LOOKING AT "DESIGN and DESIGNER" FROM a CULTURAL POINT of VIEW
KÜLTÜREL BOYUTTA; "TASARIMA VE TASARIMCIYA" BİR BAKIŞ

(Sayfa 1-9)

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Öz

Tasarım; kültür, teknik, sanat, sosyoloji gibi birçok alanı içinde barındırır. Pozisyonu gereği bir tampon bölge oluşturan tasarım hayatın kendiliği ile direkt ve dolaylı ilişkilerdedir. Farklı alanlardan girdilerin organizasyonu tasarımın özünde yatan nüvelerdendir. Tasarlanmış obje; ihtiyacın, estetik ve ergonomik olarak çözümlenmesi noktasında kültür ve tekniğin bir birleşimi, yaşayışı ve alışkanlığı biçimlendiren bir varlıktır. Tasarım paradigmaları sadece konvansiyonel veriyle oluşturulduğunda zamanın ruhunun dışında kalır. Zamanda hareket eden ihtiyaçlar ve kültür tasarımı şekillendirir. Bu şekilleniş yaşayışın tasviridir. Şekillenmiş çevre, mekanlarda ve metalarda hareket barındırır, değişir, dinamiktir. Tasarım da en temelde dinamik bir yapıda olan ve zaman dahilinde biçimlenen bir olgudur. Bu yapıyı negatif-pozitif yönde kullanabilme kabiliyeti tasarımcının sorumluluğundadır. Kültürden var olan tasarımsal nüve yine kültürü oluşturan bir noktaya varır.

Bu çalışma zanaattan günümüze kadar tasarım sürecinde metaların tanımlanmalarından, toplumsal nüvelerinden, anlamlarından ve içeriklerinden kesitler tartışarak günümüz tasarım objesinin gerçekliğimizdeki yerini anlamlandırmayı amaçlamaktadır. Kültür, tüketim, meta gibi kavramlar üzerinden tasarım ile ilgi-ilişki tartışılmış ve 21. Yüzyıl modern dünyasının oluşumundan hareketle tasarımın ve tasarımcının durduğu/durması gereken yere bir bakış sağlamaktadır.

Anahtar Kelimeler: Kültür, Tasarım, Kapitalizm, Tüketim, Anlam

Araştırma Makalesi, JEL Kodları: Z, Z1, Z11

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Abstract

Design is a phenomenon encompassing multiple fields such as culture, technique, art, and sociology. The design, which constitutes a kind of buffer zone due to its position, exists in direct and indirect relations with the ipseity of life. In a multidisciplinary structure, the organization of inputs from each different field is one of the core elements at the heart of design. The designed object, on the other hand, is an entity emerging from the combination of culture and technique in terms of providing an aesthetic and ergonomic solution to the existing need and having the potency to shape the way of living and habit. The paradigms used in design fall outside the zeitgeist when created solely based on conventional data and pre-existing knowledge. The needs and culture that move alongside time also form the essence of culture. This formation, in fact, is a depiction of the way of life. The shaped environment, again, involves movement whether with places or metas; it evolves and changes with a dynamic nature. The design is also a phenomenon that shares this dynamism in the most basic sense and takes form within its own timeframe. The ability to use this dynamic nature either in a negative or positive direction finds existence under the responsibility of the designer. The design-related core that is created by the culture, once again, reaches a point where it creates the culture.

The purpose of this study is to interpret the role of the contemporary design object in our reality by discussing sections from the definitions of metas as well as from the meanings attributed to their social cores and contents within the design process from industrial production to our present day. In this regard, the study discusses the relevance and relation of the design to the concepts of culture, consumption, and meta. Moreover, based on the

formation of the 21st-century modern world, this interpretation process provides an insight into the place where the design and designer stand and should stand.

1.Introduction

Throughout its history, humanity has relied on its mind and the productive skills it has acquired with mental organization, the tools and equipment it has created to eliminate its physical deficiencies and survived with this method. It can be stated that the greatest weapon of human is his/her mind as a considerably (in physical sense) incompetent being against other living things and atmospheric conditions. This situation is expressed by İsmail Tunalı in his book named Design Philosophy as follows:

> Human beings, who have to live and do some work, have to change the "natural situations they find as ready" with their mind in order to make up the deficiency of some special organs they do not have. For this purpose, they develop some tools which strengthen or complement their natural abilities and become dominant their environment only in this way (Tunalı, 2021: 36).

This existing is composed of a process based on firstly using what is existing in the habitat, then shaping this in a simple way and then forming the same with more elaborate relations. Within the process, nature can be expressed as the most basic support of humans, it constitutes the idea underlying creation. The act of creation has two main purposes, the first is to complete the existence of the nature and the natural, and the second is to emulate, re-function and imitate this (Copleston, 2013: 99). Art, which is expressed as "tekhne" (τέχνη) in Greek language, contains the concepts of foreknowledge, imagining and doing in accordance with its essence. Ülger describes this situation as the state of knowing the intended end and the best means to reach the end (Ülger, 2013: 23). This existence, which was defined as "techne" in the ancient period, includes a process that reveals the evolution of thought into reality. Heidegger, on the other hand, addresses this concept with a deep perspective from a different point of view. The concept of techne is actually a way of knowing. It is not just (and purely) composed of the act of making and (only) revealing. In Heidegger's point of view, the act of knowing includes the ability of seeing the (future) reality that has not yet existed while in the unformed state before formation of the being. Martin Heidegger describes this situation in his work named "The East of Art and the Way of Thought" as follows:

> Since the art is existing in a field of knowledge as a tekhne (τέχνη), and such knowledge makes visible and perceptible by foreseeing what is not yet seen, with its form and dimensions, this phenomenon of foresight requires a superior way of seeing and light (Heidegger, 1997: 11-13).

Regardless of the knowledge and the way of acquisition in its essence, the technique can be stated as a separate concept specific to each person. At this point, the relationship established with the technique should be perceived not on a linear plane, but in a way that is superimposed layer by layer and in which relations between layers can be built, that is constantly developing, far from stability but has flexibility. In accordance with this chaotic structure, it can be said that the technique, which takes its essence from the individual, is a cultural phenomenon due to the existence and experiences of that individual. The products produced by the artist and the craftsman,

whether they are plastic products, literature products, hand skills based products or industrial products, are generated by transferring feelings and thoughts to the empirical-sensual world (Tunalı, 2012: 64).

In the universe of objects, every meta that stands on our table, furnishes our kitchen and forms our bedroom can be stated as a technical product, a functional product and a cultural product at the same time. And these metas are in a continuous interaction and communication with both space and the human (user) having mobility over time. Cultural formation starts from the continuity of the satisfaction of a need. Meta, first of all, is an external object, a thing that satisfies human needs of this or that kind with the characteristics it holds (Marx, 2011: 49). The experiences accumulated while creating a user experience reveal the culture. Every technical object that is a product of design surrounding our daily life is the object of a certain cultural environment, and it continues its existence together with this environment. Design is essentially a plan created for solving a problem (Tunalı, 2021: 21). This plan takes a position in a structure that is adorned with criteria such as function, ergonomics and aesthetics, as well as in a structure that is related to meaning, value and culture. The meaning and value observed in daily objects comes from the culture in which that object is existing and the measurement of the meaning, value is only possible with culture (Uygur, 1989: 37-48).

The reality of the world we live in involves the nature (existing) and the objects (produced-shaped) and living things. At this point, the existence of nature has been shaped by its own essential presence and keeps being shaped consistently. Nonetheless, regardless of being an object, meta or art object, humans have utilized their soul, mind and labor to shape the reality they live in time and space they are existing. Regardless of the type of the form of this shaping, the person who forms/shapes can be expressed as the "producer person". Plato used the following expressions for the producer person:

> When it comes to those involving blessing in their soul; because such people are existing; they tend to give their soul products more abundantly than body. What are the products of soul? Thought and more. All the creative poets and the workers who bring innovation to their arts are these soul blessed people (Platon, 2006: 53).

At this point, regardless of the name of the producer in today's existence, both the artists, craftsmen and designers do not only create a physical existence in the reality they create with knowledge and experience, but also create a cultural entity with the spirit accompanying this physical formation. Cultural existence takes its place in social memory as metas which include symbolic meanings. According to neo-rationalist theory, the social, economic and political phenomena experienced in the city gain a mental field of activity throughout the historical continuity. An image of every urban fact is created in this mental activity that is defined as collective memory (Yıldırım, 1996: 22). In this context, cultural accumulation includes the design, production, use, property-belongings and established relations of metas. The product, designed as a final entity, is exposed to different perceptions, different uses and different processes in time and space, and is accepted with these differences on a social scale.

When analyzed in this context, culture involves the product itself, its design process and reasons of being designed, usage and pragma relations, the concepts of meta ownership and belonging, and the perception and meaning mechanism of the society as a whole (with respect to the product). Culture is about objects and a phenomenon of the world… …an object is cultural to the extent it is permanent (Arendt, 2012: 246). This history/collective memory must manage the emotions, encourage people to actions and must be perceived. In short, it should be a sociocultural mode of action (Confino, 1997: 1390). Culture (and design) is the expression of a representation that moves by being accumulated in time and space. While the relationship established with time involves some denial in social scale, the relationship established with space takes place in a more individual scale. In every period of time, design and production have been perceived with different parameters and have been subjected to value judgments. The product-human relations occurring in the transition from handcraft to machine production reveal the most obvious example of this situation. During the handicraft and craft periods, metas co-exist with artistic essence and human spirit as they contain cultural accumulations, symbolic meanings, imaginary acquisitions, social codes in addition to their utilization and function values; while for the industrial societies metas reveal the advantages of multiple production, time and material gains, standardization and uniformness in production. Nonetheless, the post-industrial structure, which includes essences of both periods, is emerging in the society with circumstances such as cultural values and rapid consumption, duplications and copies contribute to the meta value; and branding and brand value are determinant. During the 21st century, this structure has reached completely different dimensions in line with the possibilities of technology, a global awareness has been created with the internet and all boundaries existing in time and space have been removed. These relations established with metas

by humans as social beings are related with finding a place for themselves in social reality rather than only being related with the pragma of the function. The individual, trying to discover his/her own self-existence and identity, communicates by using metas on the point of displaying his/her differences and preferences from other people and so creates social relations and associations. Mary Douglas and Baron Isherwood consider this phenomenon as human effort and states that it creates the driving force of consumption (Douglas & Isherwood, 2002: 67). Consumption is existing both in a nourishing and killing character for culture and design, and can contain positive and negative contexts at the same time.

2.Meaning in Meta

The fact that metas have cultural meanings is a reality associated with the phenomenon of material wealth and poverty in every production age and we can see its reflections even today. The metas owned, the symbol of the place in the social status, the necessity of the surname all points out the narration of a privileged identity, from city-states to the present. This situation, which is not so surprising (though not humanitarian), creates an interaction and a social-scale hierarchy between the meaning of the associated meta in social memory and the existence of user. At this point, it can be said that the cultural core plays an interpretative role in the formation of the meanings of design objects. Moreover, this cultural core enables the recognition of the roles adopted by individual in the society and the interaction established with the environment in his/her own essence.

Dynamics of production-consumption and design concepts are the phenomena which are in a constant interaction with social reality, form patterns with the daily habits of individuals and are subject to the process of cultural judgment. At the point of defining what is cultural, whether specific-historical dynamics, traditions and customs are expressed as expansionist and rhetoric with an imaginary expression or defined with a reductionist approach through expression; it is a reality in which the aesthetic, design and structural features of objects are in a concrete relationship with cultural meaning and perception (Robertson, 1999: 83).

Transition from the dynamics of artisanship production to the dynamics of industrial production towards the mid-1800's resulted in highly different and major situations both physically, logically, materially and in terms of habits. The numerical increase and production becoming easier resulting from industrial production gave rise to the starting movement of the process of obtaining meta easily by all segments in the 20th century. These new consumption dynamics have emerged with the fall of prices in the production-consumption diagram. At this stage, the concept of ownership-oriented property with respect to meta has left the upper income class of the society and has become accessible by the middle-income strata. One of the best examples for this circumstance is Henry Ford's strategy of selling the vehicles they produce to their own workers at affordable prices. This strategy did not only increase the sales figures and keep the money cycle inside, but also made the automobile an accessible meta to the working classes of that period and deeply affected the cultural assets. David Harvey stated as follows regarding this situation:

> This has also meant that workers were given enough income to consume the products
> of mass production that companies will start producing in larger quantities (Harvey,
> 1989: 83).

In fact, the ownership of the meta from the mid-20th century to until today can be expressed as a depiction of reality that can be obtained almost by every financial stratum. Illich states that in the consumption-oriented social structure, life is shaped within the framework of items and can be measured by the scale of ability to reach these items as a social entity (Illich, 1990). The belonging and property relations that can be established by people from all segments of the society did not remove class differences, but turned them into a new form. At this point, the thing being possessed started to become determinant rather than the state of possession. This has initiated a process that leads us to rethink the production and materials of metas, the concepts of brand value, usage and function characteristics. It was no longer just the relation of possession established with objects that revealed the social differences of progress, rather the differences more focus on the character-quality, design characteristic and price index of the used material and raw material and the social signs became read and classified through these circumstances (Ruppert, 1996: 25-34).

The logic of mass production shaped with industrial presence revealed the description of a new reality as social scale. This reality radically changed profit-loss relations, customer-producer relations- product-user relations and

gave rise to new contradictions and criticisms in production in direction of these parameters. Human spirit and aesthetic value existing in the old school production that involves artistic origin and intensive form of labor, individual satisfaction and uniqueness were replaced by consumption-oriented design cores in industrial production. This opposite relationship between artistic product and consumption-based product includes both advantages and disadvantages. Industrial production and the concept of design orienting to this production did not only lead to some consequences like fall in product prices, easy access, increase in product range and diversity, lack of artistic origin, reinterpretation of uniqueness but also significantly affected the concepts like communication and interaction. The contribution of metas in individual's communication and the description of the individual's state of belonging to a group are the main characteristics that constitute this effect. With the increase/development of mass communication and interaction, the sharing of life experiences between individuals has been observed and even the standardization that exists in the same metas has revealed standard elements in living, idea and phenomena. This situation, which can be interpreted on a social scale, shows its existence with the concept of consumption at first.

Independent from the essential meaning of consumption, metas are related not only with function-oriented pragmas but also to pragmas arising from cultural definitions. It is necessary to clarify from the outset that consumption (not only with objects, but also with collectivity and the world) is a form of effective relation, a systematic activity on which our entire cultural system is built, and a form of global response (Baudrillard, 2015: 11). In other words, people consume for some reasons such as to show their own existence, reveal their preferences and identities, present their emotional state integrity and interact with the habitat they live in. Besides, it can even be said that the concept of consumption draws attention as an exchange of meaning beyond function today. This situation also reveals that consumption is not only a necessity, a purchase, an economic action but also a cultural instrument. Although metas are a material key for the supplier firm, producer and designer, they can be described as a cultural core, an instrument of communication that shapes life on a social scale.

Both a cultural formation and a design-based core involves a reality that is produced in order to be consumed as an object of production according to its essence. In other words, consumption essentially includes a material infrastructure. At this point, companies try to shape lives, living styles, desires and preferences in direction their own interests, to raise the concepts of belonging and property and to orient them to fake and temporary commodity-oriented pleasures by means of communication tools, advertising types and psychological strategies. Within the scope of the things being exposed (media, advertising, etc.), it becomes difficult for the users to make sense of the concepts such as needs, necessities, obligations, etc. in line with real pragmas and desire consciousness is created with pre-estimated fictions. This consciousness results in uncertainties, falsehoods and unnecessary desires in the relationship established with meta. At this point, producers as cultural providers are made attractive for the user by means of meaning and formation. Within the sales strategies, meaning-shifts are made to sell the variants which serve for the same function. These fluctuations shape the collective memory in terms of creating a perception of need and necessity. At this point, the relationships between idea-subject, item-object contain consciously produced realities. This state of being produced is in continuous motion in order to enable the manipulation of individuals. From Derrida's perspective, meaning (Jacques Derrida) constantly moves in a continuous continuum of signifiers. It will change and be changed as it moves from a context shown in motion to another context (Erol, 2002: 199). The patterns of meaning and values that are constantly presented and created with the relevant tools and equipment are in a constant motion and internalized on an individual and social scale, and in this direction, the relations that support consumption are reproduced and reproduced constantly.

3.Culture and Re-Shaping of Consumption

When analyzed from every aspect, it can be stated that one of the most major resultants of the 20th century is the phenomenon of consumption. Both in the East and the West, consumption has increased (and still increasing) in all scales and forms. At this point, forms can be functional, aesthetic as well as political, symbolic, semantic, etc. Several procedures such as formal-informal products, genderless metas, critical stories, the objects that make up or eliminate classifications have become the weapons of consumption at this point in adapting to or rejecting the social. This situation has existed in an ironic structure both because it provides tools that beautify the social and the metas that convey the message, as well as because it increases awareness and it involves a mechanism that works for consumption under these discourses. The concept of consumption, which includes the dynamics that feed both general culture and subcultures, has the power to keep the individual in the community within the borders

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and to remove the individuals, who are willing, from those borders. At this point, perhaps the most basic pillar of consumption is the illusions of "freedom, preference, decision as an individual" as some of the deepest concepts. At this point, both making the person different and keeping him/her in the social life enough to not become isolated, creates an important balance in terms of sustainability of consumption. However, one's desire to be oneself does not mean the desire to be completely different from everyone else, but to reveal one's individual differences in social solidarity (Fiske, 2021: 87). Precisely at this point of view, consumption can be expressed as a commonality, a cultural system in collective memory. Baudrillard describes this situation as follows: "therefore, consumption is both a morality (an ideological value system) and a communication system and a structure of exchange" (Baudrillard, 2015: 91).

The phenomenon of global war existing towards the middle of the 20th century changed all the dynamics all over the world in extreme dimensions. The production opportunities channeled into war result in societies of fear such situations that metals in playgrounds were melted to use as raw materials for weapons have been encountered in Europe. On the other hand, especially in America, the production sector has entered into new searches that have not been tried before in pursuit of new strategies and new products to raise and revive consumption. During the post-war period, people who returned home focused on both their spiritual existence and their individual concepts of property, as well as the relationships established with the meta. This situation revealed the consumption-oriented lives of the nations of the world after the World War II. This formation evolved into another dimension with the influence of post-modernism in the 1960s and made the young generation, to whom consumption was diverted in the last decade, the main target audience. In the 1970s, especially with the global energy crises experienced, the states started to think about the balance between development and democracy, and attention was drawn to the social structure. In this context, the inclusion of subcultures in the equation has been created as a new strategy in cases it was not possible to orient to consumption directly. In other words, these years can be described as the years when subcultures constitute the main target audience of the concept of consumption. These subcultures, which were constituted by new libertarian formations and individual mechanisms after the war, became the focus of consumption especially in areas such as fashion and accessories, music and travel. This libertarian movement carried the relationship between social order and individual desire to the points undesirable by states and gave rise to processes in which societies experienced divisions within themselves. On the other hand, during the 1980s, the users who especially entered into contact with advertising and television were made a revenue mechanism whose existence was confirmed in the very center of consumption (where desired) with the intensive manipulations to which they were exposed. This period, in which both children and adults were influenced, revealed exactly the reality capitalism needs and one of the most major states of consumption was experienced at global scale. The presence in this period can be described as the first steps of today's reality. The concepts such as human, technology, design, consumption, production, communication and computers were gradually prepared for a contingency that was moved to a completely different dimension and the social infrastructure was revealed during 1990 and later.

Unlike all these periods mentioned, the 1990s were the years which opened doors for a completely different life, especially with computer and communication technologies. Individuals have begun to witness different cultures, their different lives of the world, the lives of very rich and famous segments, so by making comparisons they have embraced consumption with sorrow, sadness and desire because of communication technologies. It was precisely in these years that pretentiousness reached a social scale as an enormous structure and the metas were filled with a semantic burden than ever before. In the subsequent period, especially with the introduction of the internet into homes, all balances have changed irrevocably once more, the concept of sociality was replaced by the relations established with the internet, the time and human relationship changed, the social spaces after work were revised and turned into internet cafes, and the meetings were provided by remote access rather than being face-to-face. In the culture industry, communication instruments lead to isolation, distancing people from face-to-face communication (Horkheimer & Adorno, 2014: 293). At this point, the transfer of research (and so comparison) and shopping to the internet, the meta relations established by individuals online have made the concept of consumption almost a daily necessity.

In the 21st century, it can be said that this consumption concept (owing to technological possibilities) has become especially related to the visual. In this context, it is possible to talk about the consumption of visual culture. It can be stated that the labor spent in the production of the things that make up the visual culture (in the production of all kinds of visual objects) is exposed to new consumption mechanisms. Today, simple productions produced in a few months take the place of a movie that has been produced by thousands of people for years and has existed as

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a cult item for years. This difference, of course, also changes the effect of the work on the audience and on the society, on the culture. Thousands of frames taken in one second take the place of the shutter, which is carefully selected, expected, thought and pressed to immortalize it at the right moment. Instead of the time and effort spent to draw a simple tree on a canvas, a tree figure downloaded on a tablet and its derivatives takes place. From this point of view, it is possible to say that many productions such as these examples, which are the materials of visual culture, have evolved into a much more unqualified and skillless form. But more importantly, with this lack of qualification; Although the amount of visuals produced increases day by day, it can be stated that the effect on visual culture is decreasing day by day and the value given to the visual by the audience (unconsciously) is eroding. In other words, a universe full of visual materials produced only for consumption, as in many different fields, is increasing day by day.

During the first quarter of the 21st century, it can be said that consumption (which we all witness socially) has penetrated into the roots of the society as a living style. Unlimited number of possibilities, unlimited number of forms, styles, colors and varieties, products designed for every need or desire, installment-promotion sales and people who shop for no reason can be described as an observable social core. At this point, people living with metas have forgotten the phenomenon of "needing human" one of their most basic needs and have become lonely and isolated. This period during which human is alienated from human, appears as a period in which important features such as empathy, communication and self-sacrifice have almost disappeared. As people who communicate through metas, there is an environment in which face-to-face speech has been forgotten, social relations have become difficult and mistrust prevails. When we come to the present time from the 1950s when listening to music was a family-friend organization, it is seen that the indispensable meta of every young individual is their individual headphones. This is the most obvious depiction of loneliness. With these factors, people whose communication abilities are blinded and changed over time feel that they are not understood and the more they are not understood the more they prefer loneliness. At this point, they adopt a position focusing on their existence instead of understanding or agreeing.

Communication tools, which we can describe as one of the attractive locomotives of global existence and globalization, are isolating individuals more day by day, and the lonely person exhibits a more commodity-oriented, consumption-oriented existence day by day. Today, consumer individuals, who ceased to be users and became a product, have become passive, lonely and the target board of the market, away from conventional learning, traditional culture, ideological and social existence. New variations and methods of communication do not only distance the individuals from reality, but also surround them in a virtual life and a virtual culture, making them existing in an illusion.

4.Conclusion

The value of technology cannot be denied both in the existence of world history shaped today and in the present time. Technology is one of the most basic building blocks that form the steps of improvement. At the same time, this progress again improves technology. Nonetheless, technology should not be far and separated from the conventional, the traditional, the cultural. This disjunction takes away the reality of technology from usability. Being innovative should not mean ignoring the culture and existence. Technology must be able to adapt to local differentiations and take the individual needs into account.

Design, the designed one and the designer should be coherent with the cultural one, serve for the social, consider the future and nature; and should exist in an attitude that does not alienate, isolate and most importantly, does not engage in a purely consumption-oriented behavior. While this attitude is fed by the culture, it should also create the culture. While taking inspiration from the past, it should also create the future. It should shape living and existing in the present moment in harmony with culture and nature, human and society with a mentality of carrying the power of the past to the future. Almost all sustainability concepts can be realized in this way. However, this sustainability should not be a tool of capital economy, but a tool of the world and nature, people and reality. The questioning mechanism of the designer person, whose greatest weapon against the monetary economies and global mechanisms is again the design itself, should cover not only the product scale but also the user scale. At this point, the aim should not only be to sell products, but also to consider the happiness of the user, the existence of nature and durable consumption. With respect to increasing the quality of life, it should exhibit a quality-oriented approach like an artisan should be displayed rather than a consumption-oriented philosophy.

Since the designer person has a field of work that creates the reality in which he/she is existing, he/she should consider taking responsibility for this as a way of behavior and pursuing what is right, ethical and qualified even if it contradicts with his/her individual interests. This form of behavior; It should include simple but relatively forgotten attitudes such as performing the work in a qualified manner, striving tirelessly for quality, being sensitive to nature and humanity, and not putting the capital economy in the forefront in the context of this sensitivity.

At this point, both the global problems of the world and individual problems like isolation can only cease to be problem with a common behavior pattern that will be put forward by the individuals influencing the existence of the design. And reality can be made livable in this way. The designer person should be able to turn his/her position located at the most central cog in the machine of the capital system into an advantage, should take a stand against the self-interest-based accounts of the companies and take decisive and responsible steps for quality and humanity. In the century we are in; If we want to look to the future with hope, to leave a green legacy and to make the world a fairer, more livable place, as designers, we have to shoulder this responsibility.

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