

## WE NEED TO DREAM

Graphic Design, Brand, Dream Brand

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This paper tells about the Graphic Design participation in Dream Brands construction and divulgation – *Dream Brands*, what they are, how are they insert in the market and why they turn the contemporary consumers wonder. Brands are, above all, ideas and concepts. Concepts that are supported by real questions, from people that deeply believe in their products or in their services, those that already exist or those that are being created. More than an image represented by a logotype, the brands get the people imagination, doing even that they become loved by their consumers. Loving a brand may seem something weird, specially to Latin that are very passionate and they see love as something of superior importance in their lives. Although, the new consume society have been attached more and more to possessions to justify the capitalist attitudes of wasteful using of money, got with (or without) hard working. Corporations have already noticed that, so they have been using the emotional appeal in their selling strategies. The utilization of publicity strategies, the marketing or endomarketing by companies, - as their actions in social, ecological and even fiscal responsibility divulgation, publicity design that show family, health and equality of class, beliefs and origin - have been touched the emotions of consumers inviting them to an awake dream acquiring those loved or, at least, adored brands. From that a Dream Brand definition is constructed established on scientific theories from the dream medicine and psychology, the emotional universe of brands is in context and at last it looks for a definition for the role of Graphic Design in the whole process, that may create the adequate elements of identification based upon subjective informations considering the most effective way of support the fixing of brands in consumers thinking. The image showed day by day, in several ways of media, packaging, shop windows, and others, goes into people imagination doing them to dream with the possibility of getting or using that brand. Ending the paper it presents the brand 'DNA' concepts and answers what is the real participation of graphic designers, with others professionals, in its construction and spreading, materializing the consumers seduction, changing brands into *Dream Brands*.

## VIEW OF SILENCE! DESIGN RESEARCH, DISABILITY AND SOCIO-COGNITIVE DYNAMICS

Social Integration, Social Innovation, Disability, Research Through Design, Intercultural Communication, Socio-Cognitive Dynamics

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What can the Seeing learn from the Blind? What can the Hearing learn from the Deaf? What can Design learn from social Disability? How can Design research find solutions for social Disability?

The design research project "*Speechless*" aims to explore communication structures with and amongst blind, deaf and hard of hearing people, in order to

a) help develop '*supporting communication*' for the "disabled", and b) enrich common ways of human communication, with a special focus on HCI.

At first we shall underscore the relevance of exploring different ways of human communication, especially of bodily disabled (blind, deaf) people, in order to understand the importance for interpersonal communication and human-computer-interaction.

Secondly, based on the project research of the sub-project "*Silent Talk*", we shall highlight the experience of interdisciplinarity: the project has been gaining its major input from the collaboration of the Design Research Lab (Deutsche Telekom Laboratories), the engineering department of Technical University Berlin and support of personell from the Köln International School of Design (KISD). In the first project phase, we have been working closely together with deaf people, in order to figure out characteristics and differences in deaf communication from a hearing perspective, as well as to conclude from problems, limitations and boundaries in Deaf communication to its actual richness: Possibility and ability instead of "disability". The gained insights lead to a first transfer of special properties: How could those facts be relevant for an application in human-machine interfaces? And what could be future services and products for both deaf and general hearing communication?

The interdisciplinary and participatory process already lead to interesting results, which opened up the plans for the following project phases – starting with a participatory design project with deaf users, based on results gained from a cultural probes approach. The enhanced visual sense and the three-dimensional communication space in deaf communication, as well as linguistic and psychological particularities constitute the main focus of this user based survey.

In a next step, we shall analyse the means of communication used by the Deaf and Blind in order to come up with service and product inspirations that can help to overcome difficulties in deaf, blind, as in hearing and seeing communication on the one hand and generate new approaches for an enhanced human-machine interaction on the other hand.

We shall finally point out the current state of the ongoing project, as well as its future prospects.

## **THESES ON IMAGE, SPECIES AND UNSUSTAINABILITY**

Art, Design, Evolution, Ecology, Change

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Art has value as an evolutionary behavior of "making special." (Dissanayake) Our brains are "meme machines" (Blackmore, Dennett) that model evolutionary behavior on the cultural level. Darwinian theories of natural and sexual selection provide a non-idealist framework which is useful in the interpretation of art and design. Design, including art, provides a designing framework that is the ontological horizon of human possibility. (Fry, Willis) Design, including art, begins its life of designing *us* once the designer or artist releases the object into the world. (Fry) Human-induced climate change is real, threatens human society, and requires concerted urgent action. (IPCC) The condition of unsustainability has defuturing effect: it limits the time of our future. We must redirect practice to "make time," i.e., to create future. (Fry) Images defuture when they hide unsustainability. (Lopes, Fry) "There is an ecology of bad [images] just as there is an ecology of weeds." (Bateson, adapted) The separation of design from fine art at the beginning of the industrial era created a bad ecology of images. Art and design histories must be rethought and redesigned in light of unsustainability. Art must seek more agency in the social world. Design must be redesigned in order to create more future. (Fry) We must acknowledge our anthropocentrism if we are to counter our species extinction. (Fry) In order to act, we must acknowledge our personal stake. Most of our change is directed towards the level of routine, i.e., in order to preserve our context. We must change our framework instead in order to transform our context. (Unger) By reducing the distance between context-preserving and context-transforming activities, we are able to rely less on crisis as the opportunity to change our framework.

(Unger) We must aim for a theory and practice that helps create permanent revolution without crisis. (Unger) If art seeks to create meaning and value at the level of our framework, and design seeks to create meaning and value at the level our routines, then we must reduce the distance between them in order to lessen the crisis of unsustainability. As art and design unite, future is created.

#### STATEMENT OF RESEARCH: BIBLIOGRAPHY

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