoliberal economic and social system, global resource restrictions, urgency of climate change, and social inequality issues have become prevalent and crucial. He also explains that design activism is a concept which has emerged into a movement in the late 2000s (Julier, 2013, p. 216). Increasing number of organizations and networks in design community supports this explanation. According to Fuad-Luke (2009) some networks that founded by designers have been in operation since the 1980s, and more of them have been established in the last decade which pinpoints the revival of the interest shown by the design community to local and global issues (p. 169). He further describes the interest of professional design community in design activism; especially between the years of 1999 and 2008, a

number of new organizations have emerged and the term “design activism” is explicitly used and explored by many of them (Fuad-Luke, p. 77). Likewise, Thomas Markussen (2013) indicates that design activism “Design activism has been a topic of growing interest and research throughout the past decade” (p. 38). Design community has also seen some other emerging terms in the past decade such as social design, design for social impact, public interest design (Thorpe, 2012, p. 13). All these terms connotes design activism movement has becoming more and more of a focus of attention through various methods and approaches. The concept of design activism is examined in the next chapter.

CHAPTER 3

DESIGN ACTIVISM: THE DISCOURSE AND THE MOVEMENT

Design activism is an umbrella term to define contentious and counter-narrative design discourses and design practices within the industrial design profession. However, design activism had been unable to go beyond being an argument for more than thirty years. Although it was not termed as design movement in the past, various critical arguments had formed a body of knowledge throughout the decades, until the 2000s. Towards the end of the decade, design activism has grown very fast and developed into a movement⁴. Within the scope of this thesis, all discussions that have formed the body of knowledge regarding design activism are considered as design activism discourse whereas the current state of the movement that posits alternative action models is regarded as design activism movement.

3.1. An Analysis of the Discourse

In the first part of this chapter, design activism discourse is critically analysed with respect to the historical development, terminology, content, context, and strategies proposed for design activism movement. The analysis takes into consideration a wide range of published materials including books, journal articles, and conference proceedings in the field of industrial design with reference to design activism. Appropriating Norman Fairclough's instructive framework to study a given discourse (1995; 2001), this study strives to combine a micro-level textual analysis with meso and macro-level intertextual analyses, which draw attention to wider discursive frameworks,

⁴ Julier (2013) argues that design activism emerged in response to the crisis of neoliberalism, to contest it, and to create alternative practice models.

and thus, function to reveal broader socio-cultural elements shaping the texts that are studied⁵.

3.1.1. Framing the Discourse

Many design disciplines have appropriated design activism, and it has many common aspects with various approaches in the field of industrial design. This study gleans the resources regarding design activism in industrial design discipline by looking at the current definitions and characteristics of it in order to conduct a profound discourse analysis. As mentioned in the first chapter, written form of the discourse contains the accounts of the ideology, epistemology and ontology of the movement as well as traces of the history of the movement. Thus, a critical analysis of design activism discourse is substantial for an insightful understanding of design activism movement.

To this end, the data for critically analysing the design activism discourse is gathered via a multi-step phase which has continued throughout the analysis. In the first step, “design” and “activism” keywords are used to reach a priori resources. Libraries and online libraries of two universities; namely, Izmir Institute of Technology and Izmir University of Economics, and online databases such as Google Scholar are used to access the corpus during the study. The results of the first scan provided a preliminary data group. Reviewing the prominent literature within the preliminary search results provided a frame for data collection. Primary sources that are leading the discourse and defining the concepts in detail are selected (Appendix C). In the second step, based on the context and definitions of design activism in these resources, a number of keywords are specified for further data search on the same databases (Appendix D). The results of the secondary search constituted the overall data pool (Appendix A and Appendix B). In the third step, the collection of data is extended during the review of the literature. By going backwards the citations for the primary sources are identified. Besides, by going

⁵ Linguistic analysis (micro level) is of prime importance because the results of a text analysis are seen as evidence and serve as an entry point to interpreting that evidence. It provides a groundwork which further context analysis relies. Meso level analysis reveals the actors involved in the discursive practices around the text, and their roles. And macro level analysis explains the social factors impact on the text and on discourse practice (Koller, 2012).

forwards the literature citing primary sources are spotted via the aforementioned online databases and search engines. The relevant literature both the primary sources cite and are cited included in the data collection. Subsequently, by reviewing and filtering all of the resources in the main data pool, a set of resources which proved appropriate for the objectives of this study, was identified as the core of the discourse.

The filtering consists of three main criteria which are the date of the publication, the type of publication, and the field of design the publication is related. First, only the sources published between the years 1971 and 2015 are included to the analysis since this study postulates the beginning of the discourse with Papanek's book *Design for the Real World* in 1971. Then, the data is filtered according to the source type. Published books, articles from the leading journals, and conference proceedings are hold in the analysis. Unpublished PhD and Master Dissertations are exempted because of their limited influence although they have original value and contribution to knowledge. Lastly, since the scope of this dissertation is limited to industrial design field, only the resources related with industrial design profession are included in the analysis.

The core of the discourse consists sixty three resources (See Appendix A). Twenty three of the resources from the main data pool were eliminated because the contents are unrelated to design activism movement (See Appendix B). Eighteen of the resources were exempted by the reason of publication type (See Appendix B): Since the scope of the analysis is limited to published books, journal articles, and conference proceedings, the materials such as online publications, online presentations or web sites are not included in the analysis. Eleven of the resources in the main data pool are works by the same author(s) and have similar or identical content with the ones included in the analysis by the same author(s). Therefore, these resources too were excluded from the analysis to avoid repetitions (See Appendix B). Lastly, seven more of the reviewed resources were eliminated from the analysis for they are about disciplines other than industrial design (See Appendix B). In brief, the core of the discourse that is subjected to analysis here is composed of nine books, thirty eight journal articles, and sixteen conference proceedings, published between the years of 1971 and 2015.

Following Fairclough's three-dimensional analysis, three levels of the critical analysis in this study can be explained as follows: 1) The terminology; how the approach is termed and identified and the content; what constitutes design activism discourse: 2) The context of the discourse; in which context design activism is

discussed: and 3) The plan for design activism; what the course of action is in order to achieve the subjectives of the approach. The content of the materials is scanned by using linguistic instruments to find out indications with respect to said aspects of design activism movement. The flow, cluster, distribution, and comparative analysis of the results, which are achieved by examining all these aspects in each resource material, reveal the state of the design activism movement in its historical context, the stakeholders and fields that design activism is in relation with, and the orientation of the movement. It also reveals the deficiencies of the movement and the opportunities for it within the current status quo and context.

3.1.2. Historical Progress of the Discourse and Proliferation of the Terms

Design activism has been a frequently discussed concept in the last decade. Some authors argue that the roots of design activism dates back to the mid-19th century Arts and Crafts Movement, which is also called design reform movement⁶. However, as highlighted in the previous sections, grass root contentious attempts to challenge status quo were implicitly or explicitly based on the social stratifications and class struggles up until the 1960s⁷. After that certain period of time, contentious arguments and social movements evolved into a new form which is not seen as destructive and vicious as earlier. Since the middle of the 20th century, social movements and contentions became an influential tool for the social conflicts and counteractions. In this respect, within the framework of this dissertation, design activism is postulated as a movement which was initiated by Papanek in 1971, fortified by the social movements and developed over time until today. The discourse introduced by Papanek has been influential on design community since the 1970s. Although it has evolved throughout the decades, design activism discourse is still on the agenda of design profession unlike other similar

⁶ It should be noted here that there are many other figures in the history of design that endeavoured to challenge the status of design within the context of society and politics (Davey et al., 2005; Fuad-Luke, 2009; Julier, 2011; Lees-Maffei, 2012, Margolin, 1998)

⁷ See page 17.

approaches such as design reform movement, social philosophy of modern movement, or Italian Radical design movement⁸.

In the late 1960s, Victor Papanek was not the only figure in design community who considered design's social context. In 1969, ICSID organized a conference in London with the title of "Design, Society and the Future" to draw attention to the social, moral and economic consequences of design profession (Fuad-Luke, 2009, p. 44). Yet, Papanek (1971) inflamed the discussions about social, economic, political and environmental aspects and consequences of design profession with his book. Another important event that altered the discussions is "Design for Need" conference organized again by ICSID in 1976 (Bicknell & McQuiston, 1977). In the 1970s, discussions were mainly concentrated on the designers' shifting perspective from the desires of consumers to the real needs of people, as well as environmental destruction that was presumed to result from consumerism and obsolescence. On the other hand, Bonsiepe (1977) has been contributing to the discourse with his theories on "design for empowerment and development in the peripheries" since the 1970s. His arguments have been influential on designers and related communities in developing countries⁹, especially in the Southern America.

It did not take long for the design community to lose interest in the social and moral context of the profession while the paradigms had been shifting towards a new globalized world and new economy politics in the 1980s. At the same time, post-modernism discourse was dominating design community. The examples of design discourse that can be found close to design activism in the 1980s are mainly the critiques of the tendencies in design profession towards ephemerality and consumption, and discussions on the meaning and significance of design within social and economic contexts¹⁰. In the meantime, environmental concerns were gaining momentum within design community. Some concepts such as "green design" and "eco design" gained popularity in the 1980s (Madge, 1997). However, the 1980s can be acknowledged as the hibernation period of the activist design approaches.

The 1990s was the decade the concept of "sustainability" dominated the global design community and other fields too. Serious concerns for the future societies were

⁸ See page 23.

⁹ See Fathers (2003) and Er (1997).

¹⁰ See Dilnot (1982) and Vitta (1985) for examples.

incorporated into the design discourse when sustainability appeared as a critical issue. In this decade, activist behaviours were reawakening, controversial arguments started to take place in design profession. The efforts of some distinguished academics in the 1990s like Nigel Whiteley (1993), Ezio Manzini (1992, 1994) and Victor Margolin (1998) indicate the revival of the design activism discourse within the profession.

In the 2000s and 2010s, numerous design networks and organizations that are concerned with social, economic, and environmental problems of the world were formed (Julier, 2013, p.216; Fuad-Luke, 2009, p.169; Thorpe, 2012, p. 13). This is also evident in the distribution of the resources included in this analysis; more than eighty per cent of the data is gathered from the resources published after the turn of the century. In this period, there are some theories and arguments that led the design activism discourse into new domains. The 2000s can be described as the growth period of design activism discourse and the 2010s as a climax and the period of maturity.

Design solutions for the people in need attracted considerable attention in design community, while some were discussing the relationship between design activism and design education. Design within a micro-scale context was brought into discourse by some important figures like John Wood (2007) and Carlo Arnaldo Vazzini & Ezio Manzini (2008). On the other hand, some authors such as Sylvia & Victor Margolin (2002) and Davey et al. (2005) introduced another perspective to the discourse; opportunities for designers to act responsibly in the current economic systems, which was pursued by Guy Julier (2011) in the 2010s. In contrast with earlier decades, in the last one and a half decade, a particular emphasis was put on the political aspects of design within the context of design activism by some authors such as Sulfikar Amir (2004), Tony Fry (2011), and Ramia Mazé (2014). In addition, an increasing number of examples of discussions by academics from other scientific disciplines can be found in this period like Cedric G. Johnson's criticism (2011).

The boom of the discourse in the 21st century signifies the establishment and maturity of design activism as a main subject in the design community. Yet, the historical development process of design activism discourse up to this level is apparent in the distribution of the discourse over time as shown in Figure 1.

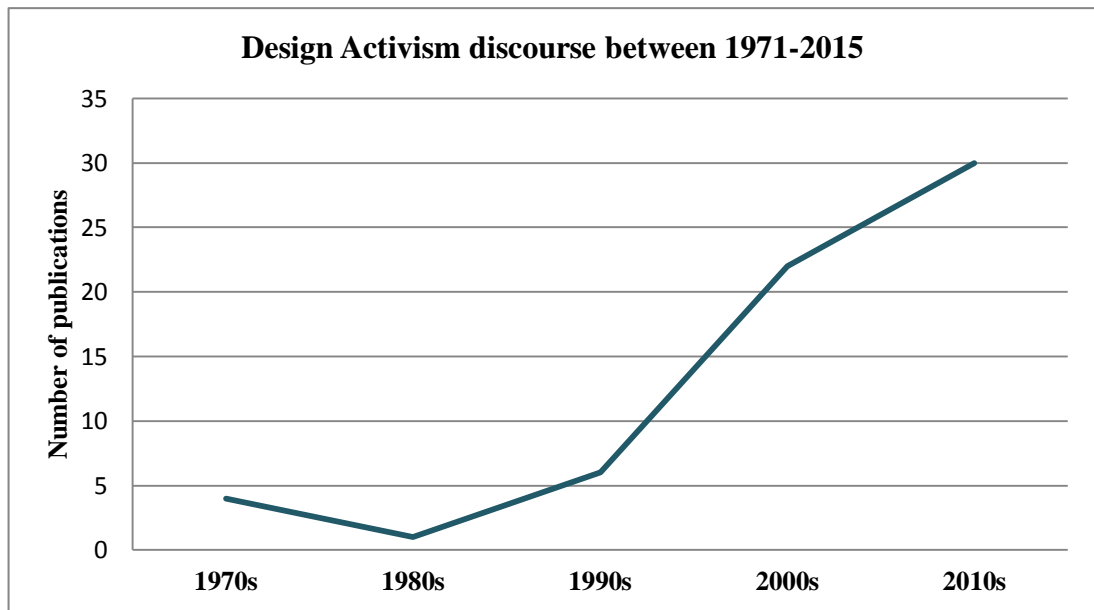


Figure 1. Historical Flow of the Design Activism Discourse

As exemplified in the previous paragraphs, the discussions in the 1970s prepared the birth of design activism discourse. Although they were not dominant in the field, the subjects remained on the agenda until the late years of the decade. Four important subject materials are included in the analysis of the discourse for this study. In the 1980s, the developments in the global political environments and change in economic structures brought forth other arguments for design profession. Even though there were some criticisms about the role of design in socio-economic context, activist design approaches were mainly left aside by design community. In this hibernation period of the discourse, only one publication found applicable for the analysis. The 1990s witnessed the revival of activist design discourse. Six prominent publications from the 1990s are found convenient for the analysis, which indicates re-involvement of the activist approaches in design discourse. The bounce of the line in the in Figure 1, as twenty two resources are added into analysis, reveals the rapid growth of design activism discourse in the 2000s. The reasons for this boom are examined in the further sections. For now, it should suffice to argue that design activism discourse seemingly proceeded to another dimension at the turn of the millennium. Finally, present decade, the 2010s, displays a significant increase of the weight of activist design discourse in design community. Considering that thirty influential sources included in the analysis

were published only in the last five years, design activism discourse continues to rise and get stronger.

On the other hand, the contentious design approaches are termed in diverse ways throughout the history (Figure 2).

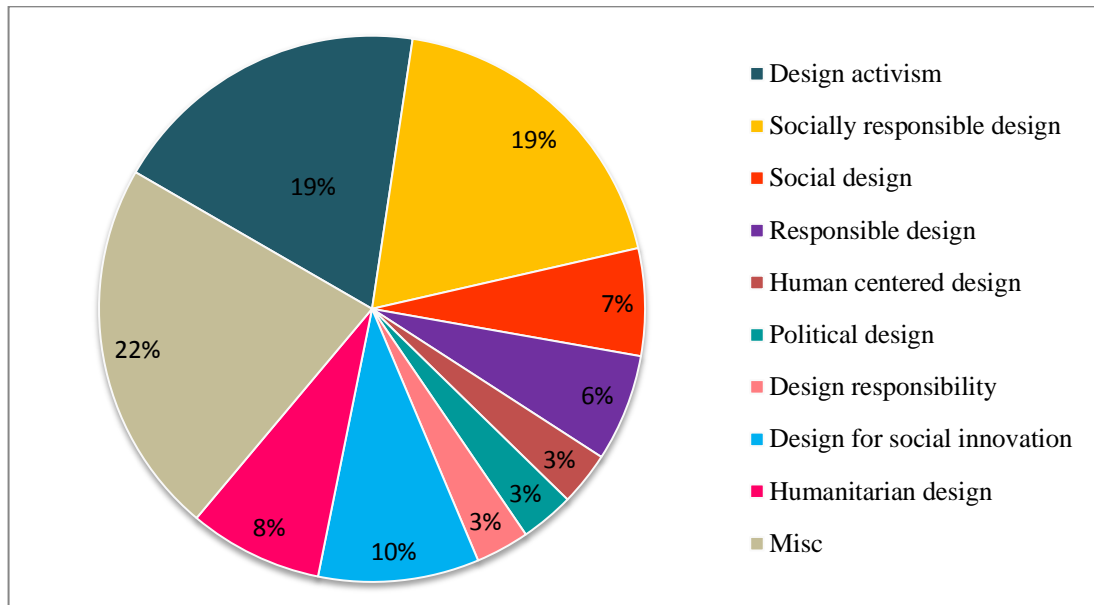


Figure 2. Clustering of the Terminology

The proliferation of the terms used to define the approach indicates the habitual practice in the nature of the academy. Most authors denominate their approaches according to their own arguments and themes. The dispersal in the language of similar approaches is notable (Veiga & Almendra, 2014) among both practitioners and academics. On the other hand, some of the frequently used terms are differentiated since they describe aspirations of their specific approaches. To clarify, “activism” indicates an argumentative tendency to challenge status quo, it represents the contrariety and political standing; “social innovation” implies a pursuit of new, creative models of providing social benefit; and “humanism” expresses an altruistic approach.

It is significant that the historical dispersion of the terms within design activism discourse corresponds with the phases the movement has been through (Figure 3).

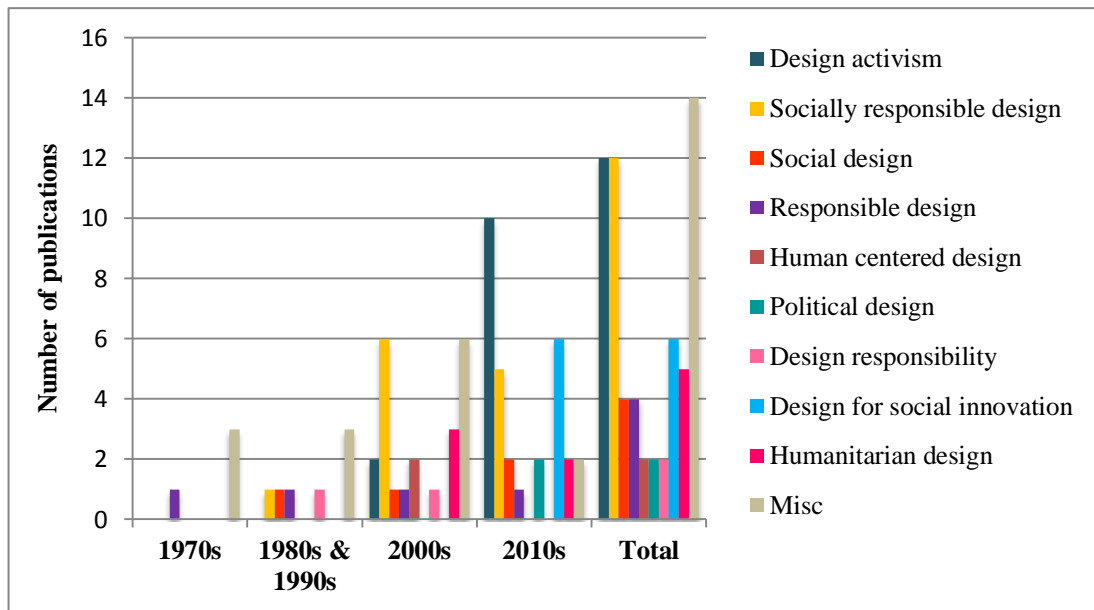


Figure 3. Historical Dispersion of the Terminology

The denomination of the approaches shows diversity until the 2000s. For about thirty years, miscellaneous terms are used to define and frame contentious design approaches. This dissension overlaps with the periods – the 1970s, 1980s, and 1990s - that design activism discourse was pale by comparison with the growth and peak of it – the 2000s and 2010s. “Socially responsible design” and “Design activism” are the most frequently used terms in the 2000s and in the 2010s respectively. Although the term “design activism” was first used in the 5th Conference of Pacific Rim Community Design Network in 2004 (“Design Activism”, n.d), it has been commonly used by industrial design community since 2008 (Julier, 2012). In the stance of this dissertation, “design activism” is the fittest term to elucidate the overall movement. Furthermore, the dominant use of “design activism” term in recent years reflects the agreement on the language of the discourse.

3.1.3. Composition of the Discourse

In this section constituent elements of design activism discourse are examined by identifying the issues addressed in each analysis material. Design activism discourse contains some frequently entreated issues spread over a wide range of domains. Reviewing the resources and analysing their contents crystallize aggregation of the

addressed issues under the roof of four comprehensive topics. These four topics are; social issues, economic issues, political issues, and environmental issues.

The fulfilment of social needs and increase in social welfare state in local, national, regional and/or global contexts, advocating social benefits and contribution to social justice, the needs of the neglected segments of society like elderly or aging societies, the handicapped, and the poor are commonly mentioned subjects that fall under the topic of social issues.

Socially adverse and destructive outcomes of the economic phenomenon; consumerism, capitalism, neo-liberalism and globalism; i.e. stratification of society based on economic power relations, designers' role and responsibilities within the context of these economic phenomena are frequently addressed concerns within the scope of economic issues.

In general, the relationship between the social, economic, and environmental problems mentioned in the discourse and politics form the roof of the political issues topic. The ground of design profession in development strategies and policies, regulations of the industries that ultimately shape the industrial design as a profession are some of the topics pointed out in this context.

Environmental issues topic covers overall arguments regarding sustainability, shortage of natural resources, global warming, preservation of habitats and ecology, and particularly, the relation between design and these issues.

These four topics are not to split the discourse or separate the subject matters from each other. On the contrary, these issues are interrelated to each other, and they should be tackled together.

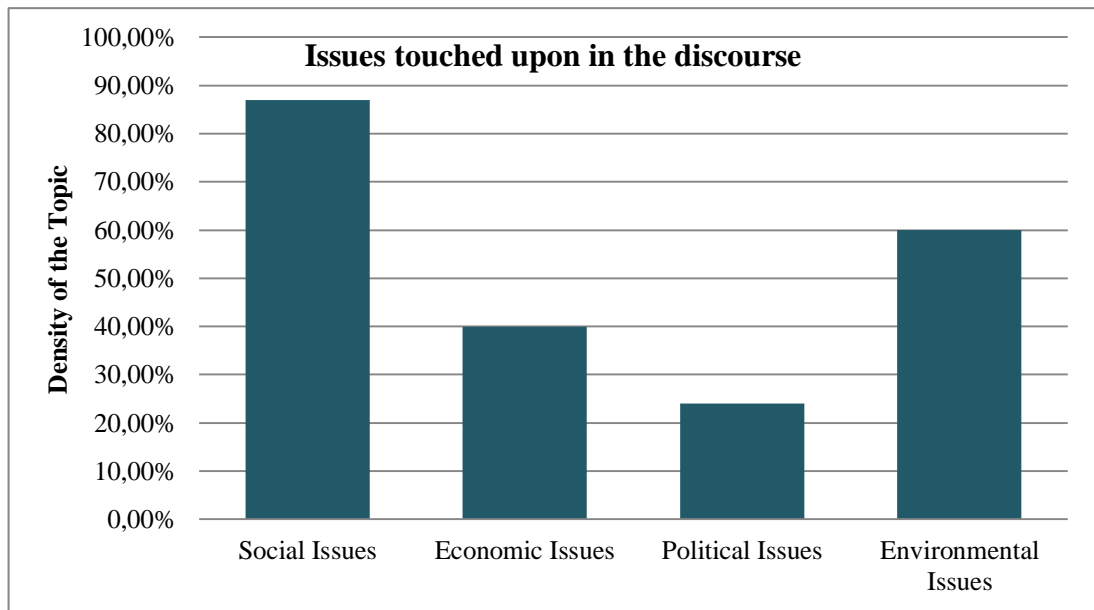


Figure 4. Issues Touched Upon in the Discourse

Social issues are the most common subjects among the discourse. Eighty seven per cent of the analysed materials address social issues. Environmental issues follow social issues in design activism discourse. The concerns regarding environmental issues are contained in sixty per cent of the discourse. Economic issues are the third frequently addressed subjects with forty per cent of the total number of discourse materials. Political issues are scarcely found in design activism discourse compared to other topics. Only twenty four per cent of the analysis materials cover the political issues in their discussions (See Figure 4).

The dominance of social issues in design activism discourse can be explained by several reasons. The value judgements of developed societies had shifted from material well-being and physical security towards the notion of quality of life (Goodwin & Jasper, 2003), which also comprises the interest in neglected segments of society, through the process of saturation of the markets and material satisfaction of societies¹¹. Thus, since the beginning, social issues have been taking up substantial place in the discourse. The advanced communication technologies and networks have given rise to the awareness with respect to the social needs of the developing and underdeveloped countries. Increased accessibility to the peripheral regions enhanced deep social

¹¹ See page 14.

concerns and discussions at the turn of the millennium. This is notably marked in the intensity of social issues in the discourse of 21st century course as demonstrated by figure 5.

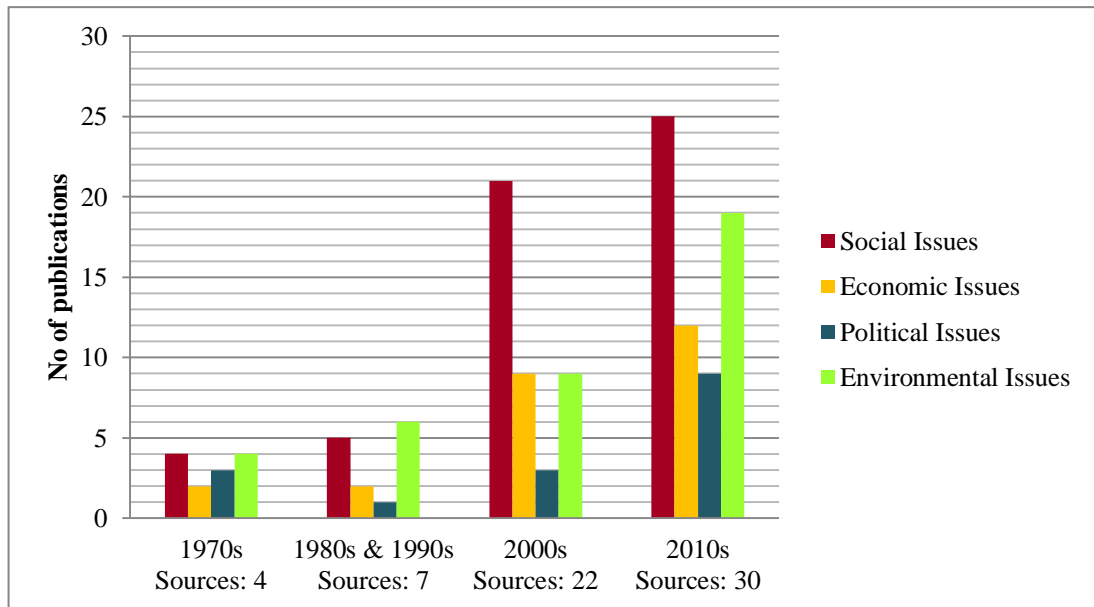


Figure 5. Historical Dispersion of the Issues

Conflicting arguments about environmental issues are distinctive in every phase of the discourse. Design community has been enthusiastic about environmental issues and has been strictly following the global environmental agenda since the 1960s and 1970s. The rise of environmental issues within design activism discourse (see Figure 5) corresponds with the tendency of design profession towards “green” and “sustainable” solutions in the 1980s and 1990s. Besides, the scientific and political events which are considered important milestones in the environmental movement such as the United Nations International Scientific Conference at Villach in 1985, Rio Earth Summit in 1992, and Intergovernmental Panel on Climate Change (IPCC) reports in 1990 and 1995 were influential on the penetration of these issues in both design profession and activist design discourse¹².

¹² Mapping Climate Communication (2014) [Graph illustration No: 1 The Climate Timeline 1960-2014 version 3.2 October 15, 2014]. Retrieved from <https://ecolabsblog.wordpress.com>

The arguments that touch upon economic issues are in the minority within design activism discourse. Considering design activism is a critical and contentious form of discourse, this situation asserts timidity of design profession in general. It appears like designers do not want to bite the hand that feeds them. This situation indicates the ignorance of the fact that most social and environmental problems are caused by the economic order imposing individuality, consumption and consumerism. On the other hand, another reality that must be admitted is that designers lack autonomy and power of sanction, especially in the context of business. Thus, the complex relation between design profession and economic systems hogties designers. However, there are some promising arguments within the activist design discourse to challenge economic status quo, and they presented in the further sections.

The scarcity of political arguments in design field is a clear evidence of design's detachment from politics. The design profession's uneasy relationship with politics is explicit in the design activism discourse as well (Whiteley, 1993; Thorpe, 2008). Again, the lacking autonomy of design profession has a part in this situation. Nevertheless, there is an increasing common sense in activist design discourse that political stance of design profession and its influence on policy are valuable assets for designers to challenge the addressed issues in design activism, again these are presented in the further sections.

3.1.4. Design Activism Context

In order to analyse the context whereby design activism is discussed, this study accounts for the addressed figures, institutions, organizations, and territories of design practices in the analysed sources (See Figure 6).

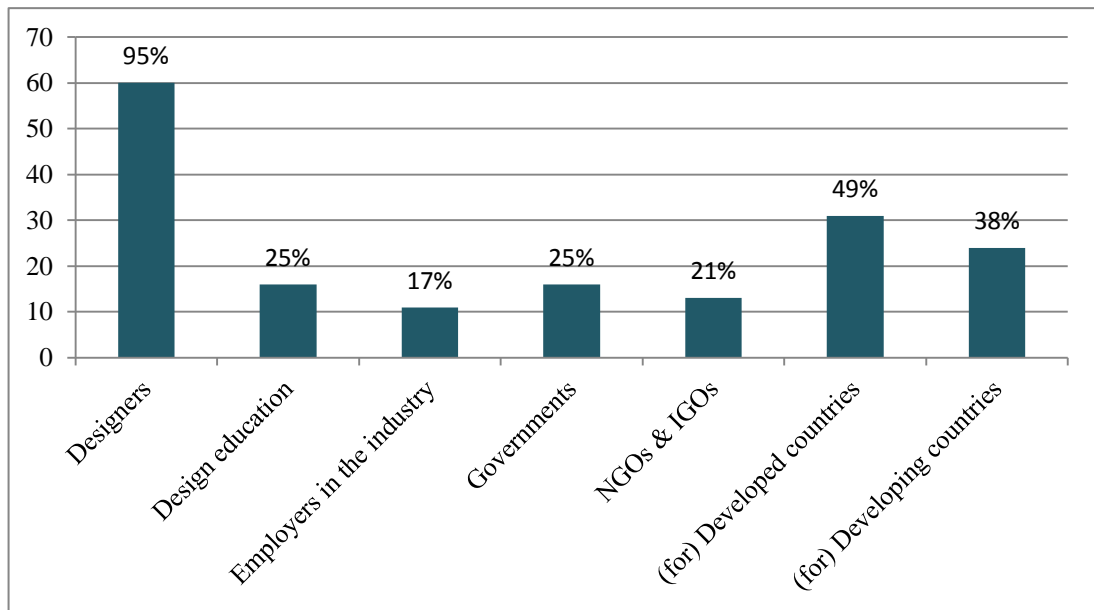


Figure 6. The Context of Design Activism

Almost all of the sources (ninety five per cent) discuss design activism within the context of designers' own practices. Since the subject matter is itself a design movement, it seems like stating the obvious. However, two of the materials handle design activism concept only in the context of design education (Ramirez, 2012; Tatum 2004), and one of them take design activism only within the context of design policy (Amir, 2004). Clearly, designers consider their own actions before anything else, but, most of the discussions consider other entities along with designers; only nine of the sources (fourteen per cent) look at design activism within the context of designers' own actions.

The debates on design education's inadequacy to provide designers with necessary skills to respond the complexity of design and its interconnectedness with social, cultural, environmental issues etc. has been continuing for a while (Çetin & Aryana, 2015, p. 4). In design activism discourse too, design education becomes a matter of discussion, and accordingly, twenty five per cent of the sources contextualizes design activism within design education.

Industry is the least dealt context in design activism discourse. Seventeen per cent of the analysed materials discuss the subject within the context of industry and employers, who make the final decisions for the realization of design product or service.

This figure infers consistency with the relatively low consideration of economic issues as examined in the previous section.

Governments are policy makers, legislators, and they provide social services. The discourse regards governments within the context of design activism; twenty five per cent of the materials analysed consider design activism as relevant to governmental practices. There are two main domains for achieving the objectives of design activism within this context; policy change and opportunities for designers in social service practices.

According to twenty one per cent of the analysed sources NGOs, IGOs and similar supposedly independent organizations provide designers with a ground for activist practices. Although these organizations have strong networks and ability to raise awareness about the subject matter, globally or locally, they are, in fact, dependent institutions especially in economic sense. Thus, they lack power of sanction like designers themselves, especially against economically powerful business organizations and governments.

Regarding the territories of design activism, almost half of the sources analysed (forty nine per cent) approach the subject within the context of developed countries. This is not surprising when it is considered that developed countries are held responsible for the majority of environmental destruction, and social injustice is caused by the applications of developed countries. On the other hand, thirty eight per cent of the analysed sources approach the subject within the context of developing countries. The main approach for design activism in this context is empowering societies by design, whereas the primary focus within the developed countries context is the struggle with destructive consequences, primarily caused by the developed countries themselves.

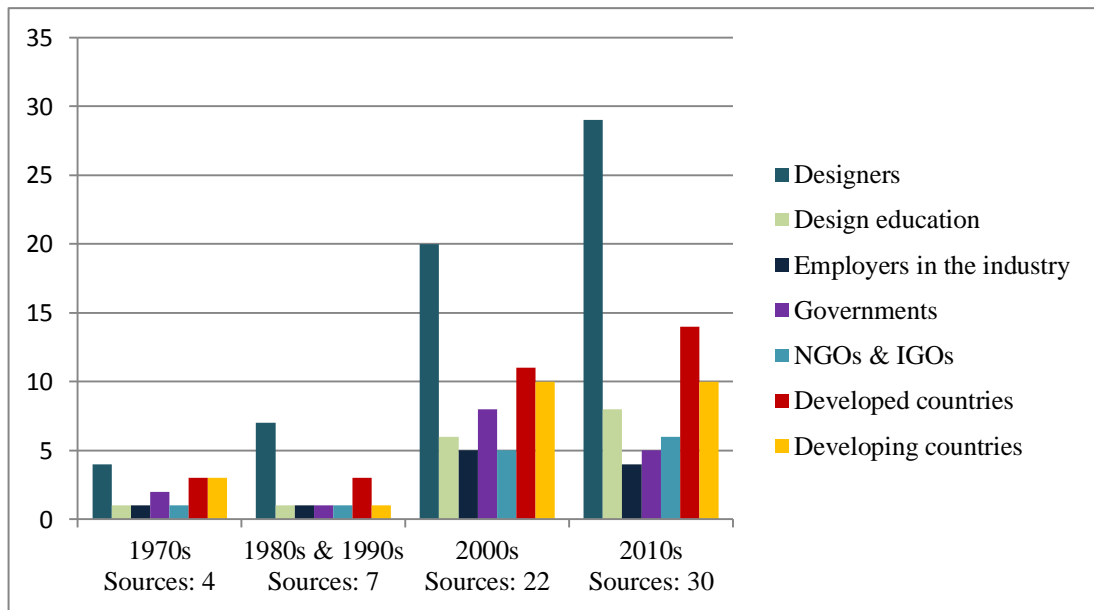


Figure 7. Historical Dispersion of the Context

Historical process of design activism movement (Figure 7) underlines a noteworthy similarity between the decades. In each period, discourse mainly ruminates around designers' own practice. Volume ranges of the identified contexts in each period have parallels with each other. Only in the second phase of the process, in the 1980s and 1990s, developing countries context attracted less attention than other phases in comparison of proportions.

The contexts in which design activism discussed are extensive like the issues addressed within the scope of the discourse. However, this does not mean that design activism should be taken into account within this extensive overall framework. Each sort of context identified in this study is entreated both separately and associated with other contexts in different sources. Only Papanek's book (1971) embrace design in all identified contexts, and there are few articles and books that approach the subjects in most of the identified contexts. The ideal context in which design activism movement should be conducted is discussed in the further sections.

3.1.5. Strategy: Course of Action for Design Activism

The last part of the analysis examines the sources in terms of the proposed course of actions in achieving the objectives of design activism; generating positive

social, environmental, economic, and institutional change. The arguments mounted in the discourse draw a picture of the strategy tendered for design activism which comprises four main courses of action; designers' initiative, opportunities in economic status quo for activist design endeavour, design as politics, and design within local context (Figure 8).

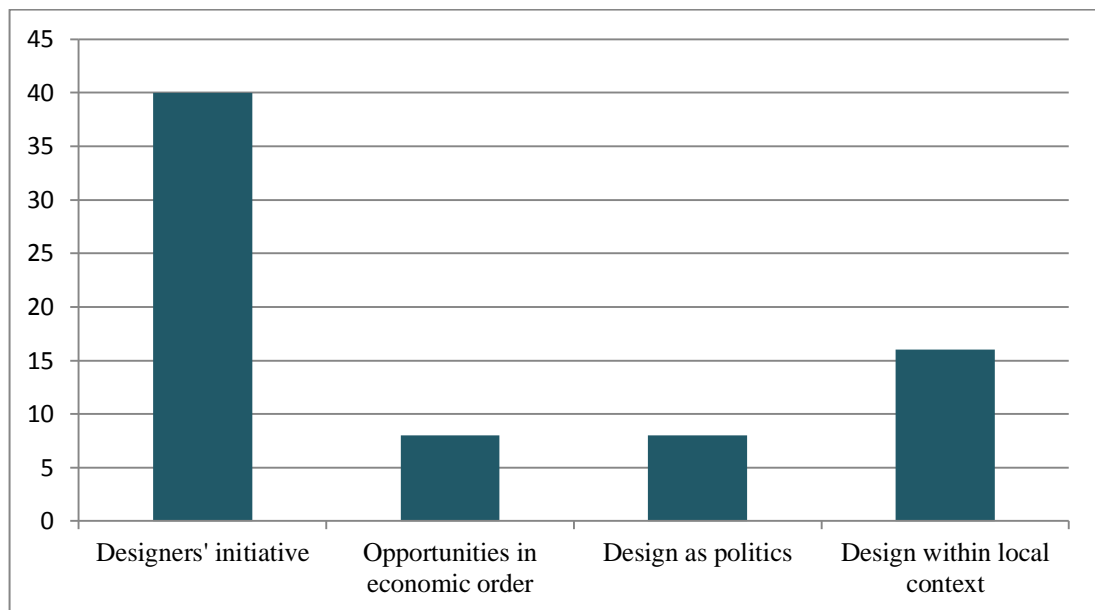


Figure 8. Strategy of Design activism

Designers' initiative implies the necessity and yet inadequacy of designers to consider social, economic, environmental, and political conditions while designing a product or service. In forty sources (sixty four per cent) designers' initiative is conceded as a way to achieve design activism's objectives (See figure 8). Similar to the results of the contextualization of design activism presented in the previous section, designers pay major attention to their own actions. This type of a course of action can be typically exemplified with Papanek's attitude in his aforementioned seminal book (1971) that triggered the discourse. The dominance of designers' initiative argument detects and sets forth the failure of designers to adapt themselves into the necessities of social, economic, environmental, and political realities. This is also evident in the dominance of the argument in each phase in the historical development of the discourse (Figure 9).

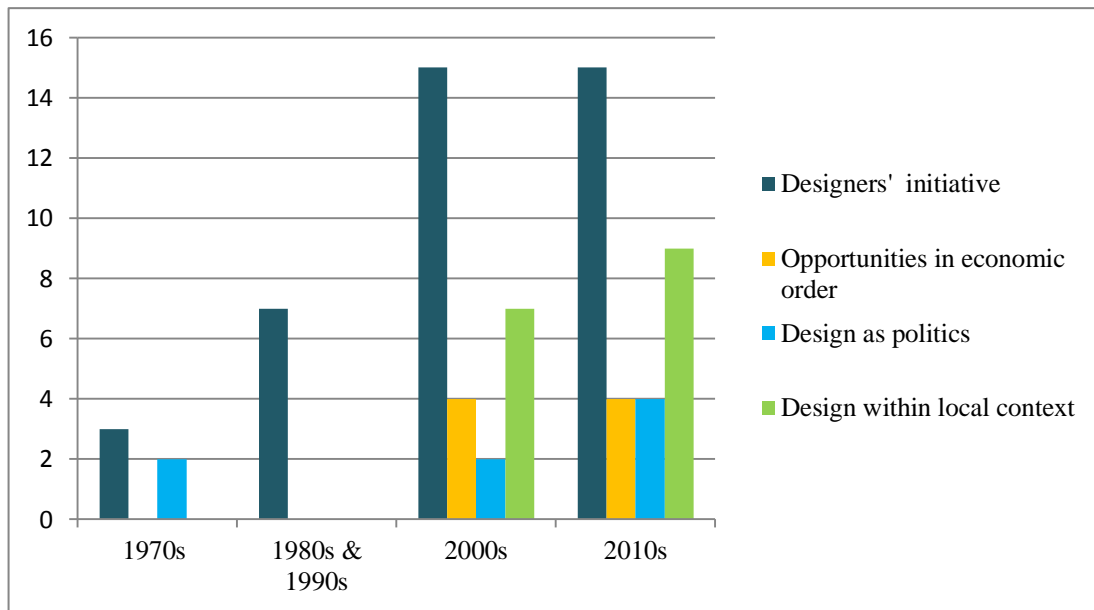


Figure 9. Historical Dispersion of Strategy

The opportunities concealed in contemporary economic order for activist designers is another proposal for achieving the objectives of design activism. It appears as a course of action in eight sources, which is the thirteen per cent of the analysed materials (See figure 8). It suggests that the neo-liberal economic structure enables designers to work for bringing about social, economic and environmental change, especially in the public sector. Margolin & Margolin's (2002) and Julier's (2011) approaches are good examples of this argument. According to this view, also business world has started to appreciate the value of socially and environmentally responsible products and services. Thus, designers can and should direct their abilities to achieve their endeavour in this domain. This perspective was proposed in the 2000s, when designers started to seek alternative ways to deal with the deficiencies of design practice, and was most welcomed in the 2010s (See figure 9).

Design as politics implies change in policies and strategies related with design and productions of goods, services and systems that affect social, economic, and environmental conditions. Eight resources (thirteen per cent) consider political change as a way to achieve objectives of design activism (See figure 8). This course of action for designers was on the agenda in the early years of activist design discourse, namely, the 1970s. Although it was forgotten in the hibernation period until the 2000s, it came back with the growth of discussions in the 2000s and 2010s (See figure 9). Bonsiepe's (1977)

argument entreats the developing, peripheral countries, and Tony Fry's (2011) criticisms on developed countries primarily elucidates this perspective.

Design within local context is another alternative course of action presented in design activism discourse. It is the second most common plan after designers' initiative in the discourse (See figure 9). Sixteen sources (twenty five per cent) touch upon this alternative way in their discussions (See figure 8). Design within local context aims at establishing design-driven operations in order to act outside of the economic ration, at least partially if not fully, and at generating social, environmental, and economic benefits in particular localities. Micro-utopias by John Wood (2007), and small, local, open, and connected design networks proposed by Ezio Manzini (2010) are good examples of this type of action plan.

The statements regarding the course of action for design activism covers multiple plans in some discussions. Five of the analysed sources consider designers' initiative and design within local context together as the way to achieve objectives of design activism. There are other alternative combinations for the plan; designers' initiative and politics, designers' initiative and opportunities in economic order, and lastly, politics and local context. There are two sources for each case that affirm these courses of actions should be paired together while considering a strategy for design activism. In addition, three of the analysed materials do not provide any remark with respect to strategy. Two of them are introductory articles (Julier, 2013; Lees-Maffei, 2011), and one is a survey conducted by Kaygan & Julier (2013) to map the influence of design activism on design cultures.

3.2. Design Activism: Mapping the Field

In this part of the study, the analysis results are incorporated with the social processes which reviewed in the previous chapter. Rendering the results of the analysis demonstrates the links between concurrent mainstream social movements and design activism movement when compared with the developments of mid-20th, and 21st century. Furthermore, the analysis results are interpreted from a critical perspective and the urgencies for the interest of the movement are indicated. It is inferred that design activism neglects consideration of economic and more importantly political aspects of

the industrial design profession. In the light of this information, a probable roadmap of design activism movement is drawn for the future and achievement of the movement with references to today's social movements.

3.2.1. Design Activism and Mainstream Social Movements

Historiographic analysis of the discourse with respect to terminology, content, context, and strategy provides a clear view of the development of design activism as well as its current condition and position in design profession.

Today, design activism is a mature movement with its blossomed discourse which also reflects the advancements of its application in alternative forms and contexts. This is obviously a result of a relatively long development process in which design activism has been nourished owing to the social developments and environmental, economic and political arguments together with the progress in design profession itself during this period. Bonsiepe's design discourse chronology (Bonsiepe, 2007, p. 22) gives an insight on how design discourse has been changing since the middle of the twentieth century. Although it is not based on evidential information and requires empirical research according to Bonsiepe himself, the timeline provides some hints about the subjects of design activism within the overall design discourse (See figure. 10).

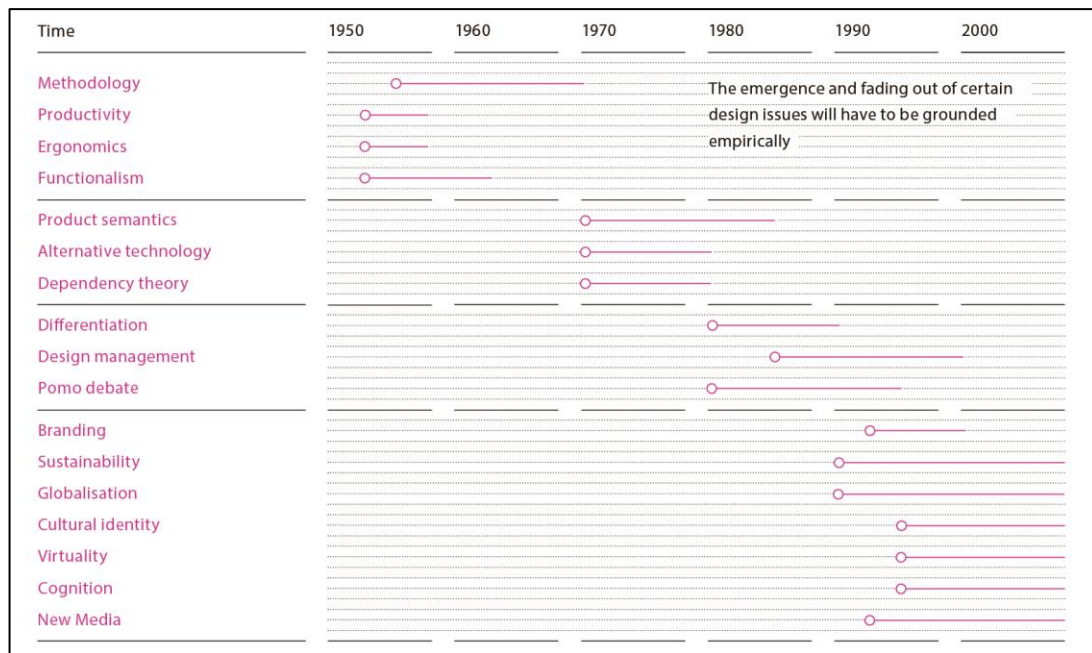


Figure 10. Hypothetical Time Line of the Design Discourse (Copyright Gui Bonsiepe, 2004. On the Ambiguity of Design and Design Research) (Source: Bonsiepe, 2007)

Until the 1970s, design discourse was mainly occupied with the subjects of modernism¹³. However, in the 1970s design discourse embraced environmental issues and their possible solutions as well as underlining the dependency of the peripheral countries on central, developed countries. This signifies that design community started to follow up the global agenda, and have adopted the mainstream discussions of other fields starting from the 1970s. The 1980s was the decade that design discourse focused on the competitiveness and business aspects of design along with the influence of post-modern design discourse. The analysis of design activism discourse indisputably shows this shift in the scarcity of the subjects in this decade. Furthermore, the subject matters of the 1990s and 2000s clearly signalize a shift in design community towards the problematic issues of the global world. Some subjects like sustainability, globalization, and cultural identity have been influencing design discourse for the last three decades. This tendency describes the revival and the growth of design activism discourse in the same period of time. However, this does not mean that design activism is only related with the developments in design discourse. The social processes and relevant

¹³ See page 15 and 16.

movements give rise to the production of design activism discourse as the interaction of individuals or communities with these processes create meaning in their arguments.

The ground-breaking social processes and the emergent movements of the 1950s and 1960s had influenced many societies all over the world and many professions as well. The philosophy of design activism was started to being established in this period. Various egalitarian social mobility such as the civil rights movement in the US (1954 – 1968), the feminist movement during the 1960s, 1970s and early 1980s, and political reactions like counterculture of the 1960s, Paris student protests of 1968 are some of the major influential social unrests and movements of the time. Therewith, seeds of the environmental movement had been planted in the 1960s. That produced major debates on pollution and destruction of the environment in many fields, varying from politics to economy, which was eventually turned into a movement in the 1970s and 1980s. Design activism discourse ties with all these major social, political movements and unrests and similar ones of the time even though the links are indirect or covert. The social synergy of the 1960s and 1970s is apparent in the genesis of design activism.

Starting from the 1990s, the contentious discussions in global agenda gathered around some prominent topics such as globalization and sustainability. Although the concept of sustainability became the new, expanded form of long-established environmental concerns in the 1990s, environmental movement has been increasingly consistent with scientific and political events and alternative discourses. Some examples are the 1972 United Nations Conference on the Human Environment in Stockholm, 1980s Global Warming Research Act in USA, periodical Intergovernmental Panel on Climate Change (IPCC) reports, 1992 Rio Earth Summit, annual United Nations Climate Change Conferences (COP) since 1995, 1997 Kyoto Protocol, and 2009 Copenhagen Accord. Global public had witnessed marches and protest with high level of participation by regular citizens and activist in some of these events like in the 2009 Copenhagen conference.

On the other hand, globalization has been a major subject mainly in social and political domains since the 1990s. Anti-globalization subject gathered many opponent individuals and groups under the same roof. While the markets were globalizing, social movements were globalized too. Transnational social movement organizations (TSMO) are "free-standing nongovernmental associations that were specifically organized to promote some type of social or political change goal" (Tilly, 2004, p. 118). The number

of TSMOs more than quintupled from the year 1973 to 2003, reaching 1011 according to Jackie Smith (as cited in Tilly, 2004, p. 118). Thus, the concept of social movement has broadened to a “global social movement” according to O’brein et al (as cited in Van Aelst & Walgrave, 2002, p 466). Since the globalization has dominated political, economic, and social domains and corporatization has climaxed in the second half of 1990s, and 2000s, there have been numerous anti-globalization protests, demonstrations and social mobility especially against World Trade Organization (WTO), International Money Fund (IMF), and the World Bank, such as WTO ministerial meeting in Seattle in 1999, also known as “the battle of Seattle” (Epstein, 2001, p. 9; Van Aelst & Walgrave, 2002, p. 469). Furthermore, “Occupy movement”, which was originally emerged as a result of 2008 financial crash principally in US, spread all over the world between 2011 and 2014 and became a roof for the protests against social and economic inequality around the world (Occupy movement, n.d.). The counter arguments are not only limited to protests or demonstrations. For instance, annual World Social Forum meetings being held since 2001 is a prominent example of rising contestant voice of the public¹⁴. A common characteristic of these global social upheavals in the new millennium is the use of new media and expanded capacity of communication, basically the internet, which enabled transnational connection, and information sharing.

As Bonsiepe displays (See figure 10) sustainability and globalization became prominent subject matters within design discourse since the 1990s. Considering the pattern of the revival, growth, and even the maturity periods of design activism, the revival of design activism discourse coincides with the growth of the global social movements. The similarity is not only in the timeline of the two. Moreover, the increase in the attention in social issues and neglected economic and political issues within design activism discourse corresponds with the arguments of these new global social movements. Therefore, design activism movement can be seen as a relatively moderate and still contentious manifestation of concurrent mainstream social movements within design community profession.

¹⁴ See page 34.

3.2.2. A Critique of Design Activism Movement

The state of maturity the design activism has eventually reached does not imply that the movement is now perfectly effective and accomplished. Design activism discourse in general has been ruminating on certain issues such as inflated role of designers' to save the world. Besides, most of the arguments miss challenging attitude towards economic and political aspects of the design profession¹⁵. Even some extremists such as Victor Papanek lack rudiments of political economies¹⁶. This naïve and timid behaviour attracted attention outside of the design world¹⁷.

Design activism's inadequacy lies in the failure of understanding, if not ignorance, of the interwoven relationship between the issues and contexts addressed in the discourse. For instance, tackling only social issues, such as poverty or inequality is a vain venture not only for designers, but for any profession or organization. Instead, designers must notice chain-like interdependent conditions of social, environmental, economic, and political issues. Political and economic rules and practices are major determiners over environmental and social outcomes. In today's conjuncture, their influence is far bigger than local or national scale as evident in globalization and its counter arguments.

Chronologically, the development strategies of the industrialized nations which assumed greater income would lead to greater happiness and quality of life¹⁸. Yet, globalization in post-industrial age that gave up the control over the markets for the sake of economic growth and benefit of the corporations. These political processes are at the bottom of many problems addressed throughout the decades¹⁹. Conspicuous consumption became a characteristic of societies, first in the developed countries and then in the rest of the world. Consumption and accompanying processes caused pollution, depletion of natural resources, abuse of the lands, consequently the destruction of the habitats and environment for all living creatures on earth. In addition, relatively fair distribution of wealth in industrialized countries in the after war period

¹⁵ See Margolin (2007, p.4).

¹⁶ See Fathers (2003) for Bonsiepe's comment on Papanek's approach (p. 49).

¹⁷ See Johnson (2011) and Escobar (2012) for examples.

¹⁸ Wood (2007).

¹⁹ See page 27 and 28.

was reversed when globalization started to invade economy policies. As a result, the gap between the wealthiest and the poorest sections of the societies expanded whilst the problems privatization brought about slam the societies. In short, the economy politics of the post-industrial, neo-liberal, globalized world tossed the majorities out for the sake of market relations²⁰.

All these processes depict a hierarchical relation between the previously discussed issues of design activism. Notably lacking scrutiny of economic and political aspects in design profession and design activism movement presents a clear deficiency since political and economic decisions explicitly or implicitly affect social and environmental issues. This deficiency is also discernible for the strategic deployment of the movement.

“Designers’ initiative” to challenge the status quo and achieve social, economic, environmental, and institutional change has been and still is the major argument within design activism discourse. This is an unavailing course of action and it has failed to achieve its objectives. Although designers are capable of overcoming problems and generate feasible alternatives, the autonomy of designer profession and power against market is limited. Even the strongest arguments and widespread design movements – like modern movement – were abused or eschewed by the economic order – such as radical Italian design movement. Thus, urging upon designers’ role and calling them for action is more of a diagnosis rather than a treatment.

The other three categories of course of action are more pragmatic, solution-oriented and sharper models to achieve the long-desired positive change. “Opportunities in economic order” and “design in local context” have overall comprehension of social, economic, political, and environmental circumstances, although they target small or medium scale contexts or limited sections of society. The former is an opportunist approach that being contentious, works through the channels of an existing regime and structure. And the latter is more of a maverick model to by-pass or act outside of the mainstream economic order²¹. Both are bottom to top approaches, aiming fragmental change by grass-roots activities. Yet, the change they create is limited by reason of their contexts and scales compared to global scale of the addressed issues.

²⁰ McMichael (2003).

²¹ Manzini (2010).

Considering the scale of the change is critical, a top to bottom model of action may lead to positive changes on massive scale. “Design as politics” is a far-reaching method compared to the others. Although politics is a neglected subject within design and design activism discourse, policies and regulations are crucial with respect to the social, economic, and environmental problems and their solutions. Regulations are the principal mechanisms to restrain markets and destructive outcomes of the market operations²². Further, policies are critical determinants for the markets to drive the competing corporations towards desired outcomes as they draw the lines for the markets²³.

In brief, design activism movement falls short of economic and political consideration and understanding their complex interrelation with the social and environmental issues addressed within the discourse. Correspondingly, the dominant argument for the course of action that highlights designers’ role and initiative is inadequate and impractical for it fails to achieve movement’s objectives. On the contrary, alternative models within the discourse, particularly “design as politics” and “design within local context” provide a judicious course of actions. Both models should be embraced by any designers, design activists, and organizations that seek a positive change by design, or design related activities. Neglected economic and political aspects of design profession with regards to the addressed problems within the discourse should be faced and carefully considered. Therefore, design activism’s endeavour should focus on strengthening the arguments and practices in the direction of these courses or develop new ones to achieve social, economic, environmental, institutional, and political change.

3.2.3 A Probable Roadmap for the Movement

Design activism is a contentious movement that challenges status quo by generating arguments, operationalizes its methods and seeks positive social, economic,

²² D. Strauss-Kahn, former managing director of IMF, narrates a conversation between CEOs from the biggest banks in the US and secretary Treasury of US in which the CEOs assert that they should have been regulated more with referring the US financial crisis Of 2007-08 (Inside Job, 2010).

²³ For instance, Norway construct national policies towards market transformation to renewable energy, and the plans include a goal that all the cars will be emission-free by 2025.

environmental, institutional, and political change. Many designers have been increasingly engaging in and contributing to design activism movement, especially for the last ten years. The movement has come to a maturity level with the growing number of studies and practices. Yet, the deficiency and the failure to achieve objectives are indisputable. As a manifestation of concurrent social movements, design activism may have a lot to learn or adapt from the structure and argumentation of the 21st century social movements.

The 21st century social movements are described by McMichael's (2003) examination based on Polanyi's double movement hypothesis in the second chapter. In short, marketization – in this case a global marketization – generates counter social movements as a self-protection mechanism of societies – therefore, the social movements are globalized as well in the form of a global countermovement. The similarities of the characteristics of design activism and alternative politics generated by global countermovement can be observed in McMichael's (2003) explanations; the global countermovement provisions a paradigm shift; it introduces a choice for the world's people between exclusion, monoculture, and corporate control and a path of inclusion, diversity, and democracy, as design activism aspires. The politics of the global countermovement defend to secure material well-being through cultural and environmental sustainability, so does design activism. The global countermovement offer alternative concepts of politics governed by locality; similarly, design activism accommodates local models of alternative solutions to social, environmental, and economic problems. The global countermovement forges the political terrain and produces a profound reinterpretation of political economy, as design activism discusses. Moreover, the change global countermovement seeks is about the reformulation of the concepts such as civil/human rights and development, similar to the objectives of design activism (McMichael, 2003).

Moving beyond the similarities, the power and possible influences of social movements promise hope for design activism too. Rucht & Neidhardt (2002) asserts that social movements are expected to be structurally anchored in some social networks and environments. Certain movements can be institutionalized as supplementary political interest mediator elements in modern social systems. Movements do not substitute political parties or interest groups; rather they force them to consider their demands (Rucht & Neidhardt, p. 23-4). Therefore, design activism movement may

achieve its broad objectives if the movement can develop stronger and become institutionalized.

Existing local models of action provide a ground and alternative, relatively small-scale achievement for activist designers' endeavour. Nevertheless, a possible roadmap for design activism movement to achieve extensive and lasting positive change would include; first, a reconsideration of the deficient way design activism treats economic and political aspects; second, institutionalization equipped with strong alternative political arguments including the social, economic, environmental, and political problems discussed within the discourse; and third, attempts to enact political change towards generating positive change that design activism endeavours for.

CHAPTER 4

CONCLUSION

4.1. Overview of the Analysis and Discussion

The aim of this study has been to comprehend design activism movement in depth and to reveal its deficiencies, particularly in political aspects. To this purpose, the historical processes behind the emergence of the movement in the context of industrial design and socio-economic developments are reviewed, and design activism discourse itself is critically analysed over a core sample group of publications.

The literature review of the historical process is composed of two main parts. These two parts can be defined as brief readings of industrial design and social developments respectively in industrial and post-industrial ages.

The review of the process towards design activism, which is the first part, traces the differences in regard to the conception of design between the United States and Europe in the interwar period. As the review affirmed, the industry utilised design as a tool for market competition and for increasing sales in the United States, whereas in Europe the concept of design was formed as a social transformation tool; achieving universal democracy through transformation of human consciousness and improvement of material conditions. Then, the Americanisation of European industrialized countries and the social mobility resultant of affluence in these countries are examined. In this process of change, the industrial boom prospered the majority of the society and stirred up some cultural consequences such as obsolescence, ephemerality, and consumerism. The role that designers cast to themselves in this period is also reviewed. The notion of “good design”, which features the attributes of modernism, was proposed by design community against ephemerality. Lastly, the social reactions established at the end of this development process are briefly presented. As the markets were saturated and the material well-being was secured, communities started to originate alternative cultures such as the countercultures of the 1960s, and established social uprisings against the problematic issues such as industrial society and environmental destruction.

In the second part of the review, the shift from an industrial to a post-industrial world is covered. While the economic models were changing from Fordist to post-Fordist principles, a new concept, post-modernism was becoming the subject at the top of design community's agenda. Next, the origin of design activism discourse, which coincides with the beginning of post-modernism discussions, is traced. As explained in detail in the second chapter, Papanek's seminal book *Design for the Real World* triggered the formation of design activism discourse. Then, the process of globalization and the concerns of design community in the same period are explored. While globalization was expanding and penetrating in every aspect of life, design profession accommodated itself to this phenomenon. In the meantime, environmental sensibility of design community was also growing as the review illustrated. Finally, origination of the global countermovement is researched and the movement form of design activism is briefly introduced. The global countermovement came into being as a reaction of social self-defence against globalization, and design activism developed into a movement, again, against the same phenomenon.

After the literature review on the background processes both in industrial and post-industrial age, design activism discourse is critically analysed over a core corpus of design activism literature. The core analysis materials are acquired via scanning and filtering a pool of resources.

The analysis of design activism discourse comprises the following aspects in accordance with the research objectives:

The historical development of design activism discourse is examined to understand how design activism discourse has developed throughout the decades. Design activism discourse has five main stages in its development process; the 1970s as the genesis, the 1980s as the hibernation, the 1990s as the revival, the 2000s as the growth, and the 2010s as the maturity.

The composition of the discourse is studied to comprehend what constitutes design activism discourse, and which subjects are addressed within the discourse as it has developed. The issues addressed in design activism discourse aggregate under the roof of four comprehensive topics; social issues, economic issues, political issues, and environmental issues. Social issues are the most widely covered subject in the discourse. Environmental issues follow it as the second most common subject while economic and political issues are paid little attention by the authors.

The context of design activism is analysed to find out in which context design activism is discussed. Most of the materials within the scope of the analysis mainly revolve around designers' own actions. Yet, the discussions consider other entities along with designers; design education, employers in the industry, governments, and NGOs and IGOs. With regards to territories of design practices, the context of developed countries is approached more than that of the developing countries.

Course of action proposed within the discourse is analysed to identify the action models offered within design activism discourse, and how design activism movement oriented towards challenging the 21st century status quo. There are four main models of action that stand out within design activism discourse; designers' initiative, opportunities in economic order, design as politics, and design in local context. Most commonly proposed course of action is to deploy design activism through designers' own initiative which has been the main model since the beginning of design activism discourse. It is followed by design in local context, and the other two courses of action share the third place with equal amount of mentions.

The outcomes of historical process review and critical discourse analysis facilitated making inferences concerning design activism movement. In the second part of the critical examination, the links between concurrent mainstream social movements and design activism movement are rendered. As it came into focus, the influence of the contestant synergy of the 1960s and 1970s society is apparent in the genesis period of design activism. Furthermore, the mature form of design activism movement shares many similarities with the global social movements in the last decades. Therefore, design activism may be seen as a moderate manifestation of mainstream social movements within design community profession.

Then, a critique of design activism movement is offered and some guidelines for the future goals of the movement are drawn. As the analysis results have presented, lacking scrutiny of economic and political aspects in design profession and design activism movement results in a clear deficiency since political and economic decisions explicitly or implicitly affect social, environmental issues. Moreover, this deficiency is also echoed in the course of the movement. Designers' initiative, the dominant model within the discourse, is a futile course of action which could not achieve the objectives of design activism to date. The other three courses of action are more pragmatic, solution-oriented and sharper when it comes to achieving the objectives. Among these,

design as politics is a far-reaching method compared to the others. Thus, as a probable roadmap for the future, this study has suggested a reconsideration of neglected economic and political aspects, development of strong political arguments in conjunction with institutionalization, and lastly attempting to enact political change towards attaining positive outcomes.

The major contributions of this study to the existing knowledge in the field are; the unique demonstration of the links between design activism and social movements of the last fifty years. The critical analysis of design activism discourse which revealed the development process, the constitution, and most importantly the deficiencies of the movement is a unique contribution to the existing literature. There was no other study examining the corpus of a forty five year long period on the subject matter. And the roadmap proposed for the future achievements of design activism movement is of a rare perspective among design studies. Although there were very few other examples that picks up some moves from other social movements for design activism, this study uniquely associates design activism movement with the global countermovement of the 21st century as a role model to develop lasting, alternative, radical political arguments.

In conclusion, as a part of the whole mechanism that created this tragic situation of the world, industrial design profession should continue to seek to be a part of the solution, to turn the existing situation into a better one, globally and for everyone. As this study set forth, there has been a growing cluster of designers, who seek for a positive change through their arguments, practices, and activities, and they constitute design activism movement. Despite its deficiencies, design activism movement may develop into a more powerful, institutionalized presence to challenge the status quo, and achieve positive change in every issue addressed within the movement.

4.2 Suggestions for Further Studies

The scope of this study was limited to the published books, journal articles, and conference proceedings. Since the attained number of readers of unpublished dissertations is limited, they were exempted from the analysis despite their contribution to the knowledge. The critical analysis of the discourse in this study can be done with an extended scope by including dissertations. Moreover, the same critical analysis

framework may produce different results if the practical examples of design activism are studied.

The study displays the associations of design activism and social movements of the last fifty years briefly. However, an in-depth examination of the relationship between design activism movement and current social movements may further enlighten the topic of design activism and traces the contours of the movement.

This study covers the discourse of design activism within the field of industrial design. A further study of similar approaches or movements within other design fields, even in other domains may produce valuable outcomes for the development of design activism movement. Yet, the interaction between these different domains and/or industries can be studied as well, if there are any.

Another important further study would be the exploration of how the principles and objectives of design activism are echoed in design policies. This study should cover especially the developed countries, since these countries have better structured policies than those of developing countries, and the majority of the opposed situations are caused by developed countries.

Lastly, examination of how the principles and orientation of design activism movement can be developed into coherent political arguments is an important opportunity for further studies and a necessity for the advancement of design activism movement, and design profession as well.

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APPENDIX A

FILTERED DATA COLLECTION: SOURCES SUBJECTED TO ANALYSIS

Design for the real world; Human ecology and social change	Victor Papanek	1972	Book
Precariousness and ambiguity: Industrial design in dependent countries	Gui Bonsiepe	1977	Journal article
Designing for need -radio talk	Peter Lloyd Jones	1977	Journal article
Twelve methodologies for design - Because people count	Victor Papanek	1977	Journal article
The coming of post-industrial design	Nigel Cross	1981	Journal article
Understanding the role of the designer in society	Jill Grant, Frank Fox	1992	Journal article
Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility	Ezio Manzini, John Cullars	1992	Journal article
Design for society	Nigel Whiteley	1993	Book
Design, Environment and Social Quality: From "Existenzminimum" to "Quality Maximum"	Ezio Manzini	1994	Journal article
The green imperative: Ecology and ethics in design and architecture	Victor Papanek	1995	Book
Design for a Sustainable World	Victor Margolin	1998	Journal article
Rethinking Design Education For The 21st Century: Theoretical, Methodological, And Ethical Discussion	Alain Findeli	2001	Journal article
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article
A "Social Model" Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article
Design for Social Responsibility and Market Oriented Design: Convergences and Divergences	Nicola Morelli	2003	Conference proceedings

Rethinking Design Policy in the Third World	Sulfikar Amir	2004	Journal article
Alternative design scholarship: Working toward appropriate design	Dean Nieuwsma	2004	Journal article
Design by Society: Science and Technology Studies and the Social Shaping of Design	Edward Woodhouse, Jason W. Patton	2004	Journal article
The challenge of responsible design	Jesse S. Tatum	2004	Journal article
Design for the Surreal World. A New Model of Socially Responsible Design	Caroline L. Davey, Andrew B. Wootton, Angharad Thomas, Rachel Cooper, Mike Press	2005	Conference proceedings
Design Against Crime: Design leadership in the development of emotional values	Caroline L. Davey, Rachel Cooper, Mike Press, Andrew B. Wootton, Eric Olson	2005	Conference proceedings
Ethics and altruism: what constitutes socially responsible design?	Rachel Cooper	2005	Journal article
Altruism as design methodology	David Stairs	2005	Journal article
Sustainable and humanitarian design education	Ursula Tischner	2006	Conference proceedings
Design and Democracy	Gui Bonsiepe	2006	Journal article
Design for micro-utopias : making the unthinkable possible	John Wood	2007	Book
Social Innovation And New Industrial Contexts: Can Designers “Industrialize” Socially Responsible Solutions?	Nicola Morelli	2007	Journal article
Design as activism: A conceptual tool	Ann Thorpe	2008	Conference proceedings
Problems or Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey	Özlem Er, Çiğdem Kaya	2008	Journal article
Design revolution : 100 products that empower people	Emily Pilloton	2009	Book
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book
Design for humanity in the century of famine and warfare	Alkın Korkmaz	2009	Conference proceedings

Alternative design scholarship: Working toward appropriate design	Dean Nieuwma	2004	Journal article
Design by Society: Science and Technology Studies and the Social Shaping of Design	Edward Woodhouse, Jason W. Patton	2004	Journal article
The challenge of responsible design	Jesse S. Tatum	2004	Journal article
Design for the Surreal World. A New Model of Socially Responsible Design	Caroline L. Davey, Andrew B. Wootton, Angharad Thomas, Rachel Cooper, Mike Press	2005	Conference proceedings
Design Against Crime: Design leadership in the development of emotional values	Caroline L. Davey, Rachel Cooper, Mike Press, Andrew B. Wootton, Eric Olson	2005	Conference proceedings
Rethinking Design Education For The 21st Century: Theoretical, Methodological, And Ethical Discussion	Alain Findeli	2005	Journal article
Ethics and altruism: what constitutes socially responsible design?	Rachel Cooper	2005	Journal article
Altruism as design methodology	David Stairs	2005	Journal article
Sustainable and humanitarian design education	Ursula Tischner	2006	Conference proceedings
Design and Democracy	Gui Bonsiepe	2006	Journal article
Design for micro-utopias : making the unthinkable possible	John Wood	2007	Book
Social Innovation And New Industrial Contexts: Can Designers “Industrialize” Socially Responsible Solutions?	Nicola Morelli	2007	Journal article
Design as activism: A conceptual tool	Ann Thorpe	2008	Conference proceedings
Problems or Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey	Özlem Er, Çiğdem Kaya	2008	Journal article
Design revolution : 100 products that empower people	Emily Pilloton	2009	Book
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book
Design for humanity in the century of famine and warfare	Alkın Korkmaz	2009	Conference proceedings

Design for development: A capability approach	Ilse Oosterlaken	2009	Journal article
Everyday People: Enabling User Expertise in Socially Responsible Design	Christine Caruso, Lois Frankel	2010	Conference proceedings
Design's role in sustainable consumption	Ann Thorpe	2010	Journal article
Design Thinking for Social Innovation	Tim Brown, Jocelyn Wyatt	2010	Journal article
Small, local, open and connected, Design for social innovation and sustainability	Ezio Manzini	2010	Journal article
Design as politics	Tony Fry	2011	Book
Political Economies of Design Activism and the Public Sector	Guy Julier	2011	Conference proceedings
Designing with a social conscience: An emerging area in industrial design education and practice	Mariano Ramirez Jr	2011	Conference proceedings
From the Industrial Revolution to the Era of Ideas: Emergence of “Anarchism of the Object”	Juan Gasca Rubio, Daniel Collado-Ruiz	2011	Conference proceedings
Designing Anti-Activism: Apocalypse faster!	Tatu Marttila	2011	Conference proceedings
Socially responsible design: Thinking beyond the triple bottom line to socially responsive and sustainable product design	Gavin Melles, Ian de Vere, Vanja Mistic	2011	Journal article
Poland Welcomes a World of Socially Responsible Design	Beata Bochińska	2011	Journal article
The Urban Precariat, Neoliberalization, and the Soft Power of Humanitarian Design	Cedric. G. Johnson	2011	Journal article
Design with society: why socially responsive design is good enough	Adam Thorpe, Lorraine Gamman	2011	Journal article
Architecture and design versus consumerism: How design activism confronts growth	Ann Thorpe	2012	Book
DESIS-Africa: Design Thinking For Social Innovation and Development	L. A. Ambole, M. K. M'Rithaa, R. Moalosi, S. Molokwane	2012	Conference proceedings
Nothing Special? (Activist) Design Skills for the 21st Century	Guy Julier	2012	Journal article
Reflections on Design Activism and Social Change.	Grace Lees-Maffei	2012	Journal article
Design for social innovation: emerging principles and approaches	Anne Chick	2012	Journal article
Social Design: How products and services can help us act in ways that benefit society	Nynke Tromp	2013	Book

Can design go beyond critique?: trying to compose together in opening production.	Anna Seravalli	2013	Conference proceedings
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article
From Design Culture to Design Activism	Guy Julier	2013	Journal article
Global Design Activism Survey	Harun Kaygan, Guy Julier	2013	Journal article
Material Preference and Design Activism	Guy Julier	2013	Journal article
Achieving responsible design within the commercial remit.	Norman Stevenson, Vicky Lofthouse, Debra Lilley, Alistair Cheyne	2014	Conference proceedings
Our Common Future? Political questions for designing social innovation	Ramia Mazé	2014	Conference proceedings
Social Design Principles and Practices	Inês Veiga, Rita Almendra	2014	Conference proceedings
Empathy or inclusion: A dialogical approach to socially responsible design	Cipolla, C., & Bartholo, R.	2014	Journal article
Designing Development: Humanitarian Design in the Financial Inclusion Assemblage	Anke Schwittay	2014	Journal article
Critical making as materializing the politics of design	Carlo DiSalvo	2014	Journal article

APPENDIX B

SOURCES EXEMPTED FROM ANALYSIS

Socio-environmental consequences of design	Victor Papanek	1975	Repetition
Design as a socially significant activity: an introduction	Clive Dilnot	1982	Not related to design activism
Design for the real world: Human ecology and social change (2nd ed.)	Victor Papanek	1985	Repetition
The meaning of design	Maurizio Vitta, Juliette Nelles	1985	Not related to design activism
The future isn't what it used to be	Victor Papanek	1988	Not related to design activism
Design and Immateriality: What of It in a Post Industrial Society?	Abraham Moles, David W. Jacobus.	1988	Not related to design activism
Social design in public problem solving	Jong S. Jun, William Bruce Storm	1990	Not related to design activism
Against an Essential Theory of "Need": Some Considerations for Design Theory	Tony Fry	1992	Not related to design activism
Ethics, aesthetics, and design	Alain Findeli	1994	Repetition
Redesigning design; An invitation to a responsible future	Klaus Krippendorff	1995	Not related to design activism
Transformations: Ethics and Design	Richard Devon, Andrew Lau, Philip McReynolds, Andras Gordon	2001	Other design field
Socially-Responsible Design	Rachel Cooper	2001	Repetition
Ethics in Industrial Product Design (Good, Goods and Gods)	A. Can Özcan	2002	Not related to design activism
Assessing the role of design in local and regional economies	David Bell, Mark Jayne	2003	Not related to design activism

A critique of design methodologies appropriate to private-sector activity in development	Tim Cowards, James Fathers	2005	Not related to design activism
From sustainability to socially responsible design	Caroline L. Davey, Andrew B. Wootton, Chris T. Boyko, Rachel Cooper	2005	Source type
Ideas and beliefs in architecture and industrial design : How attitudes, orientations, and underlying assumptions shape the built environment	Ivar Holm	2006	Source type
Transformation design	Colin Burns, Hilary Cottam, Chris Vanstone, Jennie Winhall	2006	Not related to design activism
Creating responsible designers: recognizing and responding to professional immunity claims.	Kieth Owens	2006	Other design field
What is socially responsive design	Adam Thorpe, Lorraine Gamman	2006	Source type
Design, ethics and sustainability. Guidelines for a Transition Phase	Ezio Manzini	2006	Repetition
Freedoms, dialogical capabilities and design	Carla Cipolla	2006	Repetition
Social innovation: Using design to generate business value through corporate social responsibility	Steven P. MacGregor, Xavier Espinach, Joan Fontrodona	2007	Not related to design activism
What are the social responsibilities of designers? Investigating new perspectives for design participation	Yanki Lee	2007	Not related to design activism
Research and Debate--Community Activism vs. Community Design	John Roberts	2008	Other design field
Co-creation and the new landscapes of design	Elizabeth Sanders, Pieter Jan Stappers	2008	Not related to design activism
The policy of design: A capabilities approach	Andy Dong	2008	Other design field
Globalization and product design education: the global studio	Erik Bohemia, Kerry Harman	2008	Not related to design activism

Design for Development	Maria Rogal	2009	Not related to design activism
Design for social construct & economic growth in the 21st century	Paulson Letsholo, Henri Christiaans, Shorn Molokwane	2009	Not related to design activism
Design and empowerment: Learning from community organizing	Ramsey Ford	2009	Source type
Perspectives on the changing role of the designer: Now and to the future	Lauren Tan	2009	Source type
Design, democracy and agonistic pluralism	Carlo DiSalvo	2010	Repetition
"Design Clinic" Can Design Heal the World? Scrutinising Victor Papanek's Impact on Today's Design Agenda	Martina Fineder, Thomas Geisler	2011	Not related to design activism
Complexity and community - the relevance of the design community for responsible design implementation by consultant industrial designers	Norman Stevenson, Vicky Lofthouse, Debra Lilley, Alistair Cheyne	2011	Repetition
CTRL–Alt–Design	Roel Klaassen, Maria Neicu	2011	Not related to design activism
Design Thinking and the Big Society: From solving personal troubles to designing social problems	Simon Blyth, Lucy Kimbell, Taylor Haig	2011	Source type
Social Design, Field Studies & Sustainable Development	Robin Reed- DesJardins	2012	Source type
Social theory as a thinking tool for empathic design	Carolien Postma, Kristina Lauche, Pieter Jan Stappers	2012	Not related to design activism
Industrial design accolades: Do they support socially sustainable product innovation?	Mariano Ramirez Jr	2012	Not related to design activism

"Free Translation" as a Critical Method in Socio-Political Design Actions.	Mahmoud Keshavarz	2012	Source type
Notes on the Ontology of Design	Alvaro Escobar	2012	Source type
Design as Activism in Helsinki: Notes from the World Design Capital 2012	Eva Berglund	2013	Other design field
Design and Social Impact: A Cross-Sectoral Agenda for Design Education, Research, and Practice	-	2013	Source type
The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics	Thomas Markussen	2013	Other design field
A better world by design? An investigation into industrial design consultants undertaking responsible design within their commercial remits	Norman Stevenson	2013	Source type
Is the industrial designer's changing role improving their opportunities for responsible design practices?	Vicky Lofthouse, Norman Stevenson	2013	Repetition
Mindful Design as a Driver for Social Behaviour Change	Kristina Niedderer	2013	Not related to design activism
Design for social innovation as a form of designing activism. An action format	Anna Meroni, Davide Fassi, Giulia Simeone	2013	Source type
What kind of beautiful strangeness will it take? sustainable design, matter and pedagogical encounters.	Lucille Korwin-Kossakowski	2013	Source type
Measuring Social Values of Design in the Commercial Sector	-	2014	Source type
Hybrid-learning for social design	Denielle Emans, Adina Hempel	2014	Source type

Social Design Futures	Leah Armstrong, Jocelyn Bailey, Guy Julier, Lucy Kimbell	2014	Source type
Sustaining Intensities: Materialism, Feminism and Posthumanism Meet Sustainable Design	Petra Hroch	2014	Source type
Social Design and Innovation tools.	Emmi Haapajoki	2014	Source type
Design: The Social and the Political	Rachel Cooper	2014	Repetition
Social implication design (SID): A design method to exploit the unique value of the artefact to counteract social problems	Nynke Tromp, Paul Hekkert	2014	Repetition
Advanced design as reframing practice: Ethical challenges and anticipation in design issues	Flaviano Celaschi, Manuela Celi	2015	Not related to design activism
Designing For Democracy: Using Design Activism to Re-negotiate the Roles and Rights for Patients	E. Knutz, T. Markussen, S. Mårbjerg Thomsen, J. Ammentorp	not published	Other design field

APPENDIX C

PRIMARY SOURCES ON THE SUBJECT

Design for the real world; Human ecology and social change	Victor Papanek	1971	Book
Design for society	Nigel Whiteley	1993	Book
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article
A “Social Model” Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article
Design for the Surreal World. A New Model of Socially Responsible Design	Caroline L. Davey, Andrew B. Wootton, Angharad Thomas, Rachel Cooper, Mike Press	2005	Conference proceedings
Design and Democracy	Gui Bonsiepe	2006	Journal article
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book
Small, local, open and connected, Design for social innovation and sustainability	Ezio Manzini	2010	Journal article
Design as politics	Tony Fry	2011	Book
Political Economies of Design Activism and the Public Sector	Guy Julier	2011	Conference proceedings
Socially responsible design: Thinking beyond the triple bottom line to socially responsive and sustainable product design	Gavin Melles, Ian de Vere, Vanja Mistic	2011	Journal article
Design with society: why socially responsive design is good enough	Adam Thorpe, Lorraine Gamman	2011	Journal article
Architecture and design versus consumerism: How design activism confronts growth	Ann Thorpe	2012	Book
Nothing Special? (Activist) Design Skills for the 21st Century	Guy Julier	2012	Journal article
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article
From Design Culture to Design Activism	Guy Julier	2013	Journal article

APPENDIX D

KEYWORDS USED FOR THE DATA SEARCH

Associating keywords:

- Design
- Industrial design
- Product design
- Activism
- Activist
- Social
- Responsible
- Society
- Politics
- Democracy
- Humanitarian
- Ethics

APPENDIX E

THE CONTRASTS BETWEEN MODERNISM AND POST-MODERNISM BY CHARLES JENCKS: MODERN EITHER HYBRIDISED OR PAIRED WITH POST-MODERN

MODERN either hybridised or paired with POST-MODERN	
In politics	
1 nation states	regional bodies (EU)
2 totalitarian	democratic
3 consensus	dissensus
4 class friction	new agenda issues, green
In economics	
5 Fordism	Post-Fordism (networking)
6 Capitalism/socialism	regulated socialism
7 centralised	decentralised
8 rational choice	reflexivity
9 hidden hand	behavioural
In society	
10 industrial	post-industrial
11 class-structured	many clustered
12 proletariat	cognitariat
In culture	
13 Purism	double-coding
14 elitist	multiple taste-cultures
15 objectivism	values in nature
In aesthetics	
16 simple harmonies	disharmonious harmony
17 formal flatness	content-driven
18 top-down integrated	conflicted semiosis
19 abstract/ahistorical	time-binding
In philosophy	
20 monism	pluralism
21 materialism	semiotic view
22 utopian	heterotopian
23 reductivist	holistic
In science	
24 mechanistic	self-organising
25 simple/linear	complex/nonlinear
26 deterministic	indeterministic
27 Newtonian	relativity
In spirituality	
28 atheism	pantheism
29 patriarchal	post-patriarchal
30 disenchantment	re-enchantment
In media	
31 world of print	electronic
32 fast-changing	instant changing
33 spatialised	globalised WWW
In worldview	
34 mechanical	ecological
35 hierarchical	heterarchical
36 accidental universe	anthropic principle
37 existentialist/alienated	embedded
38 innocent/straightforward	lost innocence/ironic

APPENDIX F

ANALYSIS RESULTS: HISTORICAL PROGRESS OF DESIGN ACTIVISM DISCOURSE AND PROLIFERATION OF THE TERMINOLOGY

Design for the real world; Human ecology and social change	Victor Papanek	1971	Book	Responsible design
Precariousness and ambiguity: Industrial design in dependent countries	Gui Bonsiepe	1977	Journal article	Design in dependant countries
Designing for need -radio talk	Peter Lloyd Jones	1977	Journal article	Design for need
Twelve methodologies for design - Because people count	Victor Papanek	1977	Journal article	Alternative design
The coming of post-industrial design	Nigel Cross	1981	Journal article	Socially responsible design
Understanding the role of the designer in society	Jill Grant, Frank Fox	1992	Journal article	Social design
Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility	Ezio Manzini, John Cullars	1992	Journal article	Designer's responsibility
Design for society	Nigel Whiteley	1993	Book	Design for society
Design, Environment and Social Quality: From "Existenzminimum" to "Quality Maximum"	Ezio Manzini	1994	Journal article	Design for social quality and sustainability
The green imperative: Ecology and ethics in design and architecture	Victor Papanek	1995	Book	Ethical design
Design for a Sustainable World	Victor Margolin	1998	Journal article	Responsible design
Rethinking Design Education For The 21st Century: Theoretical, Methodological, And Ethical Discussion	Alain Findeli	2001	Journal article	Socially responsible design
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article	Design responsibility

A "Social Model" Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article	Human centered design
Design for Social Responsibility and Market Oriented Design: Convergences and Divergences	Nicola Morelli	2003	Conference proceedings	Social design
Rethinking Design Policy in the Third World	Sulfikar Amir	2004	Journal article	Socially responsible design
Alternative design scholarship: Working toward appropriate design	Dean Nieuwsma	2004	Journal article	Human centered design
Design by Society: Science and Technology Studies and the Social Shaping of Design	Edward Woodhouse, Jason W. Patton	2004	Journal article	Appropriate design
The challenge of responsible design	Jesse S. Tatum	2004	Journal article	Design by society
Design for the Surreal World. A New Model of Socially Responsible Design	Davey et al.	2005	Conference proceedings	Responsible design
Design Against Crime: Design leadership in the development of emotional values	Davey et al.	2005	Conference proceedings	Socially responsible design
Ethics and altruism: what constitutes socially responsible design?	Rachel Cooper	2005	Journal article	socially responsible design
Altruism as design methodology	David Stairs	2005	Journal article	Design altruism
Sustainable and humanitarian design education	Ursula Tischner	2006	Conference proceedings	Humanitarian Design
Design and Democracy	Gui Bonsiepe	2006	Journal article	Design humanism
Design for micro-utopias : making the unthinkable possible	John Wood	2007	Book	Design for micro-utopias
Social Innovation And New Industrial Contexts: Can Designers "Industrialize" Socially Responsible Solutions?	Nicola Morelli	2007	Journal article	Socially responsible design
Design as activism: A conceptual tool	Ann Thorpe	2008	Conference proceedings	Design activism
Problems or Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey	Özlem Er, Çiğdem Kaya	2008	Journal article	Socially responsible design
Design revolution : 100 products that empower people	Emily Pilloton	2009	Book	Design for social impact
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book	Design activism

Design for humanity in the century of famine and warfare	Alkin Korkmaz	2009	Conference proceedings	Design for humanity
Design for development: A capability approach	Ilse Oosterlaken	2009	Journal article	Capability sensitive design
Everyday People: Enabling User Expertise in Socially Responsible Design	Christine Caruso, Lois Frankel	2010	Conference proceedings	Socially responsible design
Design's role in sustainable consumption	Ann Thorpe	2010	Journal article	Slow design
Design Thinking for Social Innovation	Tim Brown, Jocelyn Wyatt	2010	Journal article	Design thinking for social innovation
Small, local, open and connected, Design for social innovation and sustainability	Ezio Manzini	2010	Journal article	Design for social innovation and sustainability
Design as politics	Tony Fry	2011	Book	Design as politics
Political Economies of Design Activism and the Public Sector	Guy Julier	2011	Conference proceedings	Design activism
Designing with a social conscience: An emerging area in industrial design education and practice	Mariano Ramirez Jr	2011	Conference proceedings	Socially responsible design
From the Industrial Revolution to the Era of Ideas: Emergence of "Anarchism of the Object"	Juan Gasca Rubio, Daniel Collado-Ruiz	2011	Conference proceedings	Design activism
Designing Anti-Activism: Apocalypse faster!	Tatu Marttila	2011	Conference proceedings	Design activism
Socially responsible design: Thinking beyond the triple bottom line to socially responsive and sustainable product design	Melles et al.	2011	Journal article	Socially responsible design
Poland Welcomes a World of Socially Responsible Design	Beata Bochińska	2011	Journal article	Socially responsive design
The Urban Precariat, Neoliberalization, and the Soft Power of Humanitarian Design	Cedric. G. Johnson	2011	Journal article	Socially responsible design
Design with society: why socially responsive design is good enough	Adam Thorpe, Lorraine Gamman	2011	Journal article	Humanitarian design
Architecture and design versus consumerism: How design activism confronts growth	Ann Thorpe	2012	Book	Design activism

DESIS-Africa: Design Thinking For Social Innovation and Development	Ambole et al.	2012	Conference proceedings	Design for social innovation
Nothing Special? (Activist) Design Skills for the 21st Century	Guy Julier	2012	Journal article	Design activism
Reflections on Design Activism and Social Change.	Grace Lees-Maffei	2012	Journal article	Design activism
Design for social innovation: emerging principles and approaches	Anne Chick	2012	Journal article	Design for social innovation
Social Design: How products and services can help us act in ways that benefit society	Nynke Tromp	2013	Book	Social design
Can design go beyond critique?: trying to compose together in opening production.	Anna Seravalli	2013	Conference proceedings	Design for social innovation
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article	Design activism
From Design Culture to Design Activism	Guy Julier	2013	Journal article	Design activism
Global Design Activism Survey	Harun Kaygan, Guy Julier	2013	Journal article	Design activism
Material Preference and Design Activism	Guy Julier	2013	Journal article	Design activism
Achieving responsible design within the commercial remit.	Stevenson et al.	2014	Conference proceedings	Responsible design
Our Common Future? Political questions for designing social innovation	Ramia Mazé	2014	Conference proceedings	Design for social innovation
Social Design Principles and Practices	Inês Veiga, Rita Almendra	2014	Conference proceedings	Social design
Empathy or inclusion: A dialogical approach to socially responsible design	Cipolla, C., & Bartholo, R.	2014	Journal article	Socially responsible design
Designing Development: Humanitarian Design in the Financial Inclusion Assemblage	Anke Schwittay	2014	Journal article	Humanitarian design
Critical making as materializing the politics of design	Carlo DiSalvo	2014	Journal article	Political design

APPENDIX G

ANALYSIS RESULTS: COMPOSITION OF THE DISCOURSE

				Social	Economic	Political	Environmental
Design for the real world; Human ecology and social change	Victor Papanek	1971	Book	✓	✓	✓	✓
Precariousness and ambiguity: Industrial design in dependent countries	Gui Bonsiepe	1977	Journal article	✓	✓	✓	✓
Designing for need -radio talk	Peter Lloyd Jones	1977	Journal article	✓			✓
Twelve methodologies for design - Because people count	Victor Papanek	1977	Journal article	✓		✓	✓
The coming of post-industrial design	Nigel Cross	1981	Journal article	✓			✓
Understanding the role of the designer in society	Jill Grant, Frank Fox	1992	Journal article	✓			
Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility	Ezio Manzini, John Cullars	1992	Journal article				✓
Design for society	Nigel Whiteley	1993	Book	✓	✓	✓	✓
Design, Environment and Social Quality: From "Existenzminimum" to "Quality Maximum"	Ezio Manzini	1994	Journal article	✓			✓
The green imperative: Ecology and ethics in design and architecture	Victor Papanek	1995	Book				✓
Design for a Sustainable World	Victor Margolin	1998	Journal article	✓	✓		✓
Rethinking Design Education For The 21st Century: Theoretical, Methodological,	Alain Findeli	2001	Journal article				✓

And Ethical Discussion							
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article	✓			
A “Social Model” Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article	✓			
Design for Social Responsibility and Market Oriented Design: Convergences and Divergences	Nicola Morelli	2003	Conference proceedings	✓	✓		✓
Rethinking Design Policy in the Third World	Sulfikar Amir	2004	Journal article	✓	✓	✓	
Alternative design scholarship: Working toward appropriate design	Dean Nieusma	2004	Journal article	✓			
Design by Society: Science and Technology Studies and the Social Shaping of Design	Edward Woodhouse, Jason W. Patton	2004	Journal article	✓			
The challenge of responsible design	Jesse S. Tatum	2004	Journal article	✓			
Design for the Surreal World. A New Model of Socially Responsible Design	Davey et al.	2005	Conference proceedings	✓	✓		✓
Design Against Crime: Design leadership in the development of emotional values	Davey et al.	2005	Conference proceedings	✓			
Ethics and altruism: what constitutes socially responsible design?	Rachel Cooper	2005	Journal article	✓			
Altruism as design methodology	David Stairs	2005	Journal article	✓			
Sustainable and humanitarian design education	Ursula Tischner	2006	Conference proceedings	✓			✓
Design and Democracy	Gui Bonsiepe	2006	Journal article	✓	✓	✓	
Design for micro-utopias : making the unthinkable possible	John Wood	2007	Book	✓	✓	✓	✓

Social Innovation And New Industrial Contexts: Can Designers “Industrialize” Socially Responsible Solutions?	Nicola Morelli	2007	Journal article	✓	✓		✓
Design as activism: A conceptual tool	Ann Thorpe	2008	Conference proceedings	✓			✓
Problems or Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey	Özlem Er, Çiğdem Kaya	2008	Journal article	✓	✓		
Design revolution : 100 products that empower people	Emily Pilloton	2009	Book	✓	✓		✓
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book	✓	✓		✓
Design for humanity in the century of famine and warfare	Alkın Korkmaz	2009	Conference proceedings	✓			
Design for development: A capability approach	Ilse Oosterlaken	2009	Journal article	✓			
Everyday People: Enabling User Expertise in Socially Responsible Design	Christine Caruso, Lois Frankel	2010	Conference proceedings	✓			✓
Design's role in sustainable consumption	Ann Thorpe	2010	Journal article		✓		✓
Design Thinking for Social Innovation	Tim Brown, Jocelyn Wyatt	2010	Journal article	✓			
Small, local, open and connected, Design for social innovation and sustainability	Ezio Manzini	2010	Journal article	✓			✓
Design as politics	Tony Fry	2011	Book		✓	✓	✓
Political Economies of Design Activism and the Public Sector	Guy Julier	2011	Conference proceedings	✓			✓
Designing with a social conscience: An emerging area in industrial design	Mariano Ramirez Jr	2011	Conference proceedings	✓			✓

education and practice								
From the Industrial Revolution to the Era of Ideas: Emergence of “Anarchism of the Object”	Juan Gasca Rubio, Daniel Collado-Ruiz	2011	Conference proceedings		✓			✓
Designing Anti-Activism: Apocalypse faster!	Tatu Marttila	2011	Conference proceedings		✓			✓
Socially responsible design: Thinking beyond the triple bottom line to socially responsive and sustainable product design	Melles et al.	2011	Journal article	✓	✓			✓
Poland Welcomes a World of Socially Responsible Design	Beata Bochińska	2011	Journal article	✓				✓
The Urban Precariat, Neoliberalization, and the Soft Power of Humanitarian Design	Cedric. G. Johnson	2011	Journal article	✓	✓	✓		✓
Design with society: why socially responsive design is good enough	Adam Thorpe, Lorraine Gamman	2011	Journal article	✓				
Architecture and design versus consumerism: How design activism confronts growth	Ann Thorpe	2012	Book	✓	✓	✓		
DESIS-Africa: Design Thinking For Social Innovation and Development	Ambole et al.	2012	Conference proceedings	✓				✓
Nothing Special? (Activist) Design Skills for the 21st Century	Guy Julier	2012	Journal article	✓				✓
Reflections on Design Activism and Social Change.	Grace Lees-Maffei	2012	Journal article	✓	✓	✓		✓
Design for social innovation: emerging principles and approaches	Anne Chick	2012	Journal article	✓				
Social Design: How products and services can help us act in ways that benefit society	Nynke Tromp	2013	Book	✓				

Can design go beyond critique?: trying to compose together in opening production.	Anna Seravalli	2013	Conference proceedings	✓			
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article	✓	✓		✓
From Design Culture to Design Activism	Guy Julier	2013	Journal article	✓		✓	✓
Global Design Activism Survey	Harun Kaygan, Guy Julier	2013	Journal article	✓	✓	✓	
Material Preference and Design Activism	Guy Julier	2013	Journal article	✓	✓	✓	✓
Achieving responsible design within the commercial remit.	Stevenson et al.	2014	Conference proceedings	✓			✓
Our Common Future? Political questions for designing social innovation	Ramia Mazé	2014	Conference proceedings	✓		✓	
Social Design Principles and Practices	Inês Veiga, Rita Almendra	2014	Conference proceedings	✓	✓		✓
Empathy or inclusion: A dialogical approach to socially responsible design	Cipolla, C., & Bartholo, R.	2014	Journal article	✓			
Designing Development: Humanitarian Design in the Financial Inclusion Assemblage	Anke Schwittay	2014	Journal article	✓			
Critical making as materializing the politics of design	Carlo DiSalvo	2014	Journal article			✓	

						Design education	Employers	Gov.	NGOs and the like	Developed countries	Developing countries
The green imperative: Ecology and ethics in design and architecture	Victor Papanek	1995	Book	✓			✓	✓	✓		
Design for a Sustainable World	Victor Margolin	1998	Journal article	✓						✓	✓
Rethinking Design Education For The 21st Century: Theoretical, Methodological, And Ethical Discussion	Alain Findeli	2001	Journal article	✓		✓					
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article	✓							
A "Social Model" Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article	✓		✓		✓		✓	
Design for Social Responsibility and Market Oriented Design: Convergences and Divergences	Nicola Morelli	2003	Conference proceedings	✓						✓	✓
Rethinking Design Policy in the Third World	Sulfikar Amir	2004	Journal article					✓			✓
Alternative design scholarship: Working toward appropriate design	Dean Nieuwsma	2004	Journal article	✓							

					Designers	Design education	Employers	Gov.	NGOs and the like	Developed countries	Developing countries
Design for social innovation: emerging principles and approaches	Anne Chick	2012	Journal article	✓						✓	
Social Design: How products and services can help us act in ways that benefit society	Nynke Tromp	2013	Book	✓							
Can design go beyond critique?: trying to compose together in opening production.	Anna Seravalli	2013	Conference proceedings	✓						✓	
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article	✓	✓					✓	
From Design Culture to Design Activism	Guy Julier	2013	Journal article	✓						✓	
Global Design Activism Survey	Harun Kaygan, Guy Julier	2013	Journal article	✓	✓			✓		✓	✓
Material Preference and Design Activism	Guy Julier	2013	Journal article	✓							
Achieving responsible design within the commercial remit.	Stevenson et al.	2014	Conference proceedings	✓			✓			✓	
Our Common Future? Political questions for designing social innovation	Ramia Mazé	2014	Conference proceedings	✓					✓	✓	

APPENDIX I

ANALYSIS RESULTS: THE COURSE OF ACTION FOR DESIGN ACTIVISM

				Designer's initiative	Opportunities in economic order	Design as politics	Design within local context
Design for the real world; Human ecology and social change	Victor Papanek	1971	Book	✓			
Precariousness and ambiguity: Industrial design in dependent countries	Gui Bonsiepe	1977	Journal article	✓		✓	
Designing for need -radio talk	Peter Lloyd Jones	1977	Journal article			✓	
Twelve methodologies for design - Because people count	Victor Papanek	1977	Journal article	✓			
The coming of post-industrial design	Nigel Cross	1981	Journal article	✓			
Understanding the role of the designer in society	Jill Grant, Frank Fox	1992	Journal article	✓			
Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility	Ezio Manzini, John Cullars	1992	Journal article	✓			
Design for society	Nigel Whiteley	1993	Book	✓			
Design, Environment and Social Quality: From "Existenzminimum" to "Quality Maximum"	Ezio Manzini	1994	Journal article	✓			
The green imperative: Ecology and ethics in design and architecture	Victor Papanek	1995	Book	✓			

Design for a Sustainable World	Victor Margolin	1998	Journal article	✓			
Rethinking Design Education For The 21st Century: Theoretical, Methodological, And Ethical Discussion	Alain Findeli	2001	Journal article	✓			
Human dignity and human rights: Thoughts on the principles of human-centered design	Richard Buchanan	2001	Journal article	✓			
A “Social Model” Of Design: Issues Of Practice And Research	Victor Margolin, Sylvia Margolin	2002	Journal article		✓		
Design for Social Responsibility and Market Oriented Design: Convergences and Divergences	Nicola Morelli	2003	Conference proceedings	✓			✓
Rethinking Design Policy in the Third World	Sulfikar Amir	2004	Journal article				✓
Alternative design scholarship: Working toward appropriate design	Dean Nieusma	2004	Journal article			✓	
Design by Society: Science and Technology Studies and the Social Shaping of Design	Edward Woodhouse, Jason W. Patton	2004	Journal article	✓			
The challenge of responsible design	Jesse S. Tatum	2004	Journal article	✓			
Design for the Surreal World. A New Model of Socially Responsible Design	Davey et al.	2005	Conference proceedings		✓		
Design Against Crime: Design leadership in the development of emotional values	Davey et al.	2005	Conference proceedings	✓			
Ethics and altruism: what constitutes socially	Rachel Cooper	2005	Journal article	✓	✓		

responsible design?							
Altruism as design methodology	David Stairs	2005	Journal article	✓			✓
Sustainable and humanitarian design education	Ursula Tischner	2006	Conference proceedings	✓			✓
Design and Democracy	Gui Bonsiepe	2006	Journal article	✓			
Design for micro-utopias : making the unthinkable possible	John Wood	2007	Book	✓			✓
Social Innovation And New Industrial Contexts: Can Designers “Industrialize” Socially Responsible Solutions?	Nicola Morelli	2007	Journal article				✓
Design as activism: A conceptual tool	Ann Thorpe	2008	Conference proceedings	✓		✓	
Problems or Opportunities?: Overcoming the Mental Barrier for Socially Responsible Design in Turkey	Özlem Er, Çiğdem Kaya	2008	Journal article				✓
Design revolution : 100 products that empower people	Emily Pilloton	2009	Book		✓		
Design activism: beautiful strangeness for a sustainable world	Alastair Fuad-Luke	2009	Book	✓			
Design for humanity in the century of famine and warfare	Alkin Korkmaz	2009	Conference proceedings	✓			
Design for development: A capability approach	Ilse Oosterlaken	2009	Journal article	✓			
Everyday People: Enabling User Expertise in Socially Responsible Design	Christine Caruso, Lois Frankel	2010	Conference proceedings	✓			

Design's role in sustainable consumption	Ann Thorpe	2010	Journal article	✓			✓
Design Thinking for Social Innovation	Tim Brown, Jocelyn Wyatt	2010	Journal article	✓			
Small, local, open and connected, Design for social innovation and sustainability	Ezio Manzini	2010	Journal article				✓
Design as politics	Tony Fry	2011	Book			✓	
Political Economies of Design Activism and the Public Sector	Guy Julier	2011	Conference proceedings		✓		
Designing with a social conscience: An emerging area in industrial design education and practice	Mariano Ramirez Jr	2011	Conference proceedings	✓			
From the Industrial Revolution to the Era of Ideas: Emergence of "Anarchism of the Object"	Juan Gasca Rubio, Daniel Collado-Ruiz	2011	Conference proceedings	✓			
Designing Anti-Activism: Apocalypse faster!	Tatu Marttila	2011	Conference proceedings	✓			
Socially responsible design: Thinking beyond the triple bottom line to socially responsive and sustainable product design	Melles et al.	2011	Journal article	✓			
Poland Welcomes a World of Socially Responsible Design	Beata Bochińska	2011	Journal article	✓	✓		
The Urban Precariat, Neoliberalization, and the Soft Power of Humanitarian Design	Cedric. G. Johnson	2011	Journal article			✓	✓

Design with society: why socially responsive design is good enough	Adam Thorpe, Lorraine Gamman	2011	Journal article				✓
Architecture and design versus consumerism: How design activism confronts growth	Ann Thorpe	2012	Book			✓	
DESI-Africa: Design Thinking For Social Innovation and Development	Ambole et al.	2012	Conference proceedings				✓
Nothing Special? (Activist) Design Skills for the 21st Century	Guy Julier	2012	Journal article		✓		
Reflections on Design Activism and Social Change.	Grace Lees-Maffe	2012	Journal article				
Design for social innovation: emerging principles and approaches	Anne Chick	2012	Journal article	✓			✓
Social Design: How products and services can help us act in ways that benefit society	Nynke Tromp	2013	Book	✓			
Can design go beyond critique?: trying to compose together in opening production.	Anna Seravalli	2013	Conference proceedings				✓
"Actions Speak Louder": Victor Papanek and the Legacy of Design Activism	Alison J. Clarke	2013	Journal article	✓			
From Design Culture to Design Activism	Guy Julier	2013	Journal article		✓		
Global Design Activism Survey	Harun Kaygan, Guy Julier	2013	Journal article				
Material Preference and Design Activism	Guy Julier	2013	Journal article				
Achieving responsible design within the commercial	Stevenson et al.	2014	Conference proceedings	✓			

remit.							
Our Common Future? Political questions for designing social innovation	Ramia Mazé	2014	Conference proceedings			✓	✓
Social Design Principles and Practices	Inês Veiga, Rita Almendra	2014	Conference proceedings	✓			
Empathy or inclusion: A dialogical approach to socially responsible design	Cipolla, C., & Bartholo, R.	2014	Journal article	✓			
Designing Development: Humanitarian Design in the Financial Inclusion Assemblage	Anke Schwittay	2014	Journal article	✓			
Critical making as materializing the politics of design	Carlo DiSalvo	2014	Journal article				✓