

Designing for Identity: Rejecting Homogeneity in the Global Theater

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The perpetuation of global design reinforced by academic institutions appeals to the corporate landscape and assists in the rapid decline of the skilled artisan. For the sake of design and culture, action needs to be taken toward the crafting of objects and spaces that celebrate cultural identity in a world of globalized design.

What is “homogenized design”?

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Homogenized

/hə'məjə'nīzd/

adjective

2. made uniform or similar.

“a homogenized society”



Homogenized car design

Google

Google



DUNKIN'

Homogenized logo design



Homogenized architecture

Why is that?

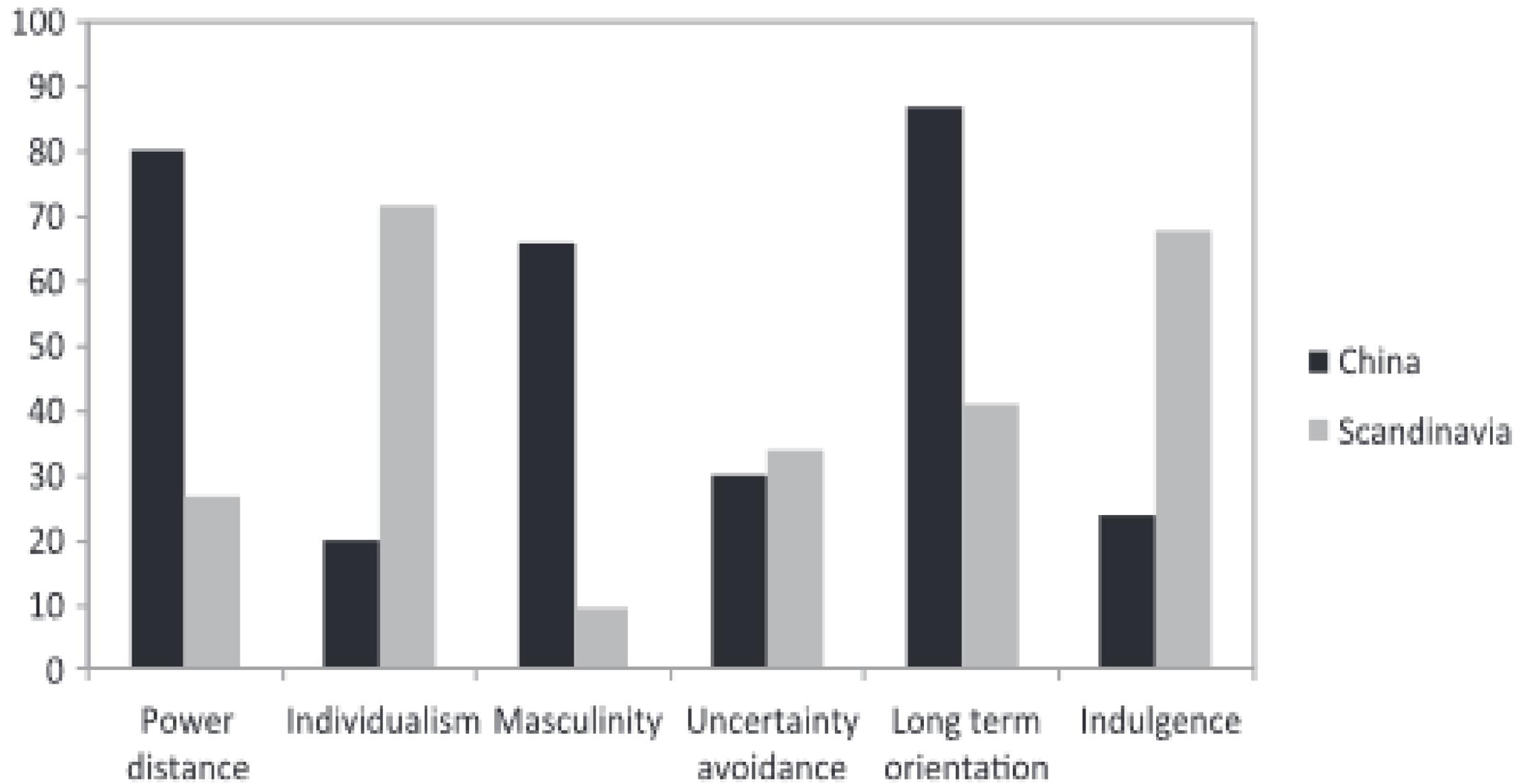
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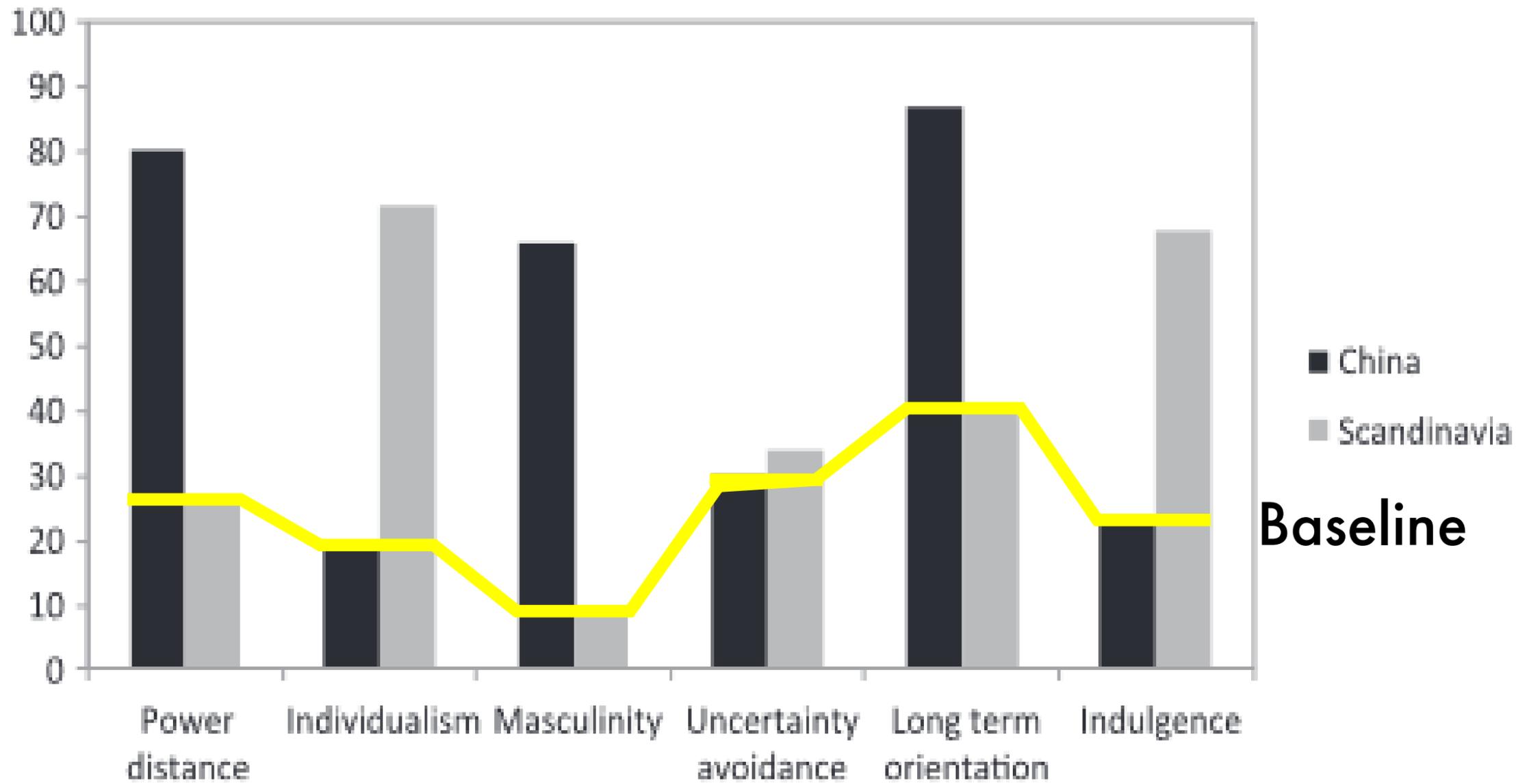








Cultural analyses for product development



Cultural analyses for product development

What is “cultural design”?

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Cultural design is a way of integrating the area around us into the objects we create.







**What caused homogenized design to
become mainstream?**

The 3 “-isms” of homogenized design

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1. **Industrialism: the maximization of workflow, resulting in the expulsion of ornamentation for increased efficiency.**

The 3 “-isms” of homogenized design

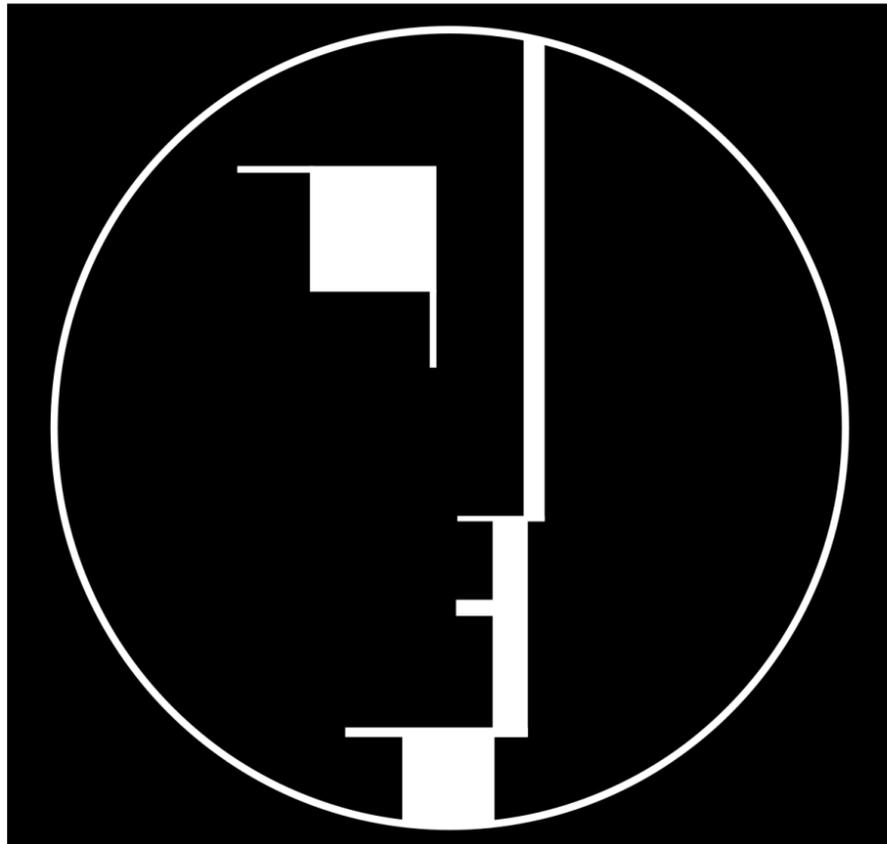
1. **Industrialism:** the maximization of workflow, resulting in the expulsion of ornamentation for increased efficiency.
2. **Globalism:** the rejection of cultural design in an attempt to understand a globalized world for profit.

The 3 “-isms” of homogenized design

1. **Industrialism:** the maximization of workflow, resulting in the expulsion of ornamentation for increased efficiency.
2. **Globalism:** the rejection of cultural design in an attempt to understand a globalized world for profit.
3. **Functionalism:** the rejection of embellishment, putting function and performance above all, a philosophy adopted and legitimized by Western institution.

Eurocentric Functionalism

Functionalist design was created, adopted, and standardized by Western society and this school of thought was forced on the rest of the world.



“[Western society] puts every kind of pre-formal practices as ‘handicrafts’ or ‘vernacular’, ignoring the design principle as a human activity (in other words, any kind of action that modifies the world in order to achieve a functional and aesthetical objective) precedes this spatial and temporal mark.”

**-Pedro Oliveira, Assistant Professor NYU
“Decolonising Design”**



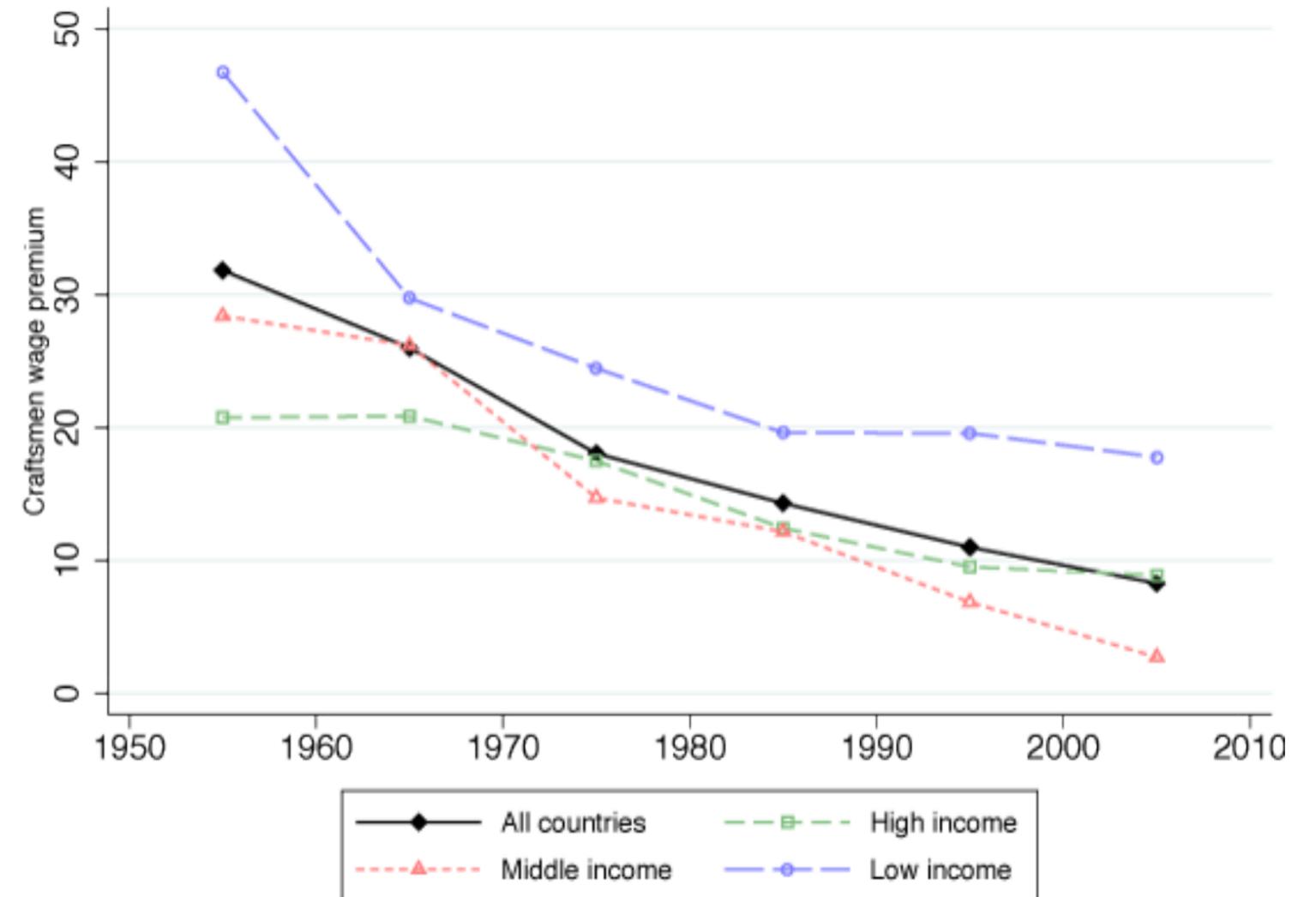
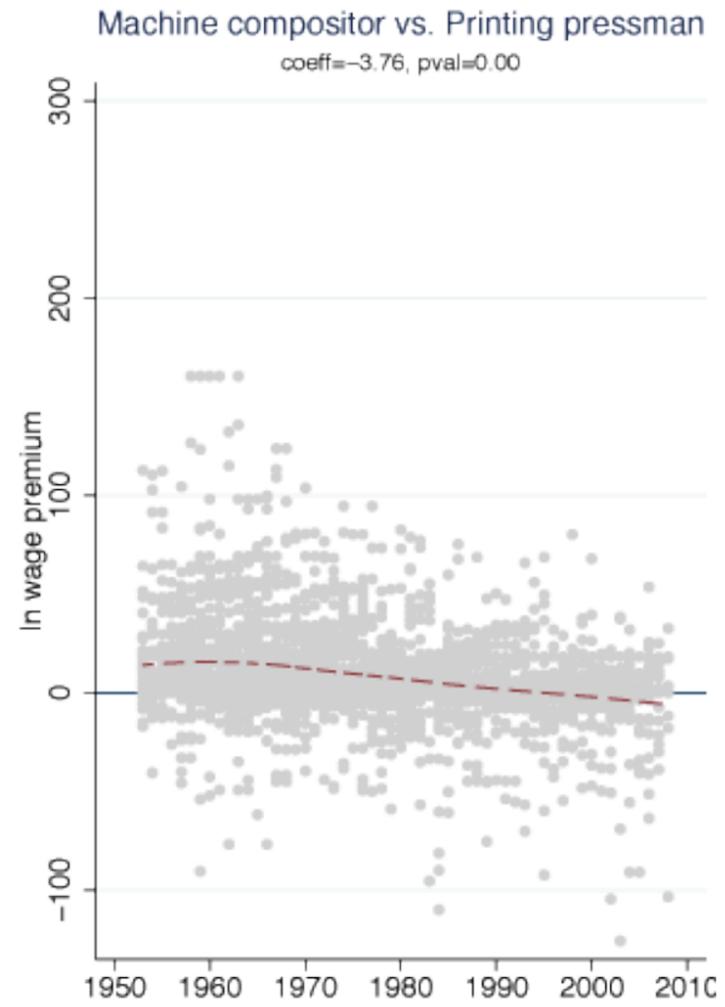
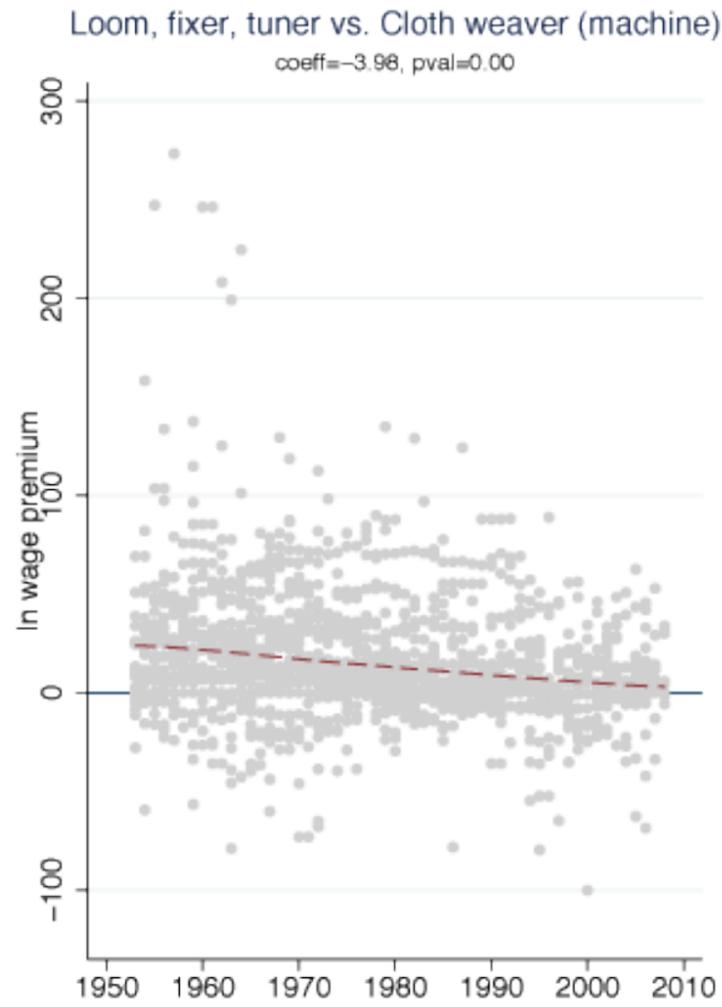
The Death of the Skilled Artisan

- Deskilling of the work environment

- Mechanization

- Trends

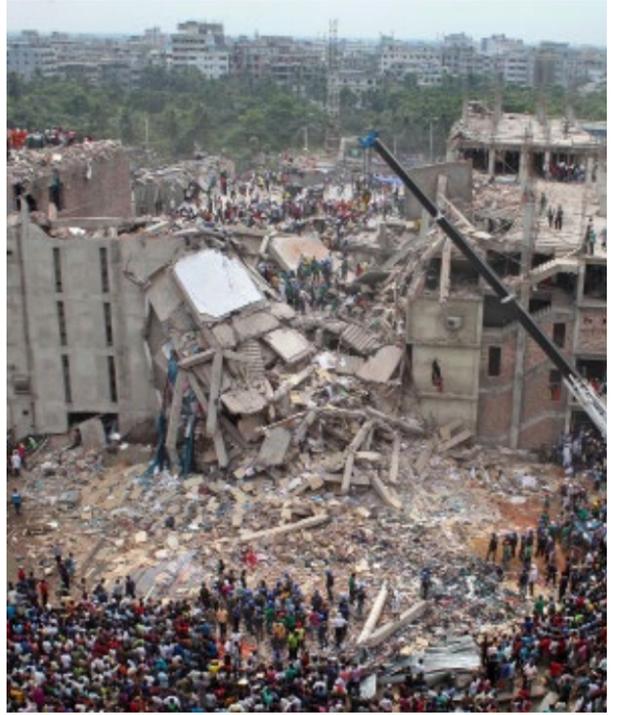




1950- Craftsman salary 16 points above average

2010- Craftsman salary 14 points below average

(data from David Kunst, PhD)



So what?

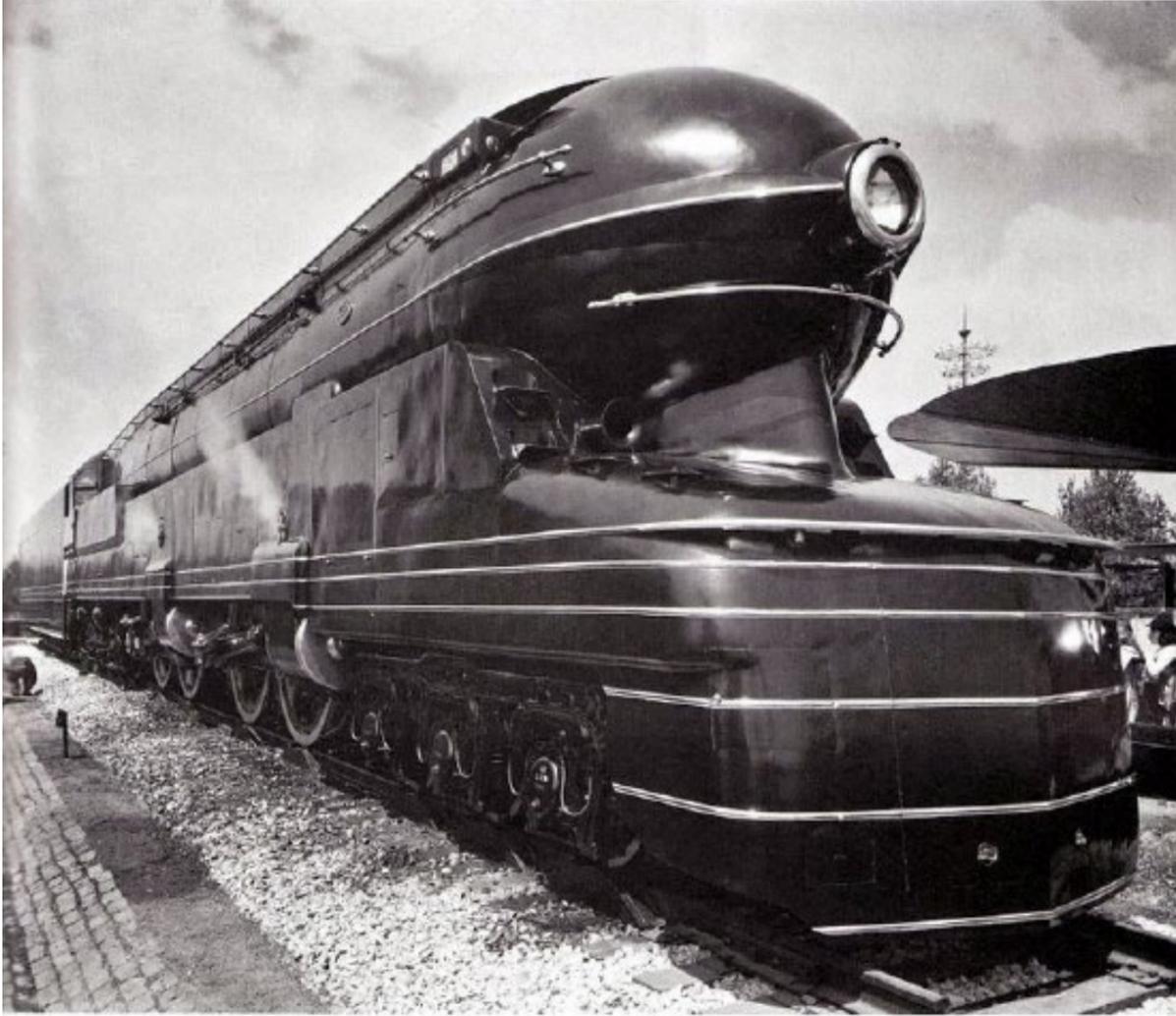
So what?

Why does it matter?

Design enriches our lives.

Design adds context to our surroundings

Design enriches our lives.
Design adds context to our surroundings



American Streamlining
1930s-1940s

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Design adds context to our surroundings



American Streamlining
1930s-1940s



UK Brutalism
1950s-1980s

To reduce a design to as little design as possible is to reduce the target audience to as little humanity as possible.



Sustainability of Cultural Design

Cultural design is more sustainable than design that appeals to the global market.

A closer personal relationship to an object is more likely to remain in our possession, but lets look at a case where the an incredibly successful global design creates a negative impact on our carbon footprint.

The iPhone





The iPhone

-created the era of mainstream mobile devices



The iPhone

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-the iPhone 6 holds #3 in best selling cellphone in the world at 217 million sold



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-over 1.9 billion iPhones sold total since their inception in 2007

Then why are we so eager to get rid of them?



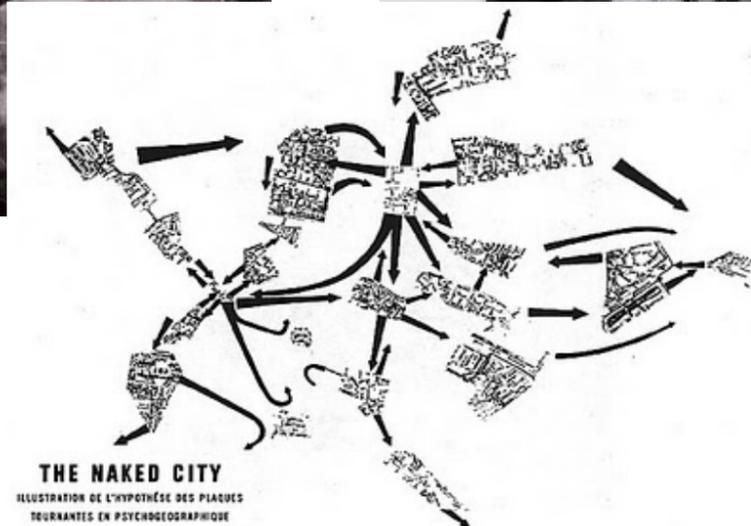
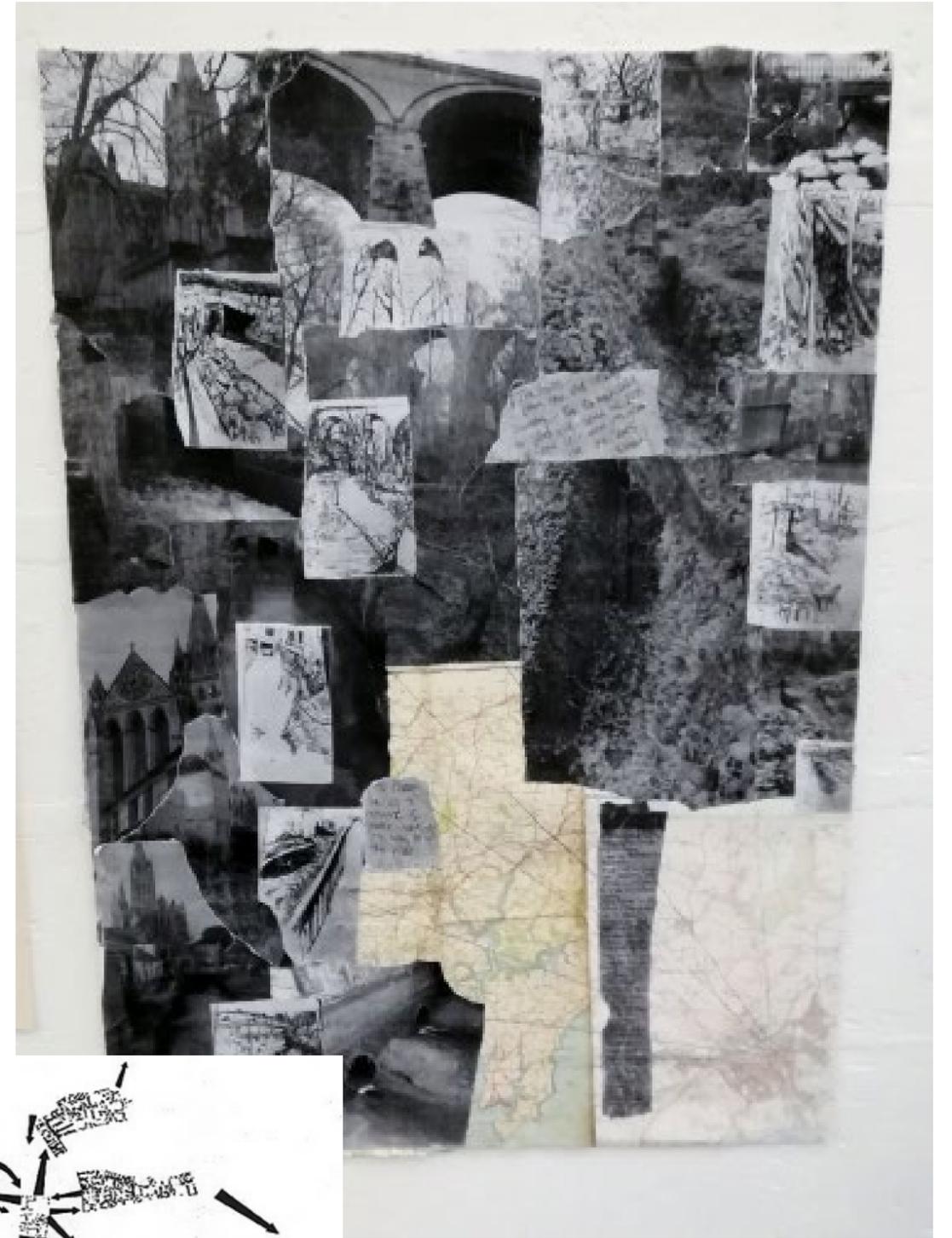
Then why are we so eager to get rid of them?

Would we be less eager to replace them if they had a personal, cultural significance to us?

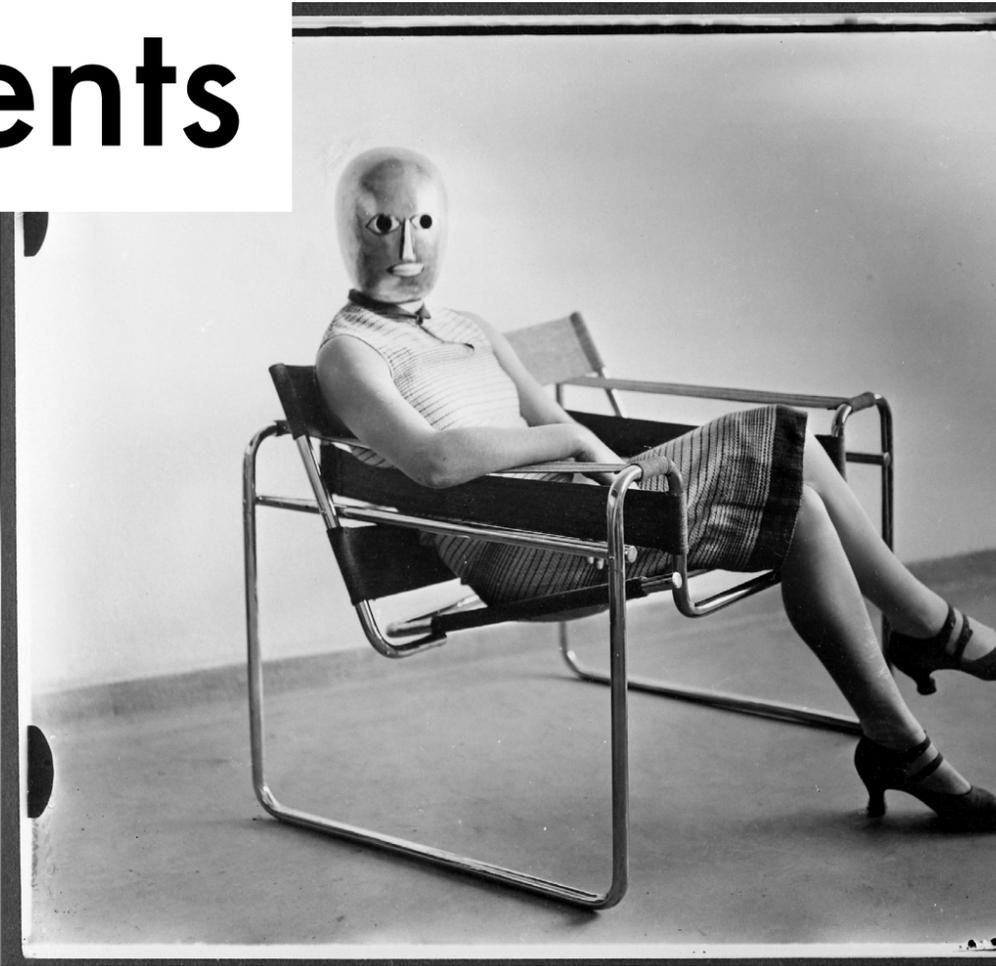


So what can we do?

Psychogeographic Trips



Return of movements



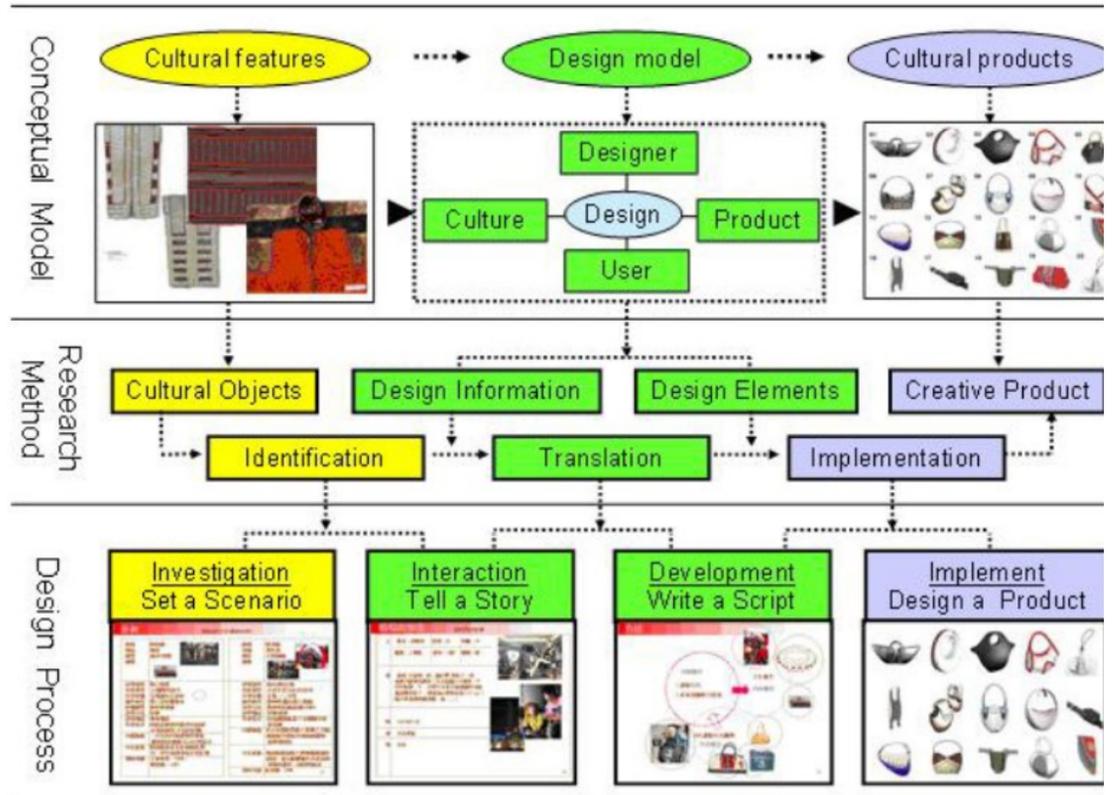


Table 1. Three different categories of product samples



Cultural Products – From Taiwan e-Learning and Digital Archives Commercial Application Competitions

P01	P02	P03	P04	P05
“Pinban Boat” handbag	“Beauty of the Mountains” cruet	“Domineering” towel rail	“Grandmother’s Fashion” brooch	“The Words of Love” wedding gift

Local Products – From Taiwan One Town One Product Design Competitions

P06	P07	P08	P09	P10
“Tea-Flavored Egg” tea caddy	“Bamboo” table lamp	“Rush” chair	“Steamed Dumpling” cruet	“Recalling the Past” CD player

Innovative Products – From the “Old is New” Campaign of the National Palace Museum

P11	P12	P13	P14	P15
“Dragon Claw” bottle opener	“Mr. & Mrs. Chin” Salt and pepper set	“Jadeite Cabbage” parasol	“The Writing Manual” briefcase	“Mandarin” Squeezer with goblet

The end
Thank you for your time!