

Design thinking...inspiring innovation, transforming humanity

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Abstract

Design thinking was initiated by people with specialised skills achieved over consistent learning of many decades just to meet the human needs with all available technical resources of design. Designers have been able to bring out the products we consume and possess today in reality merely by integrating the human desire with feasible technology and economically viable. In the contemporary modern world, design thinking completely relies upon a human's ability of being intuitive, to evolve innovative ideas having an emotional meaning, to recognise ever-changing trends and patterns and lastly to express ourselves in media beyond any boundaries of words or symbols. The design education has long been in its role in imparting a holistic mindset and encouraging creative, artistic skills. Thus, if design makes a transition to become a driver of cultural innovations, a new face of society will emerge putting itself as a humanistic catalyst of technology and social sustainability.

Keywords: Design, humanity, innovation, social sustainability, technology.

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1. Introduction

The design revolution sparked by the new media technologies has brought the world closer and has open up immense opportunities to blend creative ideas with new perspectives. Design innovation with a purely techno-centric approach is less sustainable now than ever. Need of the hour are new choices—new products that can create a harmony between an individual demand and that of society as a whole; new ideas with the ability to face challenges on the global front; creative strategies that can bring sustainable alterations and a sense of awareness empowered with reasons to involve everyone affected by them.

Design is often considered as a real imaginative process that gives conceptual creativity complimented with innovation and tangible results. Design thinking initiates with abilities acquired over several decades just to match technical resources with the ever-changing human desires. Design that is readily available today to the consumer segment is the result of the integration of human point of view empowered skills what is technologically feasible and economically viable. Design thinking takes the leap, by bridging a gap between design and people who never thought of themselves as designers and subsequently problem solvers. Being strategic in nature; Design thinking has the ability to pull 'design' out of the studio to release its game-changing potential. The natural evolution from design doing to design thinking reflects the growing recognition on the part of today's business leaders.

Design thinking enables us with an opportunity to review progress in a strategic and disciplined manner, make necessary amendments and ensure a well-defined project vital to sustaining a high level of creative energy in the future. Today, we are living in an era of a significant change wherein consumers pay a significant role in the process of design development. For an organisation to be successful, it should let its designers interact with clients in such a way that they feel themselves a part of the whole experience. One way to help design thinking diffuse throughout an organisation is for designers to make their clients part of the experience. To observe the power of design, it is essential to absorb it into one's thinking and efficiently drive into the structure of an organisation. Every design process passes through unstructured experimentation, contending with the big idea and long extensions during which all attention focuses on the details. But when things begin to pick up, the ideation process becomes more tangible giving shape to new concepts. Design thinking evaluates our emotional constitution and tests our collaborative skills, to gain spectacular results. Visual thinking has come up as a divergent process of creating choices. Innovation is often connected with implementation and delivering an idea effectively to gain mass acceptance across the organisation, ensuring its success in the intended market. Design thinking uses an understanding of people to create opportunities for active participation by enriching lives with emotions and the inherently human nature.

Nowadays, a decline can be seen in the effectiveness of traditional advertising since people are gradually getting detached to the traditional form of broadcast media. Most of the people today don't want more options; they just want for what they have already made up their mind. Advertisers, from the perspective of a design thinker, tend to present a new idea through a meaningful story in a compelling way to make themselves heard. During the course of their survival in the market, design challenges give the power of competition in transforming people from passive onlookers into engaged participants. Businesses are taking a more centred approach nowadays with the substantial rise in expectations of the society. Today consumers are more perceptive towards new trends, new brands, have evolved with new demands, accepting new challenges and maintaining an ongoing relationship with manufacturers and sellers beyond the point of purchase. Design thinking has made discrete products and services being applied at new scales towards complex systems just to deliver a satisfying experience.

Today's design education imparts three decisive skills that are critical to the process of promoting a sustainable culture.¹

- Mastering strategies for solving complex problems, which is essential for overcoming barriers in the process of transitioning to a sustainable culture.
- Encoding and decoding the symbols in order to build awareness about products and their global effects as well as for creating an era of sustainability.
- Developing skills in visual thinking and acting, that is indispensable in the effort to make abstract concept of sustainability clearly comprehensible and positively tangible.

The process of designing is both simple and complex. Simple because designers want to give physical shape to the imaginations. Complex because nobody else can see and feel what we imagine. We need tools to convey our ideas. For the past couple of decades, we have had the use of digital tools for printing, graphic artwork and animation. All of these tools have an influence on the process of designing.² With increased communication technologies and market globalisation, consumers today have become members of larger, interdependent communities and have much more complex needs than in the past. The holistic challenge for design is to create useful physical and virtual objects, that inspire spiritual values and meets the complex consumer needs. Design based on human-centric experience in today's world is creating a branding symbol that stands for meaningful innovation, good quality and ethical behaviour.

1.1. Case study

In the 1990s, Nokia became the global market leader as the mobile phone manufacturer. What stood it apart from others was its technological advancements, innovative approach and out of the box industrial design. However, as the time passed, the mobile industry has undergone a sea change. The advent of the mobile Internet (2G/3G/4G/5G) has transformed the picture all together. Consumers no longer felt the need of having a snappy handset just to make a phone call or send a text. In fact, they now want a mobile revolution, a techno powered device that can cater to all their needs on the blink of an eye. Very soon Nokia realised this transition and was all set in 2006 to revamp its identity in the global market. The design expert team was given the task to analyse the desires of consumers, how they were communicating and sharing information, what were the channels of entertainment and to evaluate what all was missing in Nokia. The analysis was that people wanted to discover what's new and latest and also wants to express their creativity. Nokia realised that they had all the necessary components—high megapixel camera with good quality lenses, good speed Internet and Wi-Fi network but they were lacking in services that could connect people in more powerful ways. Soon it enriched itself with a variety of new features: mobile blogging, online gaming, photo sharing, location services and time management. Thus, it was quite evident that design thinking has enabled Nokia to explore new possibilities with a strong successful approach.

The success of a design is critically dependent upon the advertisers' ability to motivate action through consumer-specific messages. The concept of '**Green Advertising**' in India investigated consumers' connection to the environmental movement.

¹ Senge, P. (2010). *People need visions* (p. 50). Hamburg: Harvard Business Manager.

² Hartmut, E. *Design forward—creative strategies for sustainable change* (Chapter 4, p. 69). Stuttgart: Arnoldsche Art Publishers.



Similar to other universal product trends (e.g., technology, fashion, etc.), the green 'industry' has unique properties and consumer relationships that influence purchasing patterns. An individual will have a favourable attitude towards behaviour if they believe it will lead to a positive outcome, and vice versa. Designs with green colour schemes, print advertisements with 'natural' images and commercials boasting environmental claims both intentionally and subliminally address the green movement—and are examples of what many refer to as 'Design Thinking' which ultimately help us visualise an idea as it unfolds over time.

2. Historical overview

Initially, organisations would dream up new products and assign marketing and advertising professionals to sell them to people. Gradually this turned into an approach that involved reaching out to people, observing their lives and experiences and using observations to inspire innovations. Today, we are all set to move beyond and see innovative strategies meant to enhance the collaboration between creators and consumers everywhere.

Before the advent of the computer, Internet or new media technologies, almost every mode of communication was dependent upon the direct interaction between service provider and the recipient. In this one-to-one world, a company's competitiveness was reflected in how well it could look after their customer needs; the more premium a service, the more effective its delivery would be. By the end of the 1990s, many organisations had realised the power of technology complimenting the consumer experience. The great advantage of design education has long been in its role in imparting a holistic mindset and encouraging creative, artistic skills.

3. Problem statement

At the beginning of the 21st century, designers or advertisers were faced primarily with a cultural and intellectual challenge in solving global problems. However, design thinking now has taken a leap to look beyond the mindset of modernism to overturn our culture's collective lack of creativity. Design thinking has emerged as most comprehensive and widely acceptable, making consumers more perceptive towards itself.

4. Methodology

By correlating human activity with business, market and society—my research tends to demonstrate design thinking in its new ways to create ideas that can meet the challenges consumers face today.

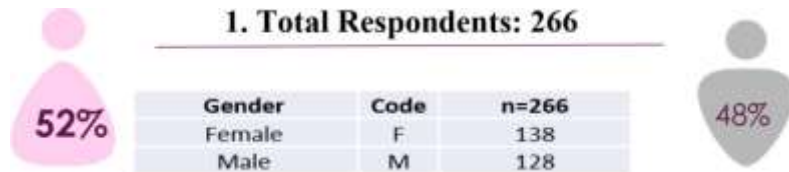
Research method: Quantitative

Sample Size: 200–300

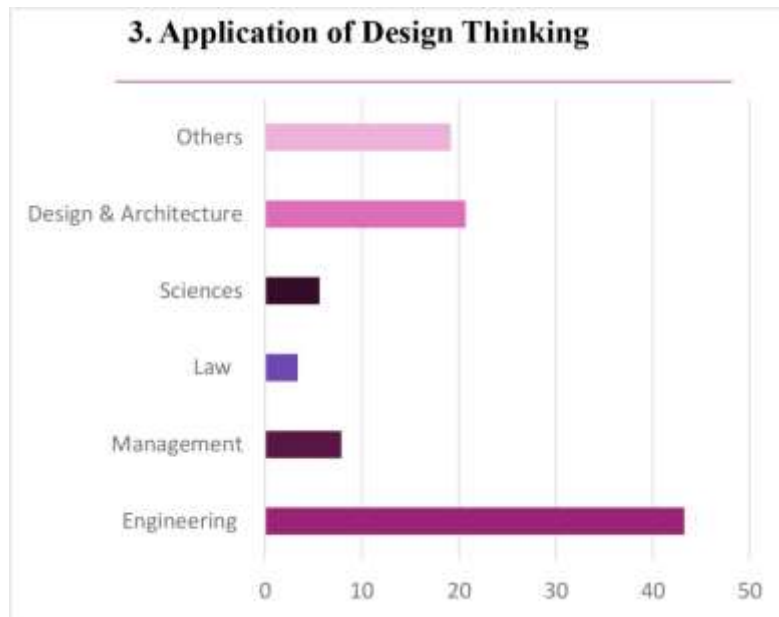
Research Tool: Questionnaire

Sample Demographic Division: Youth (18–27 years) and Adults (28–40 years)

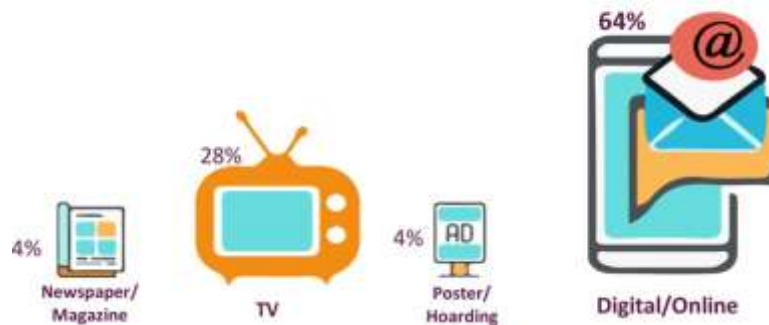
Sample Area: Jaipur City, Rajasthan, India



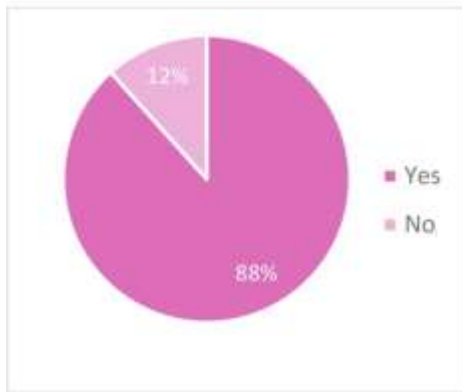
2. Awareness about DESIGN THINKING



4. Most powerful Medium of Design Thinking

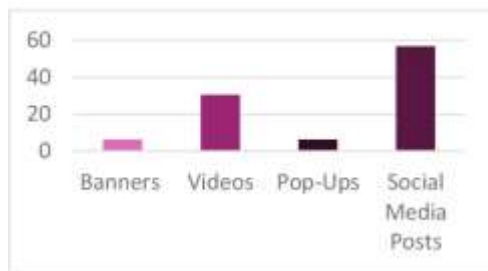


5. Effectiveness of Design Thinking



It inspires Innovation and generates humanitarian actions

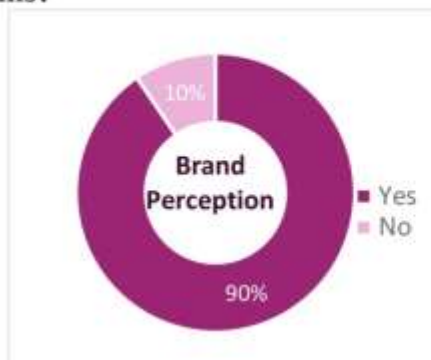
6. Most preferred platform of Design



7. Design Thinking has transformed Society?



8. Does Design Education imparts a Holistic Mindset & encourage creative, artistic skills?



5. Conclusion

Design is a creative process that enables us to give expression to our unique vision within the practical framework of our profession. The rise of design thinking relates to a cultural change, and today the challenge for all is to apply their skills to solve the problems. Role of design thinkers today is to encroach upon fresh ways of harmonising desirability, feasibility and viability, in order to close the loop. Reframing social attitudes, business environments and the educational system is a critical step in launching a cultural design revolution. The 21st century finds us still in the grip of societal, political and ecological challenges, and we continue to look to design as a powerful tool for solving those problems. Cultural transformation for sustainability demands design intervention in ecology, economy and social

affairs.³ Beyond the theoretical and intellectual aspects of design lies the intense, challenging task of giving form to ideas. Design takes shape through consideration, experimentation and transformation—a process similar to the way of discussion can help clarify and refine thoughts.

Innovation is happening all around. How consumers use a technology generates important information about its performance, design and operational characteristics. We can begin by changing the way we think about innovation. We hear a lot today about rapid changes driven by the speed of innovation in technology which correlates with the deeply rooted history, behaviours and cultural traditions. We must move quickly to aster the growing opportunities of accelerating technological advancements, which will enable us to create a more socially benign product culture and a more humanised industry which will further become critical elements in the development of sustainable strategies for a better and more viable future. Extended use of design aptitude blended with technology can facilitate customers learning new uses that change how they evaluate it, leading to new market opportunities. Modern era's vastly changed scenario calls for a recasting of the role of design thinking in promoting prosocial changes in society. It can be very well concluded that design thinking not only empowers the success of the organisation but also enhances the cause of humanity. Finally, it's important to remember that there isn't an ideal way of design. It leaves a vast space for individuality and exploration. The true way of design is only achievable by combining dreaming, thinking, collaborating, sketching and experimental prototyping. All design tools connect our minds with the real world. They enable us to define shapes in such ways that even their limitations enhance our deep involvement, forcing us to hone our required skills into simple and true mastership.

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³ Hartmut, E. *Design forward—creative strategies for sustainable change* (Chapter 2, p. 41). Stuttgart: Arnoldsche Art Publishers.