

Responsible Design Acts in a Graduate Program: Slowing Down for More Qualified Social Life

Bir Yüksek Lisans Programında Sağduyulu Tasarım Eylemleri: Daha Kaliteli Sosyal Yaşam için Yavaşlamak

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Abstract: Design is a discipline mostly producing for consumer culture; basically, commercial considerations have driven design since the Industrial Revolution. Responsible Design came to prominence in the late 19th and early 20th century because design was demand-based (and judged) on economic success. Since the second half of the 20th century, it has considered not only economical consequences, but also social, political, ecological and ethical consequences. Parallel to this, design education in undergraduate level is commonly preparing designer-candidates for commercial, business world, rooted from economic-based understanding. Academic studies and graduate programs in design have independent approaches, such as “Responsible Design” has been finding a habitat in which to flourish within design education since 90’s, and is still growing. The main purpose of this paper is to contribute Socially Responsible Education by applying Responsible Design, which has deeper place in design education, rooted from individually, socially well-being and ecological-based understanding. It will be presented the context of a graduate course titled “Responsible Design 1” (RD1) led by the author in the Art and Design Graduate Program at Yaşar University in Izmir, Turkey (Fall, 2013) as a case study for supporting the purpose. The context and outcomes of this course contains both theoretical and practical experience by an academic infrastructure with social, ecological, ethical issues and sustainability among art and design graduate students, via Design Acts or Design Activism. The value here is challenging experiences in the process of gaining knowledge and awareness through practical applications in the discipline. Conducting projects generated from responsible thinking and how to convert this approach into practice-based outcomes to spread awareness by responsible design is the main research question here. The approach of the course is to search for “how to gain knowledge to conceptualize and materialize ideas in responsible design acts?” Based on this question, in seven weeks, the theoretical issues such as; responsibilities in design, ethics, environmental design, slow design, life span of products, ecology and politics, human-centered design were studied. National and international activist projects on service, system design were reviewed. TED Talks and speeches were reviewed; and relating documentaries were watched. In following 7-week, a practical implication completed: Students created “Six Activist Projects” in subjects of their research interest. These met with audience in an exhibition, held at the campus of Yaşar University at the end of the semester. Briefly, the program of the course was enriched by various visual sources, interrelating design discourses alive-study cases and eventually learning-by-doing method. The complexity and challenges of responsible design acts and/or design activism in education will be argued in this paper. By observing the design concepts, processes and outcomes of the six projects, it revealed that the development of responsible design acts is basically simple, which sparks further practice-based design research. The impact of the course on the students’ further studies will also be shared briefly. The results of RD1 have a potential to discuss about how to develop further responsible design-acts in education to create deeper social and ecological impacts by design. Finally, an idea of “Slowing down design education” rooted from Slow Schooling in Slow Movement by Honoré (2009) - will be suggested

Keywords: Responsible Design, Design Activism, Socially Responsible Education, Design Education, Ethics, Slow Design, Eco-Design, Slow Schooling.

Öz: Tasarım, çoğunlukla tüketim kültürü için üreten bir disiplindir. Temelde, Sanayi Devrimi’nden bu yana ticari görüş ve düşünceler tasarımı yönlendirmektedir. Tasarımın, talep esaslı ve ekonomik başarıyla yargılanıyor olmasından dolayı, Sağduyulu Tasarım 19. yy. sonları 20.yy. başlarında önem kazanmaya başladı. 20. Yüzyılın ikinci yarısından itibaren tasarım, sadece ekonomik sonuçlarla değil, aynı zamanda sosyal, politik, ekolojik ve etik sonuçlarla da düşünölmeye başlandı. Buna paralel olarak, lisans düzeyindeki tasarım eğitimi, tasarımcı adaylarını, köklerini ekonomi odaklı anlayıştan alan ticari hayata ait iş dünyası için yetiştirmektedir. Öte yandan, tasarımda akademik çalışmalar ve lisansüstü programları, 1990’lardan beri “Sağduyulu Tasarımın” kendine eğitimin gelişimi içinde bir yer bulması gibi bağımsız yaklaşımlara da sahiptir. Bu çalışmanın ana amacı, sosyal Sorumluluk Sahibi Eğitim’e, tasarım eğitimiyle, derinlemesine bireysel, sosyal esenlik ve ekolojik-odaklı anlayışın hakim olduğu Sağduyulu Tasarımı uygulayarak katkı sağlamaktır. Bu çalışmada, yazarın Yaşar Üniversitesi (İzmir-Türkiye) Sanat ve Tasarım Yüksek Lisans Programı kapsamında verdiği “Sağduyulu Tasarım 1” (ST1) başlıklı lisans üstü dersinin içeriği, çalışmanın amacını destekleyen bir vaka çalışması olarak sunulacaktır. Bu dersin içeriği ve çıktıları, sanat ve tasarım yüksek lisans öğrencileri için, sosyal, ekolojik, etik ve sürdürülebilirlik üzerine kurulu akademik bir altyapı ve Tasarım Eylemi ve Tasarım Eylemciliği yoluyla, hem teorik hem de uygulamalı deneyimlerinden oluşur. Bu dersin tasarım uygulamaları aracıyla bilgi edinme ve farkındalık kazanma sürecinin zorlu olduğu kadar ve fırsatlarla dolu deneyimler kazandırması dersin değerini yaratmaktadır. Sağduyulu düşünceden kaynaklanan projeleri yürütmek ve çıkan fikirlerin tasarımlarda nasıl uygulanacağını, dönüştürüleceğini sormak ve tasarım ana araştırma konusudur. Dersin yaklaşımı, “Sağduyulu Tasarım eylemleri için bulunan fikirlerin nasıl kavramsallaştırılıp, uygulayacağımıza dair bilgiyi nasıl kazanacağız?” sorusu için aramaları kapsar. Bu soruya dayanarak, yedi hafta süresince derste; tasarımda sorumluluk, çevresel tasarım, yavaş tasarım, ürün ömrü, ekoloji ve politika, insan-merkezli tasarım gibi teorik konular çalışıldı. Güncel ulusal ve uluslararası eylemci projelerin hizmet ve sistem tasarımları incelendi. “TED Talks” adlı konuşmalar ve ilgili belgeseller izlendi. Ardından gelen

yedi haftada ise uygulama çalışmaları tamamlandı. Öğrenciler, ilgi duydukları araştırma konularından çıkan toplamda altı adet “Eylemci Proje” ortaya çıkarttı. Bu projeler dönem sonunda Yaşar Üniversitesi kampüsünde yapılan bir sergide izleyicisiyle buluştu. Kısaca bu dersin programı çeşitli görsel kaynaklarla, yaşanmış vakalarla ilgili söylevlerle ve en sonunda yaparak-öğrenme yöntemiyle tasarımlar üretilerek zenginleştirilmiştir. Bu çalışmada özetle, eğitimde sağduyulu tasarım eylemi ve/veya tasarım eylemciliğinin güçlüğü ve sınıycılığı tartışılacaktır. Altı projenin tasarım kavramları, süreci ve çıktılarının gözlemlenmesi sonucu, sağduyulu tasarım eyleminin gelişiminin gelecek uygulama-odaklı tasarım araştırmalarına ivme kazandıracağı öngörülmüyor. Dersin, öğrencilerin gelecek çalışmaları üzerine etkileri özetle paylaşılıyor. Dersin sonuçlarının, tasarımla daha derin sosyal ve ekolojik etkinin yaratılabilmesi için tasarım eğitiminde sağduyulu tasarım eylemlerinin nasıl geliştirileceğine dair tartışma potansiyeline sahiptir. Yavaş Hareketinde Honoré’ın ortaya attığı (2009) “Yavaşlatılmış Eğitim” kavramından yola çıkarak, “Tasarım Eğitimini Yavaşlatma” fikri burada bir sonuç öneridir.

Anahtar Kelimeler: Sağduyulu tasarım, tasarım eylemciliği, sosyal sorumluluk sahibi eğitim, tasarım eğitimi, etik, yavaş tasarım, ekolojik tasarım, yavaşlatılmış okul.

1. Introduction

In academic programs, can we educate designer-candidates who will be professional designers not only designing commercial goods, but also solving social, ecological, ethical problems by their design skills and knowledge? How do art and design students conduct projects, generated with *responsible thinking* in design education programs and bring solutions for/with communities? How could curricula be created to convert this approach into practice-based outcomes to spread awareness by *responsible design* in education? An effort is put here on *Socially Responsible Education* in the field of design through a *responsible design* approach within these research questions.

Design is a discipline mostly producing for consumer culture. Economic-based understanding of/in design has gradually grown since the Industrial Revolution and the modernization of the 50’s. Today industrial design, fashion design, graphic design etc. commonly responds to perceived demand from the masses; large amounts of goods reaching consumers in the frame of consumption-production cycle of industrialization. According to this frame, worldwide undergraduate design education is widely constructed on this approach.

Responsibility in design has revealed as an issue in early 20th century was mostly demand-oriented and based on economic success of mass-produced products. Recently it has considered not only economical consequences but also social, political, ecological and ethical consequences since the second half of the 20th C. (Erlhoff & Marshall, 2008:337). *Ethics in design, sustainability, environmental or ecological design, human-centered design, slow design*, etc. are some interrelating theories with *responsible design* which have focused on social, environmental, ecological, ethical issues, which have resulted in the starting of recent design routes. These routes are more respectful of nature, human and social life compared to early industrialization era (Erlhoff & Marshall, 2008:147, 151, 361, 368, 380).

Since the 1990’s, academic studies and design practices have been driven increasingly - *but slowly*-regarding these issues, slightly reflected in design-curricula in, more common in graduate levels. Within this flow, a course titled “Responsible Design 1” (RD1) provided by author in the Art and Design Graduate Program of Social Sciences Graduate School at Yaşar University is a case of this study (İzmir- Turkey). This case researches for developing curriculum in *responsible design versus consumerist commercial design* approach in design education.

The aim of this course is to give an academic infrastructure by focusing on “*responsible design*” to students by poking their awareness in social, environmental, ethics and sustainability in art and design disciplines and by developing their responsibly design thinking and problem solving skills. A 14-week context of RD1 will be presented here. In the 2013 fall semester, in the scope of this course; various articles were read, documentaries viewed, research and academic analysis carried out in the first half of the semester. As follows, “6 Activist Projects” were created by using art and design as “a tool” in order to create awareness and conscious regarding to subjects of each project, met with audience at an exhibition on the campus. The projects were published in local newspapers to attract attentions and shared find-outs for daily social life. Briefly, design is considered here acting with creative thinking skill and activism during crises, against non-ecological, non-responsible approaches. Challenges of responsibly designing in education through the process of RD1 will be shared in this study through outcomes of the RD1, created within approaches of “design activism” and “slow design”.

Challenges of route changing of design education more ecological, social based understanding will be discussed, activist projects of RD1 will be presented and slow mood in the design education will be suggested as conclusion as follows.

2. Responsibility: Challenging Design Act in Education

The commercial world is immature and irresponsible for ecological system, human health and society. Undergraduate design programs serves for business world, which prepares designer-candidates for commercial professional life. On the other hand, here is series of questions if designers trained as social designers, expertise in ecological design, could they find a job to provide an income now. Is business world ready for feeding and providing jobs for social and ecological designers other then consumerist design business?

The business and design world have largely been serving for profit-oriented, demand-based, speedy consumer-culture as well as education of designers. Recently, it is possible to observe some footprints in each business, design and education that appears to be resulting in a slowing down of the quality of life within the approach of *slow movement* and *slow design*.

A Brand Management Professor Michael Beverland underlines that “*the business world is improving the speed, designers responded in a kind, generating an ever-expanding array of new styles, new products, new editions, latest versions and updates*”. As rapidly increasing business endeavors reduced prices it in turn caused unhappy people who consumed more and more, and it created environmental damage, negative social impacts by large chains of business. Recently, this speedy world has recreated value-chaser customers instead of price, who has consciously reaction against consumerism and the speed. Therefore, in some cases, fast production is replaced by local production with its values. The perception of value become as durability, sustainability, ethics and locality. This calls “*the emergence of slow*” (Beverland, 2011:35-37). Among recent discourses in design, slow design, “*far beyond act of designing*”, is a “*creative activist*” approach referring to “*well-being for individuals, societies, environments and economies*” (Erlhoff & Marshall, 2008: 361-363).

Slow design has a responsible position against “fast design” of the industrial era. It can be claimed that slow design is rooted in the Arts and Craft movement in the late 19th CC. and post-1950s, anthropocentric and eco-effective doctrines; defined the design as designing for needs-instead of the demands and desires of people. Victor Papanek was the pioneer of this activist approach in 70’s industrial design, provided a responsible vision in design as a provocateur of commercial design (Papanek, 1971). As slow design grows from activist roots, it is redefining the relationship between human being and nature, time and quality. Its recent fresh approach is explainedⁱ by indicating responsibility in design, thinking of “*alternative socioeconomic models and systems*”. It shows that slow design is not only dealing with artifacts, but also considering more parameters, such as sociocultural, socioeconomic, eco-effectiveness and (*slow, low-tech*) technology for well-being of whole eco-system as an movement (Erlhoff & Marshall, 2008: 361 - 363).

Parallel to these approaches of business and design world, design education showed a tendency to follow suit from the 1990s. Sustainability, responsibility, ethics in design education - *rarely among undergraduate programs, more commonly in graduate programs* - became issues in researches, courses, and both theoretical and practice-based studies. The focus is not only sustainability and the aspects of design – in terms of, aesthetic, function, production etc.-, but also socio-cultural aspects such as attitudes, behaviors and the role of the designer are signifying values for / of “*environmental citizenship*” in a deeper sense (Dobson, 2007: 276 – 285). Designing activity through all these aspects is determined as “*reflective practice*” (Shön, 1983), which is a complex process of design in the education, requiring “*a sensibility towards a design context, towards, its requirements, expectations, possibilities, impossibilities and further more an ability to change and adapt according to the context.*” This complexity -as Leerberg and others see- that design has overwhelming demands for design students (Leerberg, Riisberg, & Boutrup, 2010, s. 306-308). In design practice, how could all these aspects reflect to the design process and outcomes of projects in education?

The author firstly experienced in raising responsibility in industrial design undergraduate program in 2009 (Izmir -Turkey). She led projects in a 4th year product design studio, in the subject of “Global Water Shortage”. In this design process, students first started researching for global problems of water consumption. By facing to water shortage problem, future predictions and facts were viewed as

'challenging' and 'outrageous' for young designer candidates. While developing their awareness on environmental and social issues, the research step was breaking point for both students' life and design experiences. It became a milestone of their design education, which raised the question, "how do we deal with these tremendous global problems within design?" This is an example for the complexities of responsibly designing, mentioned above: "*overwhelming demands of design for students*". For sure such global problems it requires interdisciplinary collaboration and know-how. How could designers take their role in such problem solving collaboration? Can collaboration models and designers' roles in such a co-operative environment be developed and modeled in education?

Out of experience at bachelor level of education, a question was raised in the author's mind, "Could we create a wave of –undergraduates - design academic program to prepare designers through a *secular wave* in education which is standing in only social and ecological issues instead of economic-centric, ego-centric design approach?" I was only able to see that it is risky for students for their design career only surrounded by ethical and environmental issues. They may struggle in the commercial world presently to work or continuing their career, earning their livelihood.

According to McDough & Braungart; commercial design world has not matured yet, to be driven with the total understanding of ecology-oriented, instead of economic-based. We need a long-run change for *eco-effective* world of business and design (McDough & Braungart, 2002: 157- 186). With the light of this fact, the education programs have a way of driving change. The act of designing is a way of creative problem solving design activism. The design education outfits students with methods of creative and design thinking, abilities of contextualizing, visualizing, materializing, estheticizing and knowledge of research, production, marketing, etc. The main focus of outputs of design for commercial designs is evaluated with criteria of bestseller products, innovation, promising for new life styles and technologically attractive products. But in the responsible design act, raising awareness by design and the process of the designing is important for designers to gain experience and to prototype ideas. Maybe the final product is not as shiny as the bestselling ones, but is acceptable for investigation for ecological and social design *slowly*, step by step.

3. Projects of Design Activism: Responsibly Conceptualizing and Materializing

The aim of RD1 is to equip students both theoretical and practice-based knowledge and experience in the sense. During RD1, in 7-week period, students studied these discourses in articles and books: *Responsibility in design, ethics, environmental design, slow design* (Erlhoff & Marshall, 2008), *cradle to cradle life cycle of products* (McDough & Braungart, 2002), *ecology and politics* (Dobson & Eckersley, 2006), *in the phase of slow* (Honoré, 2009), *human-centered design* (Gary, 2009). They also analyzed national and international activist projects and cutting age services and business models such as; *story of stuff project* (Leonard, 2008), *çöp(m)adam, recycled-material bag making project* (Çöp(m)adam, 2009), *Aravind Eye Hospital* (Aravind Eye Hospital, 1976) etc. Also, Ted Talks speeches (*Honore, 2005*) and documentaries – such as *Zeitgeist* (Peter, 2007), *Objectified* (Gary, 2009) - were watched.

After these studies, in following 7-week, students proposed projects to explore their responsible design approaches and they created "Six Activist Design Projects" in various subjects, generated from the research and their interest. These projects met with audience in an exhibition, held at the campus of Yaşar University at the end of the semester. In the exhibition, student* presented their projects titled as: (1) *Let's Save The lake Urmia*, (2) *In Memory of Earth*, (3) *Green Roof*, (4) *Recycle of Old Bread - a movie*, (5) *E-Waste Time Vehicle*, and (6) *Clothes from Mother to Child*.

In each project, students implemented their emerging ideas by creativity arising from social and ecological awareness among other students, and individuals at the university. The main purpose of this design implementation, using their design skills and knowledge within an activist role and make the ideas visible and interactive as much as possible. For the exhibition, each student presented his/her project with

* (1) Ali Hosseinzadeh Forsi, (graphic designer), (2) Amama Farooq, (graphic designer), (3) Çisem Oğuzhan, (industrial design / design management - PhD level), (4) Eda Gökdağ, (interior designer), (5) Mehmet Emin Dinç and (graphic designer), (6) Tülay Gümüşer, (textile designer, PhD level)

its manifesto, printed in handouts; visuals and artifacts were simply materialized, which were modestly putting effort and experimenting to suggest solutions to selected environmental or social problems. As follows, outcomes of RD1, which sparked the students' further academic studies, will be presented.

3.1. *Let's Save The Lake Urmia*

The Lake Urmia, is a UNESCO Biosphere Reserve and one of the largest salt lake and locating in between East and West Azerbaijan providence. In the last 15 years it has shrunk by 60 % because of construction of 36 dams and the highway connecting the cities of Urmia and Tabriz. This situation caused an ecological disaster in the region and created negative effects on local communities whose livelihood depend upon the Lake (Minority Rights Group International (MRG), 2012: 199).

The aim of this project, called *Let's Save The Lake Urmia* is to contribute saving Lake Urmia, in order to stop ecological and social catastrophes in this region. With this aim, Ali H. Forsi, imagined a local campaign in Izmir, at the university and experimented it in the exhibition to inform people about this catastrophe and create an interaction through a simple design activity. He designed a map of the lake and posted it in the exhibition. He made small-scaled origami t-shirts and gave these paper t-shirts to visitors. After informing visitors about the catastrophe, asked them to redesign these t-shirts by drawing and writing their messages, ideas, hopes for saving the lake. He gathered these messages by pinning origami t-shirts on the map. This can be considered a face-to-face information exchange, by way of gathering contributions through responsible thinking of design. It was a brain storming experience in an academic environment about saving the lake. After this experimentation, he proposed as possible further studies that outcomes of this interaction – and more - can be developed, and results can be shared in the Internet by designing a web site (Figure 1).

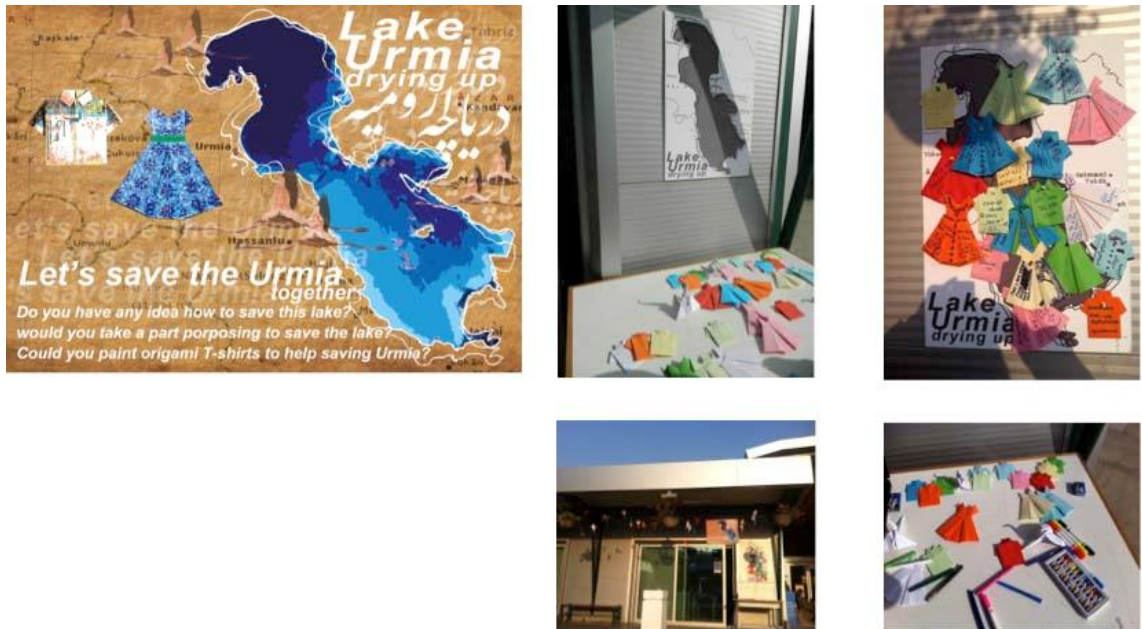


Figure 1. In the exhibition, the map of Lake Urmia was posted (left top Image). Origami t-shirts, carrying participants' messages and ideas to save the lake were posted on the map.

Source: *Conceptualization and design by Ali Hosseinzadeh Forsi.*

3.2. *In Memory of the Earth*

"In Memory of the Earth" tried to attract people's attention about chemicals, used extensively during the Industrialization era. Chemicals are used not only in production of goods used in daily life, such as fabrics,

clothes, foods, toys but also used in architectural construction materials and household goods such as paints, carpets, pillows, etc. polluting atmosphere in our houses and causing us to breath chemicals. At the end of the lifespan of these products, there is also the risk of pollution at the landfill sites where the products are disposed (McDough & Braungart, 2002), (McCorquodale, & Hanaor, (eds.), 2006).

Regarding to negative impacts of chemicals in our daily life Amama Farooq came up with the idea of clay-brick manufacturing in her country, Pakistan, where low-income communities make their homes with clay-bricks. She organized a workshop on the production of clay-bricks, experiment in production techniques with participants. Then she constructed an exhibition with these clay-bricks. She shared her experience and knowledge with visitors and listened to responses in order to investigate on her further project: and is currently considering whether to take this local construction material making-knowledge into service or system design by collaborating with local low-income communities to provide ecological houses (Figure 2).



Figure 2. Before the exhibition, Amama Farooq held a workshop to have participants experienced in making clay-bricks. The poster (on the left) shows photos from the workshop. They carved words of their hopes and wishes to save the earth on to bricks. In the exhibition, these bricks were exhibited.

Source: Conceptualization and design by Amama Farooq.

3.3. Green Roofs

Çisem Oğuzhan focused on the fundamental need of *nesting* for people and creatures in her project. She underlined eco-friendly solutions in architecture, and ended up with green-roof concept, being carried in environmental architecture in her manifesto of her project, based on her research:

“ Green Roofs provides heat and sound insulation, absorbs and evacuates rain water, provides habitat for foliage and tiny living creatures, purifies air, adjusts the stability of heat and humidity, creates new areas to use. The scope of this project is to increase awareness of “Green Roof” applications.”
(Manifesto by Çisem Oğuzhan)

In her project, she designed and made five wooden open-bird-shelters with perches and planted foliage, cactuses and some flowers on top of the roof of them. They were to represent simply the green roofs in architecture. For further design studies she proposed that design of these perches might be developed as DIY (Do It Yourself) products, which made by users to use in the gardens of their houses (Figure 3).



Figure 3. (The 1st image): Yeşil Çatı- *Green Roof*-, the logo for the project. (The 2nd and 3rd images): Perches, made for birds with green roofs, which are also providing habitat for plants. These objects are representational design of green-architecture, which developing green-roof concept within eco-friendly approaches in design.

Source: Conceptualization and design by Çisem Oğuzhan

3.4. Recycle of Old Bread - a movie –

The facts show that, 2.1 billion breads are wasted, which costs 1.5 billion Turkish liras in Turkey. Over 100 million loaves of bread are produced daily, while 95 million of them are consumed, 6 million loaves of bread are wasted per a day (Toprak Mahsülleri Ofisi Genel Müdürlüğü (TMO), 2013).

It was while this project instigator, Eda Gökdağ, was researching hunger and food-wastage, she came across with these facts of bread wastage in Turkey. She decided to shoot a short documentary which presents interviews with people at the school, searching for individuals' habits on eating bread, and what may be preventing the recycling of bread. Also she experimented on making edible crackers out of stale bread to create new tastes with the help of her "mother's cooking habits and knowledge". The process of the cracker making, and observations on people were were tasting her experimental crackers (Figure 4).

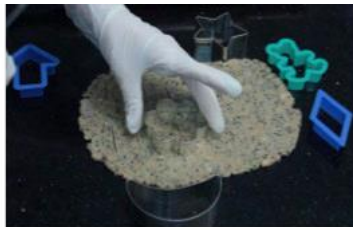


Figure 4. (The 1st image): Bayat Ekmek- *Stale Bread*-, the logo for the project. (The 2nd and 3rd images): Showing the process of the experimental cracker making out of grinded old-bread, mixed with olive oil and spices to up cycle and revalue the old breads.

Source: Conceptualization and design by Eda Gökdağ.

3.5. E-Waste Time Vehicle

Based on a law in Turkey, a center, regarding to *Control of Waste Electrical and Electronic Household goods* was established (Law # 28300, dated by May 22nd, 2012 Atık Elektrikli ve Elektronik Ev Eşyaları Kontrolü- AEEEE). With this center, local governments are required to collect e-wastes in cities, but governors have not applied this requirement yet. Mehmet Emin Dinç, the project developer, focused on e-waste recycle and re-use issue and designed a container for the university in a humorous way. He redesigned a barrow covering it with electronic wastes to attract attentions about e-waste and demonstrate a project idea that to share our electronic wastes and exchange them in our academic community at the university (Figure 5).



Fig. 5. (The 1st image): Atma Getir, Lazımsa Götür – *Do Not Throw-It-Away, Take-Away If You Need It-*, the logo and slogan of the project. (The 2nd and 3rd images): Shows an E-Waste container to suggest a system design to collect, re-use and re-revalue electronic waste to save the planet.

Source: Conceptualization and design by Mehmet Emin Dinç

3.6. Clothes from Mother to Child

Tülay Gümüşer brought the subject of “fast fashion” mass-producing confection items, which in turn result in significant textile waste. She came up with an idea that adults’ clothes can be customized as clothes for kids with users’ sewing skills. She presented clothes for girls that were produced from used women’s clothing collected from her neighbors and relatives (Figure 6).



Figure 6. (The 1st image): Anneden Çocuğa Giysiler – *Clothes from mother to child-*, the poster shows simply the way of how to customize adult’s clothes for small size. (The 2nd and 3rd images): Photographs for the exhibition showing result of this customization as clothes for kids.

Source: Conceptualization and design by Tülay Gümüşer

In these six projects, it can be observed that design concepts, experimental outcomes and processes are basically simple, which sparks further practice-based design research. The results of RD1 have a potential to discuss on how to develop further responsible design-acts and activism in education to create deeper social and ecological impacts by design.

By evaluating the process of the RD1, it is found out that *responsibility in design* is a rare issue and - pretty new one, meeting undergraduate level of design education in universities of İzmir, Turkey, Pakistan and Iran, from where students of RD1 graduated. The students declared that meeting with *responsible thinking in art and design* is a new approach and source for them, also a new focus for their further design studies. The value of RD1 is that encouraged three students (out of six) in the classroom to continue studying on these issues for their master thesis, which the course creates a ripple-effect. The limitation of this course and this effort were the limited Turkish resources for non-english speakers, especially the social implications. The other limitation that students in the class were unconscious on responsible design issues which was turned into opportunity for the instructor to open a new door with them in the class. Further studies could be conducted between students and communities with co-design or participatory design methods as social design projects in order to create widespread reality in daily life by design.

4. Conclusion: Education for Living and Designing Slowly

This research was carried out with the purpose of contributing to Socially Responsible Education by applying Responsible Design as a crucial area in the design education, has come to the conclusion that solving the social, ecological and ethical problems by the use of design skills and knowledge of the designer-candidates through the integration of the basis and principles of *Slow Schooling* into the design education is possible. For further studies in design education, *Slow Schooling* (Honoré, 2009: 16, 221-236) is a potential issue to develop and practice curriculum and design education philosophy by the light of *Slow Movement* for the change of design education.

Design education mostly serves for commercial life other than social, ecological purposes as the commercial system has priority in economical achievement, is not enough lively, humanistic, ecologically balancing yet. *Responsible design* is an issue that grows gradually in academic research world and acts in design education with all its complexity.

This complexity which results from *Responsibly Conceptualizing* and materializing the design projects can be well observed in the graduate course RD I. The data obtained from this course justifies the view put forward in this article.

As a result the social world should be the lab of design education and designer-candidates should go hand-in-hand with society.

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ⁱ "More recently, alternative socioeconomic models and systems are becoming important third root for slow design, as observed of the convergence of new (>) social grouping and technology, eco-entrepreneurialism, social enterprise, and ways of living (Manzini & Jegou). Various forms of slow activism such as The Italian Slow food and Slow Cities movements, as well as the establishment Eternally Yours (van Hinte), a Dutch foundation that encourages more physically and emotional enduring (>) artifacts, were also significant stimuli for the emergence of slow design.

The first formal publication of a "slow design manifesto" in 2003 (Fuad-Luke) for repositioning the focus of design on a triad of individual, social cultural, and environmental well-being, and posited eight overlapping themes: ritual, tradition, experiential, evolved, slowness, eco-efficiency, open-source knowledge, and (slow) technology." (Erlhoff & Marshall, 2008: 362).