WELL-BEING FOR ALL:
Using the theory of Consumer Wisdom to guide design that promotes the consumer, societal and environmental well-being.

Master thesis
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EXECUTIVE SUMMARY

The aim of this thesis is to explore how designers can create well-being for all through product or service design. Well-being for all can be achieved through designing with the focus on Consumer Wisdom. Consumer Wisdom is defined as the pursuit of well-being for oneself and for others through mindful management of consumption-related choices and behaviours. The theory gives insights on providing consumers with products or services that enrich life with well-being for all (Luchs & Mick, 2018).

The Consumer Wisdom theory was researched from a consumer perspective by Luchs and Mick (2018) and through a literature study the theory was transformed into a design strategy. Various design theories relate to wisdom, although they do not call it wisdom nor mention it. From these theories existing design directions were added to the 6 dimensions of the Consumer Wisdom theory to provide designers with the information to use the theory into practice. To cluster all the theories addressing wisdom into one tool is unique.

Study 2 generated proposed design categories for the established design direction to gain insights on how to design for Consumer Wisdom. These 48 design categories were found through a categorisation task done by my supervision team and me with the use of 135 product and service examples.

Merging all the information of study 1, 2 and research on existing design tools, developed three design tool concepts. The ideation was done through the use of a brainstorm session on the format of the tool and by using the ‘HOW-TO’ method. The best concept was chosen with the use of the Plus-Minus-Interesting matrix and the C-Box methods.

Before evaluating the tool an iterated on the concept was done. A brainstorm session helped to evaluate the design tools visibility and feasibility. The evaluation showed that the provided examples were necessary to understand the theory. The design categories directed the focus on and helped to design easier for a certain design direction.

The final tool is the Consumer Wisdom design tool consisting of a card set to design with. The set consists of: an informative card, dimensions cards, design category cards, design purpose cards and an instruction manual. The tool helps designers use and understand Consumer Wisdom in their design process.

In the future the final tool should be tested with design students and design professional to validate its usability, feasibility and visibility.
# TABLE OF CONTENT

1 Introduction
1.1 Background 9
1.2 Consumer Wisdom 10
1.3 Design challenge 13
1.4 Project approach 15

2 Study 1: Literature research
2.1 Method 18
2.2 Research results 19
2.3 Lifestyle responsibility 19
2.4 Purpose 20
2.5 Flexibility 21
2.6 Perspective 22
2.7 Prudent Reasoning 23
2.8 Transcendence 25
2.9 Chapter Conclusion 26
    Tool Requirements 26

3 Study 2: Categories Discovery
3.1 Method 29
3.2 The categorisation task 31
3.3 Results 31
3.4 Chapter Conclusion 36
    Tool Requirements 36

4 Design: The Consumer Wisdom Design Tool
4.1 Scope of tool 39
4.2 General look of design tools 39
4.3 Trends of previous design tools 39
4.4 Ideation 40
4.5 Concept 1: Informative website 45
4.6 Concept 2: A card game 48
4.7 Concept 3: ‘Tinder’ app 50
4.8 Choosing the best concept 52
4.9 Chapter Conclusion 54
4.10 Iterations 55
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Evaluation</td>
<td>57</td>
</tr>
<tr>
<td>5.1</td>
<td>Method</td>
<td>58</td>
</tr>
<tr>
<td>5.2</td>
<td>Results</td>
<td>59</td>
</tr>
<tr>
<td>5.3</td>
<td>Improvements</td>
<td>61</td>
</tr>
<tr>
<td>5.4</td>
<td>Chapter Conclusion</td>
<td>62</td>
</tr>
<tr>
<td>6</td>
<td>Final design</td>
<td>64</td>
</tr>
<tr>
<td>6.1</td>
<td>The Consumer Wisdom tool</td>
<td>65</td>
</tr>
<tr>
<td>7</td>
<td>Conclusion</td>
<td>71</td>
</tr>
<tr>
<td>7.1</td>
<td>The project conclusion</td>
<td>72</td>
</tr>
<tr>
<td>8</td>
<td>Recommendations</td>
<td>74</td>
</tr>
<tr>
<td>8.1</td>
<td>The Consumer Wisdom tool</td>
<td>75</td>
</tr>
<tr>
<td>8.2</td>
<td>Validation of the tool</td>
<td>75</td>
</tr>
<tr>
<td>8.3</td>
<td>Consumer Wisdom</td>
<td>75</td>
</tr>
<tr>
<td>8.4</td>
<td>The categorisation</td>
<td>76</td>
</tr>
<tr>
<td>8.5</td>
<td>Spreading the tool</td>
<td>76</td>
</tr>
<tr>
<td>9</td>
<td>Discussion</td>
<td>78</td>
</tr>
<tr>
<td>10</td>
<td>Reflection</td>
<td>80</td>
</tr>
<tr>
<td>11</td>
<td>References</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>Appendix</td>
<td>91</td>
</tr>
</tbody>
</table>
This chapter provides information about the background of the project, the Consumer Wisdom theory, the design challenge and the project approach.
1 INTRODUCTION

1.1 BACKGROUND

Over the years, buying goods became a way of living and consumers want to buy and own more things. The purpose changed from buying to live into buying for pleasure or keeping up with trends, also labelled as consumerism (Baker, 2016). The product market is enormous and choices unlimited. Annually more than 30,000 new consumer products are launched in the market (Kocina, 2017; Christensen, Cook & Hall, 2005), which creates an overload for the consumer. This overload of products also has a downside for people and planet like compulsive and impulsive buying, materialism, waste behaviour (e.g., of time, valuable resources, energy, products), pollution and debts (Luchs, 2017; Pierre, 2012).

To change this negative spiral of consumption different types of developments have started to come up to try to change the consumer’s behaviour like helping the consumer make better choices, motivating sustainability, recycling and up cycling, choosing long-term use instead of short-term use.

The Consumer Wisdom theory came from offering a positive alternative whose objective is to simultaneously promote the well-being of the individual, society, and the natural environment (Luchs & Mick 2018). The research behind this theory was done to better understand specific consumption behaviour, to maintain and improve personal and collective well-being, to better understand the specific consumption behaviours of people who are perceived by others as practicing wisdom in their everyday behaviours. Consumer Wisdom (CW) is defined as the pursuit of well-being for oneself and for others through mindful management of consumption-related choices and behaviours. The theory gives insights on providing consumers with products or services that enrich life with well-being for their lives and others (Luchs & Mick, 2018). The theory focuses on consumers and how they pursue wisdom. For designers is this way of looking at products new in the sense of calling it wise consumption. Indirectly, designers have addressed wisdom through dealing with different aspects of wisdom by various design theories, directions and principles. Some design directions dealing with different aspects of wisdom are design for happiness (Casais, et al., 2016), design for sustainability (Ceschin, & Gaziulusoy, 2016; Cucuzzella, 2009; Lilley, 2009; Lockton, Harrison, & Stanton, 2016; Margolin, 1998) and user-centred design (Boztepe, 2007; Margolin, 1997; Redström, 2006). All these design directions try to help the designer to positively steer the consumer into more wise behaviour. These theories, directions or principles were not labelled wisdom nor was wisdom mentioned. Our goal here is to provide an unifying approach that will integrate existing research in a cohesive
way - wisdom as a construct can help show how existing research and practices are related, through their relationship with well-being for the individual, society, and the environment. By integrating existing design directions and tools into the CW theory, the theory can be used by designers to help design on a more profound level of well-being. We will create a new way of problem solving by integrating wisdom into design and combining existing design directions with the theory. The focus will shift towards creating value for the consumer and their surroundings. This focus will also increase wisdom within consumptions, which could lead to new ways of consuming in more worthwhile manners. This could lead to products enriching people’s life and users not consuming mass-production products. When designing for wisdom, the negative side of consumption could be changed, so consumers will become happier and more satisfied with their purchase. The aim with CW is to affect all human experiences in life and making their daily lives more meaningful.

When creating wise consumers a behavioural change through the use or purchase of the new products or services, designed with the CW theory, is inevitable (Fogg, 2009). Looking into the practice of consumer behaviour, we find that some consumers already use some wisdom subconsciously when making decisions. Some consumer makes choices based on their personal and the collective well-being. When buying products they focus on enriching their lives and that of their surrounding. Right now product design does not focus on this wisdom part of consumption. By implementing different types of design theories or principles with wisdom aspects in an overall tool, designers can focus on providing wise products or services for the consumer.

For the CW design tool I should keep in mind that a change in behaviour of the consumer, noticeable or not, could be necessary to accept products or services designed with the CW theory. Furthermore, the CW design tool should try to implement the design theories, directions or principles with aspects of wisdom and clearly communicate the use of wisdom within design.

### 1.2 CONSUMER WISDOM

The Consumer Wisdom theory is composed of 6 dimensions; Lifestyle Responsibility, Purpose, Flexibility, Perspective, Prudent Reasoning, and Transcendence (Luchs & Mick, 2018, see figure 1).

Lifestyle responsibility mostly emphaizes on lifestyle envisionment, personal resource management and avoiding negative emotions. The lifestyle responsibility dimension revolves around the consumer, how the gain personal well-being and care about the personal consequences of purchases. Furthermore, it is about empowering the consumer to make the right decisions based upon their life and budget. How they can make consumption choices for self-identity and self-expression according
their way of living. Within this dimension it is important to show the consumer that they are responsible for their life(style) and how to gain the best out of it. Consumers will always purchase products or services according to their lifestyle and this could be done subconsciously or consciously.

With Purpose the emphasis lies on pursuing positive emotions and about a growth mindset (e.g., gaining knowledge or skills). The more interaction with products and services, the more knowledge the consumer gains and the wiser they become. To focus on providing this knowledge beforehand through design the consumers’ wisdom could increase and let them make better choices for their life.

Flexibility is about alternative consumptions (e.g., share, swap, borrow) and how consumers could join this movement. With alternative consumption we talk about repurposing, remanufacturing, refurbishing and sharing products. This dimension concerns the people who are willing to change the way consumptions are acquired nowadays, to stop the consumerism and the negative impact mass consumption could have. This dimension considers the behavioural change of the consumers around a product’s end-of-life and how consumption could help others or the environment.

Retrospection (e.g., history of own and others’ purchases) and prospection (e.g., future purchases, product use) are topics of the Perspective dimension. These topics focus on what the consumer already knows about products through their own and others’ purchases and how they can make well-considered choices.

Prudent Reasoning is about gaining knowledge before the purchase, spending time and effort considering options and their consequences. This dimension concerns
around the value products have for the consumer as well as what they communicate towards the consumer. The products can communicate clear superiority to existing products, focus on the best benefits a product has or communicate their value and purpose. The dimensions purpose, flexibility, perspective and prudent reasoning care about the consumer, what they gain out of the consumption and what the consequences are for them personally and collectively. With these dimensions the consumer is also concerned about others or the environment and how purchased can benefit themselves, others or the planet.

The Transcendence dimension is about compassion (e.g., caring for general welfare, local businesses) and interbeing (e.g., relations with others, nature). Transcendence is about the empathy a consumer has for people and planet. Transcendence also includes being social with others and with no benefit for oneself. For this dimension the focus is on others instead of oneself, having empathy and social responsibility. Transcendence is the dimension focussing on the collective well-being and creating benefits for people and planet without gaining anything for oneself.

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**Figure 1** The 6 dimensions of the Consumer Wisdom theory (Luchs, Haws & Mick, working paper)
1.3 DESIGN CHALLENGE

The topic of this thesis came from professor Michael Luchs & David Mick and their paper on the Consumer Wisdom theory (Luchs, 2017; Luchs & Mick, 2018). Thanks to the broad range of touch points within the design field within this theory, it is very interesting for designers to target this theory for practical use. The theory is broad and takes much design directions into account. While the theory of CW takes a consumer perspective, this thesis aims to provide a translation for designers to design for wisdom.

Based on Aristotle cited by Schwartz and Sharpe (2010), wisdom is defined as for a good life you need to do the right things, towards the right people, for the right reasons, in the right manner. Having overall wisdom leads to personal health and a sense of mastery of life (Luchs & Mick, 2018). For my thesis I will keep this definition of wisdom and the mastery of gaining the best out of life for oneself or others.

My aim is to make the theory usable for designers to design products and services promoting well-being and wise behaviour. I will translate the outcomes of the theory, the 6 dimensions, into a tool for designers. In the tool specific product design examples or design practices per dimension will be added and design guidelines for designers will be created on how to design wiser products or services to promoting well-being and improve wise behaviour. The frame of my thesis is using the CW theory of Luchs and Mick (2018) to create a design tool and within this tool I will only use existing design theories, practices, strategies or directions. Because the theory is very broad I will not create my own theory or strategy to fit into the theory of CW. The emphasis lays on creating a design tool for designers to use the theory of Luchs and Mick (2018) in practice (see appendix 1 for the project brief of my project).

In order to translate the Consumer Wisdom theory into practice the main research question was formed:

**How can the Consumer Wisdom theory be used to integrate existing design theories that address well-being for oneself and others?**

This main question was divided into 3 sub questions:

- *Which existing design theories/guidelines, practices relate to consumer wisdom?*
- *How can existing design practices be clustered into the 6 dimensions?*
- *How might they be integrated into a cohesive tool?*
Figure 2 Design process (Acheson, 2018)
1.4 Project Approach

The approach of my thesis is divided into 4 parts inspired by the method of the design process; Research, Discover, Design and Validate (Acheson, 2018).

Research
This project starts with a literature research on the topic of Consumer Wisdom. The theory is made from the consumers point of view and for my project the theory needs to be made suitable for designers. I tried to do this through researching existing design theories, directions or tools fitting within the dimensions. With this part I want to focus on answering the sub question of finding existing design theories and practices related to Consumer Wisdom and establish a base for further understanding and using the theory into practice.

Discover
From the literature research insights were collected and design theories emerged. To translate this into a tangible design tool practical design guidelines will be determined by doing a categorisation task. This will also help to complement, understand and detail the design theories emerged from the literature research. The categorisation helps to discover existing design practices and cluster them into the 6 dimensions. This can help to create a well-defined overview of the 6 dimensions, proposed design directions and design categories.

Design
From the discover phase a design tool can be created to make the Consumer Wisdom usable for designers. Within the tool I want to explain and present the dimensions, design directions, categories and product or service examples. With the tool designers can create products, services or initiatives concentrated on the well-being of people and planet: well-being for all. Putting everything together will make the theory tangible for designers and practical in use.

Validate
Validating the tool’s feasibility with design students will help gain diverse recommendations on the tool. The feasibility will be tested through using the tool in a real life setting for designing new products or services for consumer wisdom. This last phase is important to help validate if the tool is useful for designers and to answer my main research question of integrating design theories on well-being within the Consumer Wisdom theory. Evaluation will also help to understand if the theory is translated in a practical manner.

With every step iterations are made on the previous step(s). Iterations are necessary to stay engaged and stimulated. With every step small or big changes are made so the previous step should link to these changes. In figure 2 iterations are not shown, because we as designers always make them, which helps to maintain the magic of the design process.
This chapter demonstrates the results of the literature research I conducted on understanding and translating the Consumer Wisdom theory for design.
A literature research was done to better understand the Consumer Wisdom theory and to find existing design literature with links to the theory. Within the design field there is already a lot of research done relating to the topic of wisdom, although they do not call it wisdom nor mention wisdom. Wisdom in the CW theory has elements with links to design for happiness, lifestyle enrichment, awareness, responsibility and sustainability in it. The scope of this theory is well-being in the sense of creating well-being through wise consumption insinuated by a product designer. Every dimension of the theory focuses on a different aspect of well-being and wisdom. Therefore, the focus of the literature research is broad, but concentrated upon existing design theories, practices and strategies. Furthermore, there is not one design tool linking all the design literature with wisdom aspects for practical use. There are a lot of tools and design directions made concerning different parts of the CW theory and dimensions, but an overall list of the literature could help designers and the creation the CW design tool.

The analysis starts with defining the Consumer Wisdom theory and its dimensions to make them understandable and relatable for designers. By using specific keywords within well-known design journals this analysis was done. Secondly, related research and design directions were found and added to the dimensions. By merging the research and direction into the CW theory, it becomes more structured and helpful for designers to use in practice.

With this study I want to implement all previous literature research and design direction on the topics of the dimensions into one table to generate a good overview to start creating the CW design tool.
2.1 Method

There are several design methods and tools to design a better future for people and planet via products or services. By combining the CW theory with a big range of design theories and guidelines, this will be the first tool focusing on design for consumer wisdom. Because, we are focusing on design theories, the literature search was done through the use of the top seven most important design journals ranked according to Gemser, de Bont and Hekkert (2012). The top 6 ranked journals for design are; Design Studies, Journal of Design Engineering, Design Issues, Research in Engineering Design, The Design Journal and International Journal of Design. The Journal of Product Innovation Management was added to this journal list of Gemser, de Bont and Hekkert (2012) due to the fact that the focus was design theories and this journal contains a lot of essential information on design theories and the topic of Consumer Wisdom. Within these journals I used specific keywords to conduct the research on Google Scholar. The list of keywords was gathered through the discussion between my supervision team. The discussion was about linking the CW theory to design and which keywords will help find wisdom in design theories and practices. Within the search of keywords the pinpoint was design and not the consumer behaviour side of the topics, because of the translation of the Consumer Wisdom theory into a design practice. An overview of all the keywords and their corresponding dimension can be found in table 1.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Keywords</th>
</tr>
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<tbody>
<tr>
<td>Perspective</td>
<td>‘simplicity’, ‘classic design’, ‘prototypicality’, ‘form follows function’, ‘mindfulness’</td>
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Table 1: The dimensions with corresponding keywords
2.2 RESEARCH RESULTS

The Consumer Wisdom theory exists of a lot of dimensions. Luchs and Mick (2018) indicated 6 main dimensions within the theory; Lifestyle responsibility, Purpose, Flexibility, Perspective, Prudent reasoning and Transcendence. All the literature results I found are put with the dimensions the papers related to. Every dimension is explained from a design approach angle and I added a list of existing design direction to every dimension.

2.3 LIFESTYLE RESPONSIBILITY

Lifestyle responsibility mostly emphasizes lifestyle envisionment, personal resource management and avoiding negative emotions. The lifestyle responsibility dimension revolves around the consumer, how the gain personal well-being and care about the personal consequences of purchases.

Existing design directions and tool

User-centred design
Design towards the user (their needs, wants and experiences) and if they get the use of the design. Main questions when designing for this direction are: for whom, what and which experience? What is the use of this design for the user group? The design should help the user ask questions about the use and not just give a well-defined answer to a problem (Redström, 2006). The focus should be on what the user wants and needs, and how to present this in products or services.

Responsibility design
Responsibility design is about creating according to what is right and moral in the world (d’Anjou, 2010). To help users make responsible consumer choices and steer them towards choices focused on their lifestyle or needs (Tatum, 2004). The strategy is to design products that will help the consumer, but make the consumer feel that with the purchase they made the right choice themselves. The focus should be on helping the consumer be responsible through the use of products and services.

Mindful interaction design
Mindful interaction design concerns the triangle relation between person, object and person. “Mindful interaction design is mindfulness of the social consequences arising from its use”, Niedderer (2007). Mindful design exists of the frame of mind.
and its content. Mindfulness is achieved through mindfulness characteristics (aim/affect/result) and the function(s) (meaning) of an object. The start of designing could also be out of the observation of a social situation or behaviour (Niedderer, 2007). The focus should be on creating a relation between the consumer and the product or with the help of products or services between consumers.

### 2.4 Purpose

With Purpose the emphasis lies on pursuing positive emotions and about a growth mindset (e.g., gaining knowledge or skills). This dimension revolves around the consumer gaining knowledge or skills through life and experiences, which helps purchasing the right products for themselves. Which can lead to wiser consumption.

#### Existing design directions and tool

**Positive design**

The goal of this direction is to design to increase people’s subjective well-being and appreciation of life, including personal happiness and living a virtuous life (see figure 5). The strategy could exists of 5 characteristics; possibility-driven, balance, personal fit, active user involvement and long-term impact (Desmet & Pohlmeyer, 2013). With the design direction designers could help users create a good life. By not only influencing their actions and decisions in a desirable direction, but to also help them understand surrounding positive and negative influences (Dorrestijn & Verbeek, 2013). The focus should be on the consumer gaining positivity from the use or purchase of the service or product.

**Happiness design or design for happiness**

Helping the user in their pursuit of a pleasurable, satisfying life and flourish in life is the goal of this direction (Desmet & Pohlmeyer & Forlizzi, 2013). It could help to establish a relation between people and products through direct (spending extended period of time with product) and indirect effects (personalised product’s self-expressive value) to design good happiness products or services (Mugge, Schoormans & Schifferstein, 2009). The focus should be on consumer gaining something extra out of life, like learning new skills or express who they are, by using or purchasing products or services (see figure 6).
Design for emotion
This direction is linked to the emotions the user feels with the product or service, when seeing, using or buying it. Design to evoke or prevent certain emotions with the consumer (Demir & Desmet & Hekkert, 2009). Most of the time designers focus on positive or negative emotions, but Yoon, Desmet and van der Helm (2012) show that ‘interest’ is an emotion designers could focus on when going for increasing people’s life in a positive matter. For this design direction the designer should focus on the emotion a product or service evokes or what the designer wants the consumer to feel. Emotions are key in this design direction.

Experience design
With this direction experience is the root of designing and the source for new possibilities, ensuring a human-centred approach. It starts with the human experiences, what has effects on consumers and which experiences enrich their life. Technology could help enriching consumer’s experiences with products or services or enriching their life through the experiences (Jensen, 2014). Here you look at creating positivity through experiences.

Product experience design
The direction is concentrated around the function of products and how products fit the user’s activities. A product experience is based on the user’s knowledge about the product or service, a conscious and subconscious matter (figure 7). Product design through creating upon the designers own experiences, by asking the user’s experiences and through research done upon the user motives and behaviour upon the product or service domain (Margolin, 1997; Han, 2016; Haug, 2016). The focus is on experience shaped by the characteristics of the user and the product and provoked by the interaction between user and product (Desmet & Hekkert, 2007).

Social design
Social design focuses on creating solutions for a group, not only for the individual. This design approach sees how products are used within a group and how products can help change social behaviour. It is about finding out people’s social needs according to their environment, their personality and their relationships with people or products (Forlizzi, 2008; Manzini, 2014; Margolin & Margolin, 2002). A direction to help the consumer gain more out of products then they can imagine by teaching them the use and giving them handles to improve their social life and interactions (Koo, 2016; Morelli, 2007).

2.5 Flexibility
Flexibility is about alternative consumptions (e.g., share, swap, borrow) and how consumers could join this movement. This dimension targets the people who are willing to change the way consumptions are acquired nowadays, to stop the consumerism and the negative impact mass consumption has.

Existing design directions and tool
Alternative consumption design
Alternative consumption is about repurposing, remanufacturing, refurbishing products, borrow or non-ownership (Argyrous & Lettice & Bhamra, 1998). The focus is on doing things different that the normal way of consumption and second-hand goods.

End-of-life design
“End-of-life is the point in time, where the product no longer satisfies the initial purchase or first user”; Rose, Ishii and Stevels (2002). This initiates the potential of reusing, service, remanufacturing, recycling with/without disassembly or even disposing of the product by the user (Rose & Ishii & Stevels, 2002; Holt & Barnes, 2010; Ma & Kremer & Ray, 2018). Designing for this direction is about promoting or helping consumers to recognize and use these initiations of reusing, remanufacturing and recycling of products.

Sharing economy
Sharing economy is about sharing what you have, creating less waste and lowering the mass consumption rate. The most important issue with this strategy is trust, because consumers need to trust each other in order to share with strangers (Collina & Galluzzo & Gerosa & Bellè & Lidia Maiorino, 2017). This direction should motivate the consumer to share and trust others (see figure 8). This direction tries to change the meaning of owning products, from private to open and sharing (Busciantella Ricci, 2017).

Design for aging gracefully
When products age gracefully, consumers are more willing to buy second hand, share products or reuse. The aim here is to engage the consumer in the material changes that could occur over time to make extending the product life span socially acceptable (Bridgens & Lilley, 2017). Using materials that age gracefully and promote how beautiful the product looks after aging could engage consumer to by second hand, share and reuse.

2.6 PERSPECTIVE
Retrospection (e.g., history of own and others’ purchases) and prospection (e.g., future purchases, product use) are topics of the Perspective dimension. These topics focus on what the consumer already knows about products through their own and others’ purchases and how they can make well-considered choices. Designing for this dimension could be quite challenging, because the designer has to take past experiences into account when designing new products or services. Through the usage of prototypicality or classic/simple design a designer could make the new
product or service understandable. With prospection the designer does not have to create something incomprehensible, he or she could combine existing parts with a new design or new functions. This way the consumer could still understand what the product does.

**Existing design directions and tool**

**Prospection**

Prospection involves products that have no predecessors. The products may be new in forms of changing the needs and context of the consumer (Pettersson, 2017). The products are future-oriented, but can arise from combining existing products with future parts. Still an object not yet existing can be created (Engeler, 2017). When designing the focus should be on creating something totally new, but with elements the consumer could recognize. If the consumers do not recognize or understand the use, they will not accept the product or service.

**Retrospection**

Retrospection is about tracing usage back over time by collecting information about past and present related products or services (Pettersson, 2017). Here the focus is on creating products with the help of learning’s from other’s and your own past consumption behaviour. The knowledge could help change future experiences into good ones or help understand what works for users or what not. When designing for this dimension it is to improve well-know bad experiences and help learn from others’ bad past consumption behaviour.

**Prototypicality**

Prototypicality is the degree in which a product is the representation of a category by the look, aesthetics and brand recognized by the consumer (see figure 10). When a product looks like other products within a category the consumer will more easily accept the new product and purchase it. Using verbal product descriptions may help the consumer be convinced by the product, when a product differs from the category (Creusen & Schoormans, 2005). This design direction concerns around creating products fitting in a recognizable product category by their appearance.

**Simplicity**

Simplicity within products or services is what makes them easy to understand and use by consumers. Explanations are not necessary, because by the look the consumer knows what it is and how to use it (Hanna, 2012). Through designing products in an understandable matter, consumer will accept the products faster. The product or service should be downscaled to the most basic of the appearance.

![Figure 10 A typical and atypical coffee-machine (Creusen & Schoormans, 2005)](attachment)

**2.7 PRUDENT REASONING**

Prudent Reasoning is about gaining knowledge before the purchase, spending time and effort considering options and their consequences. This dimension concerns around the value products have for the consumer as well as what they communicate towards the consumer. The products can communicate clear superiority to existing products, focus on the best benefits a product has or communicate their value and purpose.
Existing design directions and tool

Value design
With value design the focus is on understanding of recognition, perception, and interpretation of various design features by the designer and connecting them to a brand or recognition of a product (Karjalainen, 2007; Karjalainen & Snelders, 2010; Townsend, 2013). Value is closely connected to experiences and how the consumer reacts to a product (Boztepe, 2007). The value of a product can change according to the aesthetics of a product, like colour, unity, proportion, symmetry and a consumer could recognize a product's brand according to the right colour combination, distinctive design element, style or form (Creusen & Schoormans, 2005).

Product value design
The product value of the consumer is based on needs and emotions. To create successful products they must fulfil existing and rational needs (Andersen, 1983). Furthermore the product should have a pleasurable form, the right aesthetics (colours, materials, shape, size) or bios form. These features stimulate the right emotions with the consumer to let them understand the product and its functions or to connect the product to a brand which creates recognition (Chang & Wu, 2007; Mugge & Dahl & Schoormans, 2018; Sugimoto & Nagasawa, 2017).

Novelty
Novelty is exclusiveness or prestige in an atypical product. This design will help create uniqueness and competitive advantage. There are two types of novelty: absolute novelty – something that has never been experienced before, and relative novelty – a product with a new combination of previously experienced elements (Hung & Chen, 2012; Ingram & Shove & Watson, 2007; Mugge & Schoormans, 2012). This design direction focuses mostly on products that have a superior value or uniqueness over existing alternatives, but keeping product recognition for the consumer (see figure 11).

Transparency
Transparency is about how much light goes through the product or the surface to show what is inside the product (see figure 11). There are 4 levels; Opaque – completely blocking the light, Translucent – shows things in a blurry matter, Transparent – transmitting light through, Optical quality – water clear surface (more for optical instruments; microscopes and glasses). Transparency can change the consumers' behaviour and perception towards a product. Transparency can be reached by the use of material or showing certain parts in the products, so the consumer recognizes the use of the product (Cheng & Mugge & de Bont, 2018).

Symbolic incongruences
Symbolic incongruences are products that have a look that is very new for the consumer, but the purpose is clear from their appearance. Here the incongruences focus on impressions elicited by visual and tactile aspects of product appearance.

“...”
might be used as a strategy to elicit surprise and further interest the user,” Van Rompay, Pruyn and Tieke. (2009). The design direction focus on a different look compared to regular product within the product category to surprise the consumer, but keep the purpose clear.

2.8 TRANSCENDENCE

The Transcendence dimension is about compassion (e.g., caring for general welfare, local businesses) and interbeing (e.g., relations with others, nature). Transcendence is about the empathy a consumer has for people and the planet. Transcendence also includes being social with others and with no benefit for oneself. For this dimension the scope is sustainability and the designer should focus on creating a better world for people and planet. Furthermore, the focus is on others instead of gaining benefits for oneself, having empathy and social responsibility.

Existing design directions and tool

**Design for sustainability**

Sustainability concerns around changing our habits, lifestyle, practices and consumption behaviour (Angheloiu & Chaudhuri & Sheldrick, 2017; Blizzard & Klotz, 2012; Margolin, 1998; Lilley, 2009; Thorpe, 2010; Wahl & Baxter, 2008). Design for sustainability considers social, economic and cultural aspects with long-term solutions trying to change the over-consumption behaviour (Ceschin & Gaziulusoy, 2016; Cucuzzella, 2009; Lockton & Harrison & Stanton, 2016). Designing for sustainability could be done through showing the harmfulness of existing consumption behaviour, offering sustainable alternatives of existing products or services, stimulating a sustainable consumer behaviour through products or services, or showing the outside what the consumer is doing to be sustainable (see figure 12).

**Design for circular economy**

Circular economy is an alternative to the usual linear model to use materials for as long as possible and recycling where possible. The consumer experience is the core of the design cycle. It is up to the designer to make the consumer aware of the reusability of products and what they can do to help change the linear product model into a circular one (Mestre & Cooper, 2017; Lofthouse & Prendeville, 2018).

**Design for socially responsible behaviour**

The relation between social implications, behaviour and human-product interaction is important when designing for a social responsible behaviour. To keep in mind what the interaction is between product and user, and which message the product conveys towards the user. Understanding the relationship between collective and social concerns, whether they coincide or collide. Focus on the user’s motivation or motivating the user (Tromp & Hekkert & Verbeek, 2011).

**Emotional durable design**

“Emotional durable design targets to reduce the consumption and waste of resources by increasing the resilience of relationships between consumer and product, presenting a more expansive, holistic approach to design for durability, and more broadly, the lived-experience of sustainability”, Chapman (2009). The focus is on creating a bond between product or service and consumer, which makes it hard to throw it away and causes long time usage (reducing waste and consumption).

![](figure12.png)

*Figure 12 Some element within design for sustainability*


2.9 CHAPTER CONCLUSION

The Consumer Wisdom theory consists of multiple design directions focussing on the individual and collective well-being. Table 4 gives a good overview of which design directions fit into which dimension. Already can be seen that every design direction has their strategies or ways of working. Every design direction has his own link to well-being and provides a way of designing for wiser consumption. To gather this into one overall theory is something new and helpful.

The integration of all possible design directions in one overview provides insights in what the theory is about, how a designer can use the theory into practice and provides a base for creating a tool they can use.

The theory found from the literature research will provide a good basis of information about the CW theory for translating it into a design strategy for my design tool. This will help explaining the theory towards designers and how they can use the theory into practice. The literature research also provided design directions fitting into CW and this will help creating a tool out of the theory. Now CW is more focussed on design instead of the consumer’s perspective and how designer could use the theory into practice.

TOOL REQUIREMENTS

- The design tool should show and explain all the design descriptions to the designer
- The design tool should explain how designers could use the design directions
- All the information provided to the designer should be clear without the need for searching extra information
This chapter presents the results of creating design categories with product and service examples, fitting one or more of the 6 Consumer Wisdom dimensions.
To determine practical design guidelines I did a second study on the categorisation of product and service examples within the 6 dimensions. The categorisation will help to complement and detail the design theories emerged from the literature study. First, product and service examples fitting the Consumer Wisdom theory are gathered and with those examples categories are formed into each dimension. Before the categorisation task, a pilot test will be held to see if everything is clear and doable of the setup as planned. From these insights the categorisation task will be altered and then executed by 3 design professionals. This phase will help make the theory understandable for designers on how to use it into practice. The research set up can be seen in figure 13 and this helps to provide information about who participated, what activity they did and how long the research took in general.
3.1 Method

Firstly, the product and service examples were gathered out of the literature research papers and obtained from well-known design blogs and magazines: Urdesign, Better living through design, Yanko design, Dezeen and Beautiful live. The blogs and magazines have more than 5,000 fans on Facebook or Twitter and are recommended by several websites or magazines (Workerbee, 2018; Agarwal, 2019). I chose two very popular sites; Yanko Design (1 million Facebook followers and 43 thousand Twitter followers) and Dezeen (1 million Facebook followers and 920 thousand Twitter followers), two medium popular ones; Urdesign (17 thousand Facebook followers and 920 thousand Twitter followers) and Beautiful live (48 thousand Facebook followers and 4 thousand Twitter followers) and one slightly less popular blog; Better living through design (7 thousand Facebook followers and 3 thousand Twitter followers) to find a large diverse group of products or services.


From this search a card set of 136 product and service examples best fitting one or multiple dimensions, was made. The examples were assessed on fitting the selected keywords, fitting the description of one or more dimensions, or clarifying a design direction within a dimension (see appendix 2 for the excel sheet with the products, links and reasoning).

Secondly, to test if the categorisation task setup worked and the cards of the card set fit one or more dimension, a pilot test was conducted. The test was done with a non-design student to see if everything about the task was understandable and doable. The participant had the 136 product or service cards of 3 by 4.6 centimetres and text to explain the dimensions. The pilot shows that the dimensions needed more explanation to understand them and to make the task easier/quicker. The card size became bigger (6 by 9 centimetres) to be able to read the explanation text of the products or services on them. The product or service examples will be categorised per dimension by a quick Yes or No, after which categories of products or services with relations to each other are created. These categories can be implemented into the tool to help design and give good examples for the design directions designers could go into. My supervision team and I will carry out the categorisation task.
1 student non-design

1 pilot task

45 - 60 minutes

Figure 14 Research setup

Figure 15 Categorisation materials (above) and the changes made in the card size (below)
3.2 THE CATEGORISATION TASK

The participants read the whole explanations of every dimension of the CW theory first. The categorisation was done one dimension at a time. The participant then got the opportunity to read the explanation about the dimension again, so the requirements for the product examples are known. For every product or service the participant had to answer the question; does the product meet the subject’s requirements? Only a quick Yes, No or Maybe could be answered. The participants could go back to products later if they answered Maybe before, but favourable was answering the first thing that came to mind. This was done so the participant could not think hard about fitting every product in every category and so that the test did not take days. With the Yes pile of the examples, the participant tried to make categories, showing the relations between the different products. The findings were documented through pictures and writing down the outcomes of the second parts of the experiment. Writing down the explanations about the made choices was necessary to help generate guidelines out of the categorisation.

3.2.1 Discussion about formed categories

Every participant did the task individually and to compare the results of every participant a discussion was generated between the participants. This was done to see if groups were overlapping, to explain why groups were formed and to choose the best fitting categories for the dimensions. The overall outcome can be seen in appendix 3. During the discussion we found out that although different products were put in the same category, the explanation or goal of the categories often matched. Some categories were combined, others split, some products changed categories and irrelevant categories deleted due to the explanation accompanied with it. The discussion helped to see were there was overlap or fundamental differences between the categories. The discussion also caused to sharpen explanations of the dimension, because some were not yet design focussed. This fact caused some issues with creating good categories, but with discussing the right categories were formed and added to the right dimension.

3.3 RESULTS

This task resulted in 35 categories fitting the dimensions. Discussing the outcomes was a necessary step in the process otherwise some categories would have been double or misunderstood by others. After the categorisation was done the outcome was discussed with Professor Michael Luchs, to see if the categories truly fitted his dimension differentiation. He stimulated some changes due to the fact that some dimensions were interpreted a bit differently than he meant. Some descriptions were altered to fit the category or dimension better, some categories were put under other dimensions, some categories were put together and some were removed due to the fact they did not fit correctly within one of the dimensions. The prudent reasoning and perspective dimensions did not have the right examples or categories yet, so these were researched again and some new design directions were added. The newfound categories and the discussion with professor Luchs ended up changing the categories into 48 design categories. Now the categories are more fitting the design directions and are more helpful for designers in their brainstorm process. All the results were collected in one big table with the dimensions, design directions, categories, examples and best fitting examples (see figure 18 and 19
3 design professionals *individually*

1 categorisation task

5 - 6 hours

*Figure 16 Research setup*

*Figures 17 Different results of the categorisation task*
for the results of the first 2 dimensions, appendix 3). Most of the categories could fit within the design direction only 3 design directions where not mentioned during the categorisation; Design for aging gracefully, product value design and emotional durable design. For the category ‘design for aging gracefully’ new examples were necessary due to the fact that none of the existing examples were truly fitting. This category focuses on materials and this slipped through the keyword search or the keywords were not detailed enough to find examples for this direction. ‘Product value design’ was very closely related to the category ‘value design’, so after the categorisation these were combined into the category product value design. These two categories were overlapping each other, so no good argument was found to keep them separated (see merged text ‘Product value design’ on the right). ‘Emotional durable design’ did not have examples from the categorisation due to not focussing on the previously researched design directions during the categorisation task. During the categorisation task we went in blank and we tried to find our own categories. After the task the categories were linked to a design direction, but ‘emotional durable design’ did not have any examples. With this information examples were added to the direction to create a category. This was done, because I wanted every direction to have examples to help create the design tool.

The task cost a lot of time for each participant, because the categorisation was harder then anticipated and a lot of examples had to be rated. Next, there were 135 examples and not all of them were used. For a future research like this, fewer examples could be used. Although there has to be a wide range of examples to find the different categories. Among the examples the service examples were rare, some more should be added to the examples. This limitation may have caused the task to be more difficult or that some design directions were hard to categorize.

Every direction has at least 1 design category linked to it. The categories help to explain the design direction and how to use the direction in a design process. The examples added to the categories help to extend the category explanation.

**Product value design**

With product value design the focus is on understanding of recognition, perception, and interpretation of various design features by users and connecting them to a brand or to recognize a product (Karjalainen, 2007; Karjalainen & Snelders, 2010; Townsend, 2013). Value is closely connected to experiences, how the consumer reacts to a product and consumers’ needs (Andersen, 1983; Boztepe, 2007). The value of a product depends on the aesthetics of a product, like colour, form, style or distinctive design element (Chang & Wu, 2007; Creusen & Schoormans, 2005; Mugge & Dahl & Schoormans, 2018; Sugimoto & Nagasawa, 2017).

The results from the categorisation will provide a basis for the design categories the designer could use for every design direction.
<table>
<thead>
<tr>
<th>Facet</th>
<th>Design direction</th>
<th>Category</th>
<th>Explanation</th>
<th>Categorisation examples</th>
<th>Best product examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lifestyle Responsibility</td>
<td>User-centered</td>
<td>Upgradable</td>
<td>1. Products that can be changed according to the user's preferences. The products keep their value over time and consumer does not have to buy new products. 2. Products that can be changed according to the situation the consumer needs them in, so they do not have to buy new products for different situations.</td>
<td><img src="image1" alt="Upgradable Examples" /></td>
<td><img src="image2" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Durability</td>
<td>1. Helping consumer to lengthening lifetimes of owned products. 2. These products are durable because of the good quality and they will last a long time until they need replacing.</td>
<td><img src="image3" alt="Durability Examples" /></td>
<td><img src="image4" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Avoiding negative emotions</td>
<td>Products that help achieve difficult or time consuming tasks and avoid negative emotions when using them.</td>
<td><img src="image5" alt="Avoiding Negative Emotions Examples" /></td>
<td><img src="image6" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Customized products</td>
<td>To show the personal or special lifestyle of the consumer. Consumer is willing to pay a bit more to customize the products according to their preferences and performance indication.</td>
<td><img src="image7" alt="Customized Products Examples" /></td>
<td><img src="image8" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Personalization</td>
<td>Common products that can be personalised by the consumer according to their preferences. The product is mass production, but has the option to be personalised when bought.</td>
<td><img src="image9" alt="Personalization Examples" /></td>
<td><img src="image10" alt="Best Product Examples" /></td>
</tr>
<tr>
<td>Responsibility design</td>
<td></td>
<td>Resource management</td>
<td>Products that reduce consumption in order to live a virtuous lifestyle and help the consumer save money.</td>
<td><img src="image11" alt="Resource Management Examples" /></td>
<td><img src="image12" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Budgeting</td>
<td>Products that help consumers with wisely spending their money and help keep track of their budget.</td>
<td><img src="image13" alt="Budgeting Examples" /></td>
<td><img src="image14" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Healthy lifestyle</td>
<td>Products that stimulate the behaviour for living a healthy life and make it easier to live a healthy lifestyle.</td>
<td><img src="image15" alt="Healthy Lifestyle Examples" /></td>
<td><img src="image16" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reconciling to take action/decision</td>
<td>Products that help the consumer to take action or make a decision through the use of the product.</td>
<td><img src="image17" alt="Reconciling Action/Decision Examples" /></td>
<td><img src="image18" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reconciling conflicting values</td>
<td>Products that reconcile existing issues for the consumer by helping them.</td>
<td><img src="image19" alt="Reconciling Conflicting Values Examples" /></td>
<td><img src="image20" alt="Best Product Examples" /></td>
</tr>
<tr>
<td>Mindful interaction design</td>
<td></td>
<td>Make decisions</td>
<td>Products forcing the consumer into desired behaviour.</td>
<td><img src="image21" alt="Make Decisions Examples" /></td>
<td><img src="image22" alt="Best Product Examples" /></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reconciling time</td>
<td>Products that show time is limited and that life should be spent wisely.</td>
<td><img src="image23" alt="Reconciling Time Examples" /></td>
<td><img src="image24" alt="Best Product Examples" /></td>
</tr>
</tbody>
</table>

Figure 18 Lifestyle responsibility categorisation results
<table>
<thead>
<tr>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Positive design</strong></td>
</tr>
<tr>
<td>Trigger positive emotions through the use of products</td>
</tr>
<tr>
<td>Maintain good memories</td>
</tr>
<tr>
<td>Development of specific behaviour</td>
</tr>
<tr>
<td><strong>Happiness design</strong></td>
</tr>
<tr>
<td>Learning new skills</td>
</tr>
<tr>
<td>Express creativity</td>
</tr>
<tr>
<td><strong>Design for emotion</strong></td>
</tr>
<tr>
<td>Small-batched goods</td>
</tr>
<tr>
<td><strong>Product experience</strong></td>
</tr>
<tr>
<td>Improve performance</td>
</tr>
<tr>
<td><strong>Experience design</strong></td>
</tr>
<tr>
<td>Creating nice experiences</td>
</tr>
<tr>
<td><strong>Social design</strong></td>
</tr>
<tr>
<td>Sharing experiences</td>
</tr>
<tr>
<td>Trigger positive emotions through social interactions</td>
</tr>
</tbody>
</table>

*Figure 19 Purpose categorisation results*
3.4 CHAPTER CONCLUSION

From the categorisation task and after the discussion 48 design categories emerged. When comparing the categories with the design direction from the literature research links can be made. By adding everything out of the literature research and the categorisation together, a good handhold is provided to create the design tool for designers to design for consumer and societal well-being.

With the outcome of this merge an informative table was created (see appendix 3). Although the range of product or especially the service examples was limited, the overall table creates a good start for designing a design tool to help designers create products for Consumer Wisdom. Study 1 provided information on how to translate the theory into a design strategy and study 2 produced practical examples of the use of the CW theory. Additionally, study 2 shows handholds for explaining the design directions with concrete examples to designers. By adding real-world examples CW becomes more tangible and manageable to translate the CW theory into a design tool.

TOOL REQUIREMENTS

- The design tool should have concrete examples of how to apply the theory to design
- The design tool should explain the theory behind the 48 design categories and how to use them in design
In this chapter previous gathered information combined with research on existing design tools is used to generate three design tool concepts. The concepts are rated against the requirements and the most promising concept is selected through the use of decision-making methods.
In this chapter the information of the two previous studies, Chapter 2 and 3, are combined and used to construct a tool for designers to design for Consumer Wisdom and the well-being for all. Before the start of the brainstorm the scope of the tool is established. Background information about inspiring existing design tools was gathered and what makes a design tool successful and useful. Next, the requirements were determined in order to guide the ideation process. Then, the ideation was done by the use of brainstorming and HOW-TOs. From the ideation 3 concepts were formed and analysed to create one final design tool.
4.1 SCOPE OF TOOL

The stakeholders of the toolkit are designers in the broadest sense of the word. I want the tool to be functional for professional designers as well as for design students. Next, the tool should be usable for groups even as for individual use. The tool should be useable for designing new products or services, redesign products or services and for defining previously designed concepts. This requirement will help to use the tool in the best way possible for designing for wise consumption. Besides, I will not make a deep dive in what kind of target groups a designer could design for. The theory is already broad and for every project or design directions other target groups could be specified to design for. Within a target group big distinctions can be found and to specify this in my tool is not necessary to make the tool valuable.

4.2 GENERAL LOOK OF DESIGN TOOLS

As stated in previous paragraph, 4.1 scope of tool, the designer is the stakeholder of the tool and their needs should be considered when generating a successful tool. Ozkaramanli, Desmet (2012) and Steen (2016) suggest that a usable and good tool(kit) should have examples, inspiration, explicit descriptions, design topics per dimension and design directions. The tool should mention an emotional connection a consumer could have or create with the product or service. This is not a must, because some dimensions of the Consumer Wisdom theory require the consumer to change their bond with the product or service in a more sharing matter instead of owning. But the designer needs to be aware of the fact that consumer could have or generate a bond with the product or service. Some dimensions require addressing the designers own experience or experiences of the target group to help stimulated producing new products or services. Furthermore, designers need to know the customer’s needs, the motive (knowing what to design for), have the freedom of rules and design (have space to design what comes to mind and not to be fixed on certain rules), have the design character and morality in order to come up with products or services (d’Anjou, 2010).

4.3 TRENDS OF PREVIOUS DESIGN TOOLS

When looking into previous design tools trying to help designer create products or service to change the consumer’s behaviour or design for emotion or help change the way consumers look at products, some interesting design tools pass by. Card format for a design tool is a well-known used format to create a tool. Casais, et al. (2016) made a design tool called ‘Designing for happiness with symbolic meaning’, which contains a card set for designers (see figure 20). The tool is very tangible due to that the cards provide the user with much information, but I does not become an overload. The information can be applied through the guidance of the cards. Every step or piece of information is added to encourage the user to think and be inspired. Yoon, Pohlmeyer and Desmet (2013) used a toolkit consisting a card set ‘Embodied Typology of Positive Emotions’. ‘Kwaliteitenspel’ is a card tool from Gerrickens to evaluate people’s qualities and how to help each other in a fun and easy going manner. De Andrade Romualdo (2016) combines a card toolkit with a digital one (see figure 21). Adding something digital in my tool intrigues me and is something I want to keep in mind during the brainstorm.
Sleewijk (2009) made a tool with capability cards to stimulate discussion and selection of capabilities to focus on with a project, which can be seen in figure 22. These cards help the user with examples of every capability and this helps to stimulate the discussion between people. Using examples was required aspect of a tool according to Chapter 4.2 and is something I would try to fit into my design tool.

A fill-in framework to design for sustainability was created by Mazzarella, Mitchell and Escobar-Tello (2017). This tool was interesting, because the designer have to fill in with the help of probing questions. Yoon, Pohlmeyer and Desmet (2016) made a framework called ‘Positive Emotional Granularity’ for designers to involve different stakeholders within the design process. This framework provide a different look to old and challenging problems. To create something unexpected or ask onorthodox questions, could help the designer be more creative or elevate my tool to be more probing then existing design tools.

4.4 Ideation

4.4.1 Methods

To start the ideation I used brainstorming and HOW-TOs (Van Boeijen, Daalhuizen, van der Schoor & Zijlstra, 2014), which are well-know design methods for designers and helped to create a wide range of ideas and provided inspiration. Before the start of the ideation I made a list of requirements existing of the requirements found in Chapter 2 and 3 in combination with important factors influencing the design process found in Chapter 4.2 and 4.3. C-Box, PMI are methods I used to analyse and chose the concepts (Van Boeijen, et al., 2014). I have chosen these methods, because the requirements for the tool are broad and these methods provide a handhold to analyse the concepts according to the requirements.
4.4.2 Requirements

Purpose
• The designer should learn about the Consumer Wisdom theory and how to apply it in design
• The 6 dimensions of the CW theory should be explained in a well-defined manner
• The design tool should explain the theory behind the 48 design categorise and how to use them in design

Look
• The design tool should inspire the designer to create according to the consumer wisdom theory
• The design tool should be playful
• All the information provided need to be compact and easy to understand
• The design tool should be cohesive

Content
• All the information provided to the designer should be clear without the need for searching extra information
• The design tool should have concrete examples of how to apply these to design
• The design tool should have a clear structure the designers could follow while using the tool
• The use of the design tool should be easy to understand and implementable

Process
• The design tool should be usable during the design process and elevate or help the process
• The design tool should be in a form that it can be at hand everywhere
• The design tool should be usable without facilitation
The design tool should anticipate on every design situation
• The design tool should be flexible within the design process, so the designer can use it whenever and however they need it
• The design tool should fit in to the design process of the designer

The tool in general
• Within the design tool there should be a link between the design directions and categories
• There should be a clear division of the design dimensions, directions, categories and purpose

4.4.2 Brainstorm about the shape of tool

After getting inspired by previous design tools and establishing the requirements, I started brainstorming on the format of my design tool. With the brainstorm I looked for a preferable format to iterate on, which format showed to most potential of meeting my requirements and which formats designers already know. I explicit looked at the look of the tool, how Consumer Wisdom could be implemented into the idea and how the tool could stay playful.

Information cards
Cards with information about users, needs, aim and dimensions. By using the cards the designer would understand the user, the needs for consumer wisdom, why and how to use the dimensions.
(Informative) Website / app
The website or app would cover a lot of information about the Consumer Wisdom in it and with this type of tool the designer can choose what (s)he want to use.

“Tinder” app
This would be a way of using the information of the Consumer Wisdom theory in a fun and playful way for the designer. By answering Yes / No questions the app would provide the designer with the right design direction they can use for their design aim.

Role-play
UX-design approach. With participants playing a consumer, designer and company information can be gathered about what kind of products or services would be a success to help consumer become wiser and working on their well-being.

Dice approach
Every side of the dice has a dimension on it with informative cards to help explain the theory and provided design directions. By using a dice form the design process would become more playful and the designer can see that the Consumer Wisdom theory exists of 6 dimensions quickly.

Poster
The poser has a path or method on it to help the designer according to the dimension. The poster would consider what kind of consumer the designer has in mind, which dimension the designer is using and how to integrate the dimension into their design process.

Board game
Cards version only more playful
4.4.3 HOW-TOs
For different types of product looks I wanted to brainstorm about putting in something about wisdom in the layout or look of the toolkit. I used the design method ‘HOW-TO’ to search for types of wisdom (Van Boeijen, Daalhuizen, van der Schoor & Zijlstra, 2014). The question I made was ‘How to implement wisdom into the toolkit?’. I could add wisdom to the tool by using a wise animal (fox, wolf, owl, snake), nature elements (lotus flower, tree), by adding a nerdy person or adding a light bulb (maybe with a brain in it).
Furthermore I explored the question; ‘How to provide all the information of the CW theory to the designer?’. This could be done through a list with all the information, by providing examples with the information, providing tips to help the designer understand everything, by a voice reading the information, flip cards, a game format with ‘winning’ the information or by putting the information in a book form.
An other question I explored was; ‘How to link the dimensions to the different types of design directions or categories?’. I thought of creating a colour resonance between a dimension, design direction and categories, using symbols/emoticons/wisdom symbols to link the same dimension, create a booklet with all the directions and categories, the form the concept is presented in or by fixing them together. Results of this section can be found in figure 23 and in appendix 4.

4.4.4 Brainstorming
After ideating on the shape of the tool in combination with the HOW-TOs brainstorm and considering the benefits found on existing design tools, I tried to come up with 3 different concepts of a Consumer Wisdom design tool. I wanted the concepts to vary from each other to help come up with the best fitting version of a tool for my final design. Designers are familiar with a lot of different types of design tools (see Chapter 4.2 and 4.3), which helps producing 3 varying concepts.
The concepts are shown with all the necessary details to understand the use and thoughts behind the creation. I did this to focus more on implementing the established requirements and creating a better tool after choosing the best concept. Furthermore, I wanted to choose the best concept and test it with designers as soon as possible to improve the tool.
Figure 23 Brainstorm session results
4.5 CONCEPT 1: INFORMATIVE WEBSITE

With this concept I wanted to give the designer the option to have the tool by hand everywhere. The Consumer Wisdom theory consists of a lot of information and to put this together in a website, makes it more convenient to use. I saw also a lot of potential in this concept, because this form could consist a lot of information without becoming too complicated or unrecognisable. I choose to keep the colour scheme to a minimum, so the focus really lays on the choices the designer can make and the design directions (see figure 24). The designer gets the option to be guided by choices to make within the design process, but this optional. If they do not want to make a choice all the direction will be shown and the information provided will stay the same.
4.5.1 Details of concept
The usage of the website is divided into 4 sections where the designer could make decisions during the design process and to use the tool. These sections are to help guide the designer with choosing the right or most promising design direction for what they want to design. This is all optional to help the designer, but all the information can also be viewed without making a choice. The categories belonging to the same dimension are linked through the use of colour. Every dimension has its colour and all the categories fitting this dimension have the same colour as the dimensions. I did this to help the designer recognize the different categories linked to each dimension.

Design purpose
With this section the designer can chose what the purpose of the design should be; a new product, a redesign, a change of context or market, a change of target group or a change of marketing. This helps the designer to show what to focus on at the start of the design process and what to think of when designing for their purpose. This choice was made, because the design process changes with every type of design purpose. Specific tips and tricks can be provided to the designer to use the CW theory to their preference with different types of purposes (see figure 25).

The level of well-being
Here the designer can make the distinction between designing for the individual and/or the collective well-being. The transcendence dimension falls under the collective well-being. This dimension is the only one with real focus on designing for the collective well-being without gaining something for the user themselves. Lifestyle responsibility is the one dimension with the real focus on individual well-being. The other four dimensions are focussed on individual well-being, but have a link with caring for others or the environment. I provide this option to help guide the designer with the CW theory and how to design for a specific level of well-being (see figure 26).

The design aim
Within this section the designer can chose between 10 design aims. Every aim is connected to one design direction. This
option offers more specific advice on the most promising design direction to use in their design project.

Lifestyle; user-centred design, responsibility design and mindful interaction design. Happiness; positive design, happiness design and design for emotion. Growth; experience design, product experience design and social design. Alternative consumption; alternative consumption design, end-of-life design, sharing economy and design for aging gracefully. Recognizable products; retrospective, prototypicality and simplicity. Unknown or future products; prospective and prototypicality. Objective value; symbolic incongruences, novelty and transparency. Subjective value; value design and product value design. Compassion; design for socially responsible behaviour. Interbeing consists of design for sustainability, design for circular economy and emotional durable design. This section can make a real difference in which type of design direction the designers could use. The separation was made to make the tool more feasible when a designer wants to design in a certain direction or with a certain aim (see figure 27).

4.5.2 Results
When the designer has put in his or her preferences the website will provide the design directions with the most potential or most fitting their needs. Although a designer could only use one of the sections to help guide him or her, the website will still provide enough information to help with their design process. The aim of the concept is to show all the information of the Consumer Wisdom theory in an efficient and functional manner. Even if the designer sees all the design directions he or she can still find the one best fitting their needs. The designer can also search for a direction by typing in a name or keyword. When the designer clicks on the direction, a new screen will show him all the information about this direction and what kind of possible design categories he or she could use. The design categories are featured with design examples to help inform the designer about the use or implementation. Every design direction has his own colour to help the designer see which design category belongs to which direction.

The tool is playful and full of precious information. The format creates the opportunity to open and use the tool everywhere. Next, the tool can store a lot of information in a convenient and cohesive manner.
4.6 Concept 2: A Card Game

I created this concept with the intention to provide the designer with a physical tool to design with. As seen in Chapter 4.3, a card tool is a frequently used format for a design tool, which I saw as a potential of creating my own card tool for the Consumer Wisdom theory. A card tool provides the option to play with different card sizes, use of colour, using both sides of the card for information and the flexibility of usage of the tool.

Figure 29 The design card tool; top left is a dimension card, right next to it is the back of the card, on the middle left is a design category card and underneath it is the back of the card presented, the middle right one is the design purpose card and the right bottom is the back of this card.
4.6.1 Details of concept
This concept exists of 1 informative card, 6 dimension cards, 48 design category cards and 5 design purpose cards. The informative card explains the Consumer Wisdom theory. The 6 dimension cards explain the different dimensions and show the two best examples, out of the table of appendix 3, per category. Furthermore, the design purpose cards help to decide what to design for or help the designer in their design process. With this concept I chose to add the lotus flower to connect the theory with the dimensions and to show the connection to wisdom in the tool. Every dimension has its own colour and the design categories are linked to the relevant dimension by different shades of the main colour. The designer can recognise which categories can be used for which dimension this way. The examples are placed on the back of the category cards with some tips to think about while designing products or services with this direction. By picking one card from the design categories and one card from the design purposes, the card tool can help design new and interesting products and services with the Consumer Wisdom theory focussing on well-being for all (see figure 29).

The shape of the cards is rectangular to look professional and to help identify the tool as a card set. You can see the cards on the left page in figure 29.

4.6.2 Results
With this concept the designer could quickly read all the information about the theory and which design directions to chose from. The tool is easily to use during the design process and information can be put on both sides of the cards. The card tool does not necessarily push the designer in a direction, but by randomly choosing a design direction the designer could come up with new ideas or ideas never thought of. The aim of the tool is to provide the designer with information about the Consumer Wisdom theory and how to use it in a design process. The tool is playful and easy to use. The format creates the opportunity to take and use the tool everywhere. The tool inspires by giving examples with the categories and using bright colours.
4.7 Concept 3: ‘Tinder’ App

To make a playful and easy to use app with all the information of the Consumer Wisdom theory and design directions, concept 3 ‘Tinder’ app was engendered. With this app I want the designer to easily make decisions about their design process and think about what they want to design for. I chose to use a phone format, because nowadays everyone has a smartphone and the information is at hand everywhere. By making an App the tool would become portable and easy to use everywhere.

![Figure 30 Different types of options of the ‘Tinder’ app concept](image)
4.7.1 Details of concept
This concept is based on an app where the user can answer easy Yes or No questions concerning the design directions of the Consumer Wisdom theory. By answering the questions the designer will reach a design direction acquiring their needs and preferences. The questions are based upon the design purpose, the level of well-being, the design aim and the target group. I tried to make the CW information lighter and more manageable through the use of gamification. By asking Yes or No questions the designer is triggered to think about all the aspects involved in the design strategy. The designer will not recognize that all the statements are linked to certain directions, but could help trigger creativeness during the brainstorm session. The statements are short and sweet, so they cannot be interpreted in the wrong way. The statements are based upon the separation of section in the website concept. There are 25 statements to rate, divided into 4 sections. The 4 sections of the statements are about the design purpose, the level of well-being, the design aim and the target group. Purpose has 5 choices, the well-being level has 2 choices, the design aim has 10 choices and the target group has 8 choices to choose from. If an statement is answered with Yes, the other statements within the sections expire and the user will go to the statements of the next section.

4.7.2 Results
The concept provides the designer with the best design direction or the one with the most potential according to their needs and preferences. The designer has to answer all the questions of the statements before a direction is provided, this to sketch the best possible outcome. This concept really focuses on playfulness and making choices unconsciously. The tool is always close due to the phone format. It is easy to use and helps to find the right design direction in a convenient way.
4.8 CHOOSING THE BEST CONCEPT

For the decision on which concept is the best one I used the PMI and the C-Box method. The ‘Plus-Minus-Interesting’ method helps to formulate the pluses and minuses of every concept to determine which concept is the most interesting and where a concept could be iterated into a more interesting and usable tool. Even some minuses can be changed into pluses or concepts could be combined to make an overall better final design. I put my analysis in table 5. In the analysis the important requirements were: a cohesive tool, provided information is compact, the tool inspires, the format is understandable and easy to use. According to this method the card tool comes out the most promising. It has some negative features, but these could be iterated into positive ones or adjusted into a more positive note. An explanatory text could help the usages of the tool and if it is necessary a digital part could be added to the tool. This version of the tool needs to be tested first in order to see if a digital part is necessary or usable.

<table>
<thead>
<tr>
<th>Concept</th>
<th>Positive features</th>
<th>Negative features</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Informative)</td>
<td>- A lot of information clustered in one tool</td>
<td>- Some decisions may not be clear</td>
</tr>
<tr>
<td>website</td>
<td>- Always at hand</td>
<td>- Nobody to help or guide the designer</td>
</tr>
<tr>
<td></td>
<td>- Designer can make choices themselves</td>
<td>- Digital tool</td>
</tr>
<tr>
<td></td>
<td>- Well-known format</td>
<td>- Not inspiring</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- A very static tool</td>
</tr>
<tr>
<td>Cards</td>
<td>- Information separated in understandable portions</td>
<td>- A facilitator could be helpful when using the cards</td>
</tr>
<tr>
<td></td>
<td>- Physical tool</td>
<td>- There are a lot of design categories</td>
</tr>
<tr>
<td></td>
<td>- A lot of information in a compact form</td>
<td>- No digital part</td>
</tr>
<tr>
<td></td>
<td>- Playful</td>
<td>- A lot of cards as a tool</td>
</tr>
<tr>
<td></td>
<td>- Inspiring</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Understandable format</td>
<td></td>
</tr>
<tr>
<td>‘Tinder’ app</td>
<td>- Playful format</td>
<td>- Takes a long time to get to the design directions</td>
</tr>
<tr>
<td></td>
<td>- An innovative tool</td>
<td>- The design directions can not be viewed in between the process</td>
</tr>
<tr>
<td></td>
<td>- Easy to understand</td>
<td>- A very linear process</td>
</tr>
<tr>
<td></td>
<td>- Easy to use</td>
<td>- Tied to a phone</td>
</tr>
<tr>
<td></td>
<td>- A cohesive tool</td>
<td>- No previous knowledge about the questions</td>
</tr>
<tr>
<td></td>
<td>- Always at hand</td>
<td></td>
</tr>
</tbody>
</table>

Table 5 The Positive and Negative features of the three concepts
AC-Box matrices
A C-Box is a matrix helping categorize and evaluate my concepts. The concepts are mapped based on their innovativeness and feasibility. Figure 31 shows the matrixes with the outcomes of using the C-box method.

Figure 31 shows that the ‘Tinder’ App concept is the most innovative and feasible, but looking at figure 32 the ‘Tinder’ App is very exciting although the design process is very linear. The Website concept is not really innovative or new, but not really hard to use. Although, the website is not really exciting and a linear process. The Cards concept shows the most potential according to figure 32, because the design process is dynamic and the use of the cards is exciting. Although the concept of a card tool is not really new and could be found hard to use, this concept shows the most potential.

Designers like a dynamic design process and the card format is used multiple times for design tools.

Figure 31 AC-Box matrix with the feasibility and innovative variables

Figure 32 AC-Box matrix with the design process and exciting variables
4.9 CHAPTER CONCLUSION

When combining the outcomes of both decision methods the card concept shows the most potential of becoming an enjoyable and usable tool for designers. Although there are some negative sides to the concept, these can be iterated into positive ones or adjust into more positive ones. When looking at the trends of previous design tools the card format is popular and the designers use and understand them. This would help designers recognize my concept and understand how to use it for their design process. The concept shows potential to integrate all the information of the Consumer Wisdom theory even as the examples gathered out of the categorisation task and create a practical tool. Furthermore, the tool uses a wisdom symbol and guides the designers by connection the dimensions with the design directions through the use of a colour scheme. The tool is dynamic, portable and inspiring. The overall look and feel of the tool is cohesive and relatable for designers. For the evaluation with designers, I will use this concept to test the usability of Consumer Wisdom.
4.10 Iterations

Before testing the tool, iteration on the concept was necessary to make it more usable and presentable. The product and service examples on the cards were a bit too small to read everything about them, so they needed to be bigger and more present on the cards. The examples really help the designer to understand and use the design category. The card size of the design category cards was changed into the same size as the dimension cards, 10 by 14 centimetres. I also made the different types of categories different shades of the dimension card colour. This way the designer recognizes the consistency within the cards. Besides, the layout of the categorisation and purpose cards was changed from landscape to portrait. I made this choice to have more space for the examples and create more consistency between the dimension and category cards. The colour of the cards changed into pastels, because the colours of the previous version were too loud. This change caused the change of lotus pictures as well. The picture used now has softer, pastel colours as well and fits more with the colour scheme of the cards right now. The layout of the cards also changed into more professional looking card tool. Previously the cards were nothing special and I wanted them to inspire the designer more. Lastly, the design purpose cards changed from 5 to 3 cards. The focus now is on new design, redesign and concept development. This remark came from professor Michael Luchs, because the theory mainly focuses on these three topics and could really help when used in these circumstances. Some of the iterations made in the concept can be found in figure 33 and in appendix 8.
To see if the Consumer Wisdom design tool is usable for designers, I will evaluate the tool in this chapter. The evaluation will be done through testing the tool with design students and ask them feedback about the usage.
In the previous chapter I designed a card tool for designers to understand and use the Consumer Wisdom theory into practice. After iterating on the first version, it is ready to be tested by designers within a brainstorm session. To validate if all the requirements made in Chapter 4.4.2 are met and to answer the following questions about the design tool:

*How might existing design practices be integrated into a cohesive tool?*

*Is the tool usable and practical for designers?*

*Does the design tool inspire designers to create something new?*

*Does the design tool explain the Consumer Wisdom theory in a way designer can use it for their design process?*

The validation was done with TU Delft Master design students. The purpose was to let them test the design tool during a brainstorm session, with me as facilitator. I will provide them the CW design tool and papers like during a normal design brainstorm session.
5.1 Method

To validate if the Consumer Wisdom design tool works for designers and meets all the established requirements, it was tested with 6 TU Delft IDE Master design students; 3 Design For Interaction and 3 Integrated Product Design students. The test was done in pairs of two, to stimulate and inspire each other within the design process, the test set up can be seen in figure 34. They started with a small exercise to empty their minds and think about design in wisdom through answering a questionnaire ranking the iFixit product from 1 till 5 on consumer wisdom topics (see appendix 9).

In the next part the participants got the CW design tool. They were asked to read the information card about the CW theory and all the dimensions. Then they needed to choose a dimension and a category to design a new product or service with. The choice to design a new product or service was made due to the fact that the designers were not yet working on concepts or products in a design process. I wanted to test if the tool could be used from scratch within the design process. Then they used the tool in a brainstorm session by creating ideas with the chosen design category. After the test I asked them questions about the use and feasibility of the tool. The questions were: ‘Was all the information clear?’, ‘Did you have enough information to use the tool to design?’, ‘Would you have liked more information or inspiration?’, ‘Would you like to change anything to the tool to make it better?’. The outcomes were recorded through photos and voice recordings.
5.2 RESULTS

I wanted to test the tool on its usability during a brainstorm session for designing a new product or service and see if all the requirements made in Chapter 4.4.2 are met. I evaluated the test results according to the way the requirements are addressed and the results are:

**Purpose:** The Consumer Wisdom theory was clear for all the participants and what can be done with the tool. The information on all the cards was clear and understandable.

**Look:** The information was found clear, compact and easy to understand. The design tool was inspiring enough to be used during a brainstorm session.

**Content:** The instructions for the task were clear for the participants, although sometimes they needed some help to start up due to the fact that I was the facilitator and they did not have a manual on how to use the tool. For my final design I already planned to include a manual in my design tool. The examples on the cards helped the designers with understanding the design directions or categories. Now the examples were big enough to read and understand.

**Process:** The design tool easily fitted the design process of the designers and they adapted it to their preferences well. The tool was flexible enough to come up with some new and surprising solutions.

**The tool in general:** The division between all the cards was clear according the participants.
Figure 35 Testing the tool with designers
5.3 IMPROVEMENTS

I evaluated the improvements also according to the method used to address the requirements and these results are:

Look: The cohesiveness of the design tool felt a bit off according to one participant, according to him the colours could be more integrated to create a more cohesive tool and see which dimension corresponds with the categories.

Content: The designers would like more examples or information with the harder design direction. Retrospection was hard for 2 of the 3 couples to design with.

“For the harder kinds of directions I would like something more to help me really understand and in order to be able to use it.”

The text of the ‘think about’ could be changed into steps or smaller tips to help the designer. For instance there could be more focus on people’s own behaviour and how to change that. Forced fit could be a method for using the tool when someone already has some sort of idea or thought.

“Maybe put some more examples or ‘how could you’ questions on the categorisation cards to encourage designers to use the strategy more.”

Process: The designers felt the need for a topic, context or boundary to focus on for the first time use of the design tool. Without a project the context missed, so for practising the use the tool some context will help with the brainstorm. Some product categories could help designers to think in a certain direction. For the first use of the tool or the help designers understand the tool, cards with products or product categories could be added to the deck. Someone thought that probing questions could help with a creative exercise or to become more creative with the tool.

For inspiration the participants also would like more examples of products and examples. A digital tool on the side with more examples could help inspire the designer, but they did not feel the need to have more examples in the tool. But more examples should be available somewhere in cause it is needed.

The tool in general: The link between the design directions and categories could be stronger through the use of colour on the front side of the dimension cards. Some participants felt the need of more cohesiveness in the tool to understand the (desired) flow better.
5.4 CHAPTER CONCLUSION

To conclude the findings of this chapter, the overall purpose of the tool was communicated well according to the participants and Consumer Wisdom was understood properly. The cards mostly satisfied the designers needs and helped them along the way during their design process. The changes needed for the cards are more cohesiveness between the cards, a better segregation between the dimension and category cards, the text on the back side of category cards needs changes, some topic changes on the purpose cards and adding an informative booklet about the tool.
The final design is a Consumer Wisdom card set toolkit to help designers use the Consumer Wisdom theory into practice. The tool, the content and the use will be presented in this chapter.
In the previous chapter, 5, I evaluated the design tool and improvements were offered. In this chapter I will present the final design of the tool, what the tool consist of and how designers can use it.

The Consumer Wisdom tool helps designers use the Consumer Wisdom theory into practice and is the final representation of my research question:

*How can the Consumer Wisdom theory be used to integrate existing design theories that address well-being?*

The tool consists of 1 instruction manual, 1 card with information about Consumer Wisdom, 6 dimension cards, 48 design category cards and 3 design purpose cards.
6.1 The Consumer Wisdom Tool

This Consumer Wisdom design tool is an iteration on the design tool evaluated by designers. Through the use of colours on the front side of the dimension cards I wanted to create more cohesiveness between the design directions and their linked categories. I changed the height of the design category cards to imply more diversity between the different levels of cards. The 6 dimension cards and the information cards are now a bit bigger which shows a higher level of importance compared to the category and the even smaller purpose cards.

Furthermore, I changed the text on the back of the category cards. In the previous version of the tool the sentences were a bit long and hard to understand. Now the sentences are real tips and tricks, which help the designer to understand the categories and to create products or services with the category.

I also made some changes to the instruction manual. Designers did not test this part of the tool yet, because I provided them the necessary information of the manual to facilitate the test. Providing steps to follow is a necessary element of the manual even as the information about the different cards and their use.
THE CONSUMER WISDOM TOOL

The setup
- When using the tool you need designers or yourself.
- The card set
- Something to document your brainstorm session on

The cards
The tool consists of 1 information card, 6 dimension cards, 48 design category cards and 3 design purpose cards.

The usage
The tool can be used in a group or individually. Take the time, there is no time limit or goal. Use the tool as long as necessary due to your preferences. You can stand or sit while using the tool. Make it yourself comfortable and in a designing surrounding.

How to use the cards:

0 When using the tool for the first time, it is essential to read the information card and the dimension cards first. Read the cards carefully and try to put the information at the back of your head. If you are very curious you could take a look through the design category cards as well.

1 Lay out all the 48 design category and the design purpose cards in front of you. Choose one design category cards and one of the design purpose cards. Read the cards.

2 Try to combine the design category and the purpose together to create a product or service in a brainstorm session to design for Consumer Wisdom and well-being for all. If the cards really do not combine, choose a new design category or purpose. Do not do this when ideas do not come directly to mind. First try and only change when they really do not combine.

3 When brainstorming nothing is wrong, even far fetched ideas are good ones. Do not overthink it and just design. Try to design according to the category, the tips and tricks could help you and the examples will show you what direction to think of.

4 When you have a preference to design for a certain dimension or if you already know which dimension to design for choose one of the colour related design strategies. The dimension cards could also help understand the design direction better. The same applies for the design purpose cards. If you know what you want, choose it.

5 When designing together with your colleague(s) try to inspire, help each other and ask each other questions when you are stuck in the process.

This is just an example of how you can use the card set. The use is not set in stone, so change it up if you like. The cards are here to inspire and help you out. Enjoy the process and create something for the well-being of all!

The instruction manual
The booklet provides the designer information about the purpose, the cards and use of the tool. This manual was added to help the designers on their way with the tool and to exclude the need for a facilitator. The tool can be used whenever and wherever.
The information card
This card provides a brief explanation about Consumer Wisdom on the back and a helping hand during the design session, because the designer can keep the card at hand during the brainstorm session. It also signifies the first cards of the deck and a link between the design directions and the theory.

The dimension cards
The dimensions cards present the 6 dimension that are found within Consumer Wisdom:
- **Lifestyle responsibility**
- **Purpose**
- **Flexibility**
- **Perspective**
- **Prudent reasoning**
- **Transcendence**

The front side of the cards have a short explanation of the dimensions and every dimension has its own colour (see figure on the top right side). On the back the design strategies fitting within the dimensions are presented with clarifying descriptions (see figure on the bottom right). The figures on the right represent one of the 6 dimension cards, the others can be found in appendix 10.
Design category cards

The design category cards present the 48 categories within the design strategies. Every design category has its own card, so the designer could really focus on a certain design strategy or help to inspire the designer to think within a certain direction of the strategy.

To illustrate what type of card this is, the card has a title of its dimension and the design strategy on it. The focus is on the design strategy and this is made clear through its coloured line. Underneath, there is a title of the category and a brief explanation about the category.

On the back there are some tips and tricks in the form of ‘how can you’ questions the designer could use. Furthermore, the category is highlighted through 2 examples best fitting the category and helping the designer to think in a certain direction.

These cards are a little bit shorter in size then the dimension cards, 10 by 12 centimetres, this to help segregate the cards. The cards portrayed on the left is one of the 48 categories. The top figure is the front of the card and the bottom figure is the back of the card. In appendix 10 the other 47 cards can be found.
Design purpose cards
The design purpose cards show the 3 purposes the tool can be used for. The designer can always use the tool whenever they want, this could help to think towards a certain direction.

The 3 offered purposes are:
- New product or service design
- Redesign of existing product or service
- Concept development

On the front the purpose is presented (see left figure).

On the back the purpose is specified through the use of probing ‘how can you’ questions (right figure).

These questions are offered to make the designer think harder about designing for this purpose or make them aware of the end result – designing for well-being, and how to implement this within their design.

The colour of these cards is natural, to show that they are separate from the dimension and category cards. Furthermore, the size of these cards is smaller than the other cards. This is done to show the significance of the cards, because the tool could be used without these cards. These cards are to help the designer, when the tool is being used without a certain purpose or for thinking about something else within a certain purpose.
This chapter looks back on my project and my final design of the Consumer Wisdom design tool.
In chapter 6 I presented my Consumer Wisdom design tool as the end result of my project. The purpose of my project was to create a tool for designers to use and understand Consumer Wisdom. This would be done through the use of existing design theories, strategies and practices concerning Consumer Wisdom or have well-being for people and planet as goal.

My main research question was:

*How can the Consumer Wisdom theory be used to integrate existing design theories that address well-being?*

The 3 sub questions derived from the main question were:

- *Which existing design theories/guidelines, practices relate to consumer wisdom?*
- *How can existing design practices be clustered into the 6 dimensions?*
- *How might they be integrated into a cohesive tool?*
7.1 The Project Conclusion

The basis of the design tool was conducted through literature and field research. Through a literature research existing design direction with links to the CW dimensions were found and with the help of my supervisory team design categories were formed within the existing design direction. The literature research helped to answer the research question; ‘Which existing design theories/guidelines, practices relate to consumer wisdom?’ From the field research session insight were gathered on how to cluster all found information into the 6 CW dimensions and what kind of information to put in the design tool. This step answered the question; ‘How can existing design practices be clustered into the 6 dimensions?’

Development of the tool

With these insights and the insights on what designers want and need in a design tool, I generated three concepts of a design tool. With each concept I wanted to provide different options on a cohesive tool. The concepts were rated with different methods and one concept came out the best. The first iteration of the tool was made after the selection of the best concept. This version of the tool was tested with designers. This evaluation caused a second iteration of the design tool. During the evaluation with designers some recommendations came up to generate more cohesiveness in the tool. With these recommendations the tool also became more feasible.

The design tool

The design tool fulfils the need of combining existing design theories, strategies and practices concerning Consumer Wisdom within one tool and providing this information in a compact and structured way. The tool helps designers understand the theory and provides feedback on how to use the theory in to practice.

Consumer Wisdom

At the start of my project the aim was to help designer change the consumers’ behaviour towards a more sustainable one. This evolved into helping designer create products for the well-being of people and planet through using the CW theory into practice. With my tool I wanted to provide basic knowledge on the Consumer Wisdom and how to implement this into a design process. The Consumer Wisdom theory stayed the same, but was broadened to fit designing. The focus of the theory shifted from consumers towards designers and how they adopt it into their process.

To conclude, this project produced a Consumer Wisdom design tool and how to use this in a design process. However, more iteration on the tool could be done to really help the designer understand and use the theory into practice, which I will explain in the next chapter.
This chapter will show which improvements could be made to my Consumer Wisdom design tool or what could be done in future research.
As I mentioned in the previous chapter, more iteration on my Consumer Wisdom design tool could be made. I believe a design tool is never finished, due to the fact that behaviour and needs change over time. Furthermore, some recommendations could be done due to the time limit of my project.

I will recommend on the biggest topics within my project:

*The Consumer Wisdom tool*
*Validation of the tool*
*Consumer Wisdom*
*The categorisation*
8.1 THE CONSUMER WISDOM TOOL

Some changes could be made in the tool to give it a more professional look and make it more universal to use.

The cards
The cards could be made more playful, less static or could possess more lively illustrations. Right now the cards only have practical examples as illustrations. The overall look of the tool is straightforward, with not a lot of playfulness. The cards could be illustrated more. Furthermore, the shape of the cards is rectangular and I did not try any other form. Although none of the designers found anything wrong about the shape, this could be something to make the tool stand out more in comparison to other design tools. Moreover, the information on the cards could be split up into more cards. All the cards contain a lot of information at the moment and could be split to have more types of cards. I made the cards in the tool compact and not an overload on cards and information. It could be tested if spreading the information of the cards would help the creative process or that the cards are perfect the way they are.

The tool could be presented in a nice way like in a box, folder or bag to help sell it. Some recommendations from the evaluation by the designers are not processed yet in the tool like; the card set could be expended with a context or boundary, products and product categories. These elements could help the designer with getting to know the tool or its use and help to be more creative. Cards with probing questions could also help the designer be more creative or think deeper about the design. Finally, a digital element could be linked to the tool, to be used online as well, provide more information about the theory or show more product and service examples. The digital element could help store more information then fitting the card tool.

8.2 VALIDATION OF THE TOOL

The focus of my project was on integrating existing design theories addressing well-being in the Consumer Wisdom theory and creating a cohesive tool out of it. After an iteration of the Consumer Wisdom design tool, it was tested with 6 design students of the TU Delft. To validate the tools feasibility, practicality, usability and likeability, the tool should be tested more thorough. I would recommend testing the design tool further with more participants and in different environments, both professional and educational. The tool is tested with a limited amount of students and not with design professionals; these could be the next steps of validating the design tool.

8.3 CONSUMER WISDOM

The goal of my project was to explain and address Consumer Wisdom with my design tool. With my tool Consumer Wisdom is explain through and by existing design theories. Although I still doubt if the theory is explained enough and if the designer understands that every theory fits within Consumer Wisdom. Furthermore, this tool is a stepping-stone towards using CW in practice. There could be more design theories fitting the CW, which not have
been mentioned by me. I made a selection of the most promising theories and could have easily skipped an important one. Furthermore, every design direction has its own strategy and goal, due to time limitations I did not deep dive into all the strategies or goals for my project. I gave a brief overview about the design direction and how it could be used. For further research a deep dive into all the design direction could help improve the explanation and categorisation cards.

8.4 THE CATEGORISATION

The categorisation was done with my supervisory team and me. We did the categorisation according to our understanding of the Consumer Wisdom theory and with the examples found in my literature research. Although the results provide a good overview of the design categories that can be found within the design directions found in the literature research, these are just suggestions. For further research the categorisation could be done with more services added to the examples. In our categorisation service examples were limited and this could help explaining some design directions further. The range of examples were broad and the categorisation took a long time due to the big amount of examples. Less examples could help speed up the process, but the example range should not be limiting the task or make it difficult.

8.5 SPREADING THE TOOL

When the improvements have been processed, we should think about how and where to spread the tool. Right now the focus of this thesis is on creating something meaningful out of the Consumer Wisdom for designers. These designers need to be reached, so the tool can be used according to its purpose. The tool is created for design students even as for design professionals and both groups should be reached when spreading the tool. With students it can be done through providing the tool via their study materials. Design professionals could get to know the tool through conferences or selling the tool in shops with design materials or online.
In this chapter I will discuss the outcome of my thesis and all the activities that came with it.
Consumer Wisdom
There are different types of design strategies and theories existing focusing on the well-being for people and planet. Some of these strategies, practices or theories were overlapping, others differ but have the same goal and others address the topic but are not focussed on it. With my project I wanted to create a tool that gathers all the design strategies, practices and theories concerning consumer wisdom and creating well-being and put them together in one informative tool. This evolved into helping designer create products for the well-being of people and planet. Although this sounds ambitious or even like a big topic, the literature research gave a good structure on defining Consumer Wisdom for design. The established design directions and strategies give a respectable basis on how to change the Consumer Wisdom theory into a design strategy.

Categorisation
The categorisation was conducted with my supervisory team and me. This is a small amount of participants, but the results gathered were wide-ranging and elaborate. I believe this developed in extensive explanations for all the design directions and categories of the Consumer Wisdom dimensions. Although during the categorisation it became clear that translating the Consumer Wisdom theory into a design strategy was a bit more challenging, but I believe at the end of my project the translation of the Consumer Wisdom in a design strategy succeeded. The explanation of the Consumer Wisdom, its dimensions and the linking design directions is well defined and rich enough to be used in future use or research.

The Consumer Wisdom design tool
This overall tool shows the designer what Consumer Wisdom is and how they could design for this topic. The tool itself is unique due to the fact that it combines different aspects of Consumer Wisdom and shows the links between the design theories. Testing the tool was only done with 6 design students, but it provides a suitable evaluation on its feasibility and visibility. I believe the tool could

Final design
The final design was an iteration on the tested version of the Consumer Wisdom design tool. It has not been tested yet, so this should be done in further research to indicate if the tool is suitable for every designer and if the tool is fully matching the Consumer Wisdom theory.
In this chapter I will look back on my project on a personal level and reflect on the whole graduation project.
Discover
I started this project with an interest of Consumer Wisdom and how I could translate the consumer perspective towards designers. Trying to discover all the design theories with links to consumer wisdom or well-being was quite challenging. There was so much information to be found and sometimes I was lost in all the information. With my midterm meeting I already found out that finding the right kind of information was difficult. With the help of my supervisors I found the right track of my project. I really enjoyed the literature research and during my whole project I kept on improving the literature found. Some students don’t like doing research, but I found it very interesting to see what kind of researches already have been done and how many links there are between previous researches. Before starting this project, I thought that circular economy and happiness design would have a big impact on my project. This turned out not to be the case and the Consumer Wisdom theory was broader and more complicated then I thought. During every step of my project I found out a bit more about CW and how to translate it into a design strategy. In this phase I learned more about conducting a literature research and writing a research paper.

Define
During the define phase I had to let go of some of the discovered information, find a way to generate something meaningful out of the categorisation and process all the information into a structured format. The categorisation took a bit more time then I anticipated, but this resulted in well-defined and structured overview of the design directions and categories.

Develop
In this phase I had to be a designer again and make the change of researching into designing. I struggled a bit to generate perfect and inspiring first versions of the concepts. The concepts lacked a bit of originality, but I tried to change this in my tested and final design. This phase was really a test of how to translate found information in a logical and structured way.

Deliver
I had to test the chosen design tool and I liked to see that all my efforts put in this tool resulted in designers being able to use the Consumer Wisdom theory into practice. They understood the information provided and could use it in their brainstorm session. This was one of the skills I wanted to gain during my project and the workshop I created was a success. This will help me in the future with facilitating a group session or with interviewing users.
Overall reflection
The start of my project was rough, but I was determined to create a successful ending to this project. I thought the subject of the project was interesting; this is what kept me going during the project. Some personal issues made going on with the project after my midterm hard, but I was still headstrong on finishing on a positive note. Thanks to my supervisors and their understanding of the situation I got the time to take a step back and find my way back with the project.

During the whole project I had to keep my focus and try to enjoy the ride. Sometimes this took me a bit of effort and I had to remind myself about the goal: a nice graduation project with new skills to use in the future. Overall I liked graduating and seeing what I created from start to finish. I had some obstacles, but I managed to end up with a result I am proud of. I know the tool is not finished yet, but I hope my project could add value to the view on how to translate the Consumer Wisdom theory into a design strategy.
11 REFERENCES
REFERENCES


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TABLE OF CONTENT

1 PROJECT BRIEF 91
2 PRODUCT AND SERVICE EXAMPLES 98
3 CATEGORISATION RESULTS 107
4 BRAINSTORM RESULTS 115
5 CONCEPT 1 118
6 CONCEPT 2 119
7 CONCEPT 3 124
8 INTERATION ON CARD TOOL 125
9 QUESTIONNAIRE TOOL EVALUATION 126
10 EVALUATION RESULTS 129
11 FINAL DESIGN 131
APPENDIX 1: DESIGN BRIEF

IDE Master Graduation
Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks in this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E & SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

STUDENT DATA & MASTER PROGRAMME
Save this form according the format "IDE Master Graduation Project Brief_lastname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1!

family name: Van Diest
initials: CA
given name: Charlotte
student number: 4216296
street & no.: Van Hasseltlaan 577
zipcode & city: 2625 JK Delft
country: The Netherlands
phone: 06 55 92 34 15
e-mail: c.a.vandiest@student.tudelft.nl
charlottediest@hotmail.nl

Your master programme (only select the options that apply to you):
IDE master(s):
2nd non-IDE master:
individual programme:
honours programme:
specialisation / annotation:

SUPERVISORY TEAM **
Fill in the required data for the supervisory team members. Please check the instructions on the right!

** chair: Ruth Mugge
department / section: Dept Product Innovation Management
Section Marketing and Consumer Research

** mentor: Lise Magnier
department / section: Dept Product Innovation Management
Section Marketing and Consumer Research

2nd mentor: Michael Luchs
organisation: Raymond A. Mason School of Business
city: Williamsburg
country: USA

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.
Second mentor only applies in case the assignment is hosted by an external organisation.
Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

Michael Luchs, Ruth Mugge and Lise Magnier are currently exploring research collaboration opportunities based on the theory of consumer wisdom. This project is the first exploration and therefore both Ruth and Lise are involved, even though they are from the same section. Nevertheless, considering that Ruth has a design background and Lise has a marketing background, they will both bring their own expertise to the project.

IDE TU Delft - E & SA Department // Graduation project brief & study overview // 2018-01 v30
Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF
To be filled in by the chair of the supervisory team.

Chair: R. Mugge, Date: 9.10.2018, Signature: [Signature]

CHECK STUDY PROGRESS
To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a second time just before the green light meeting.

Master electives no. of EC accumulated in total: _______ EC
Of which, taking the conditional requirements into account, can be part of the exam programme: _______ EC
List of electives obtained before the third semester without approval of the BoE:

[Signature]

name __________________ date __________ signature ________________

FORMAL APPROVAL GRADUATION PROJECT
To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the [MSc]-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

Content: 

APPROVED | NOT APPROVED

Procedure: 

APPROVED | NOT APPROVED

Comments:

name __________________ date __________ signature ________________

IDE TU Delft - E&SA Department // Graduation project brief & study overview // 2018-01 v30

Initials & Name CA van Diest, Student number 4216296

Title of Project: Well-being for all: Using the theory of Consumer Wisdom to guide design that promotes the consumer's societal and environmental well-being.

Page 2 of 7

93
My project is a research-based assignment continuing upon the theory of Consumer Wisdom by professor Michael Luchs and his colleagues. The research behind this theory was done to better understand specific people’s consumption behaviour, to maintain and improve personal and collective well-being to better understand the specific consumption behaviors of people who are perceived by others as practicing wisdom in their everyday behaviors. Consumer Wisdom (CW) is defined as the pursuit of well-being for oneself and for others through mindful management of consumption-related choices and behaviours. From the insides of the Consumer Wisdom theory six facets were formed; Lifestyle Responsibility, Purpose, Flexibility, Perspective, Prudent Reasoning, and Transcendence (Luchs, Haws and Mick, 2018), which will be used and build upon in my assignment. This is an ongoing process and these results are not yet in press.

The research done by Luchs et al. (2018) is the consumer’s point of view upon wise consumption and the behaviour of the pursuit of well-being. My aim is to take the theory one step further and make it usable for designers to design for promoting well-being and wise behaviours via the design of products and services. The focus of my aim is the behavioural change of the consumer towards more wiser consumptions for the well-being of themselves and others. I will translate the outcomes of the theory, the 6 facets, into a tool designers can use in practice. In the tool specific product design examples or design practices per facet are added and design guidelines for designers are created on how to design wiser products, services or initiatives to promoting well-being and improve wise behaviour.

Main opportunities
- Helping designers create products, services or initiatives to promote consumer wisdom and design for the wise consumer by creating guidelines designers can use.
- Making the Consumer Wisdom theory understandable and useful for designers in practice.

Challenges
- A challenge is remaining a clear view upon the given task within the set scope. There are much prior research design practices related to this project and through integrating what others have written/shown value and the approach is created. But the breadth of what is in scope can become difficult if research goes to broad.
- It will take time to implement this type of designing into the minds of designers.

Reference
1. Lifestyle responsibility
   - Lifestyle envisionment
   - Personal resource mgmt.
   - Pursuit of positive emotions
   - Growth mindset
   - Alternative consumption

2. Purpose
   - Retrospection
   - Prospeciton
   - Prudent reasoning

3. Flexibility

4. Perspective

5. Prudent reasoning
   - Compassion
   - Interbeing

6. Transcendence

Image/figure 1: The 6 dimensions of Consumer Wisdom of Luchs, Hawk and Mick (2018)

To place your image in this area:
- Save this document to your computer and open it in Adobe Reader
- Click area to place image/figure

Please note:
- Image will scale to fit automatically
- Native image ratio is 16:10
- If you experience problems in uploading, covert image to PDF and try again
Consumer Wisdom is now a theory on the consumer’s point of view on the pursuit of well-being and this theory needs to be translated in a way designers can understand and use the theory into practise. The results of the theory on Consumer Wisdom (Luchs et al., 2018) can be made into a tool with detailed explanations of the 6 facets, additional design directions and examples of design practices, so designers know the theory into detail. Then specific design guidelines can be created for designers. The overall formed tool will help designers to tackle the problem of improving wise behaviour and promoting well-being through design.

I will explore the Consumer Wisdom theory and translate it into a tool designers can understand and use in practise. In the tool detailed explanations, design directions, design examples or practices to each facet are added and concrete guidelines are created for designers to follow and generate products, services or initiatives to help promote well-being and improve wise behaviour.

**Literature Research**
1) Analysis of the literature at the intersection of design and the consumer wisdom theory:
   - design for happiness
   - design for circular economy
   - design for well-being

**Research on Design guidelines**
1) Collecting 150-200 product design examples or design practices fitting the 6 facets of the CW theory.

**Tool Creation**
1) Categorize product design examples or practices within the 6 facets.
2) Create design guidelines for promoting consumer and environmental well-being.
3) Sort design examples into more general design guidelines (workshops with designers).
4) The result of the previous steps will be presented in a tool for designers which links the current 6 facets to actual design practices, explains the facets into detail, has additional design directions and includes the design guidelines.
PLANNING AND APPROACH **
Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

TO PLACE YOUR GANTT CHART IN THIS AREA:
• SAVE THIS DOCUMENT TO YOUR COMPUTER AND OPEN IT IN ADOBE READER
• CLICK AREA TO PLACE THE GANTT CHART

PLEASE NOTE:
• DO NOT IMPORT XLS OR ANYTHING LIKE THAT, MAKE SURE TO USE AN IMAGE
• GANTT CHART WILL SCALE TO FIT AUTOMATICALLY
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97
I set up this project to gain more knowledge about the circular economy / Consumer Wisdom theory and how this theory can be translated into a tool designers can use to help promote well-being through design and improve wise behaviour among the consumers.

Furthermore, I would like to work on conducting workshops with designers and gain the most out of it for my project. Because this skill can be useful for future projects or jobs to know how to set up, manage and gain the most out of workshops with designers on work in progress.

Then, I would like to improve my skills of writing a research essay for my project. I already did some research assignments and wrote some research essays, but writing a research essay is still something I don’t quite manage yet following the right way/rules to write it.

By creating a detailed tool for designers out of the Consumer Wisdom theory I want to contribute to promoting well-being through design and improving wise consumer behaviour. The guidelines within the tool need to be well defined and practical, so designers understand and are able to use the guidelines into practice.

This assignment is research-based and contributing to the work of professor Luchs, professor Haws and professor Mick on the Consumer Wisdom Theory, 2018.

Reference
## APPENDIX 2: PRODUCT AND SERVICE EXAMPLES

<table>
<thead>
<tr>
<th>Product</th>
<th>Reason</th>
<th>Link, retrieved on 18 October 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quinque</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
<td><a href="http://www.yankodesign.com/2011/01/05/walnut-table/">http://www.yankodesign.com/2011/01/05/walnut-table/</a></td>
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<tr>
<td>Dog toy</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
<td><a href="https://www.urdesignmag.com/technology/2018/05/02/wicked-bone-smart-dog-toy/">https://www.urdesignmag.com/technology/2018/05/02/wicked-bone-smart-dog-toy/</a></td>
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</tr>
<tr>
<td>15</td>
<td>Personalized fragrance</td>
<td>Retain lifestyle, changeable, thought before buying, long-lasting</td>
</tr>
<tr>
<td>18</td>
<td>Cutlery</td>
<td>Retain lifestyle, upgrade of cutlery, caring for planet &amp; people</td>
</tr>
<tr>
<td>25</td>
<td>Travel bottle</td>
<td>Caring for planet &amp; people, special lifestyle, easy use, thought about before buying</td>
</tr>
<tr>
<td>28</td>
<td>BMW i3</td>
<td>Caring for planet &amp; people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td>29</td>
<td>Surfboard bike</td>
<td>Custom made, special lifestyle</td>
</tr>
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<td></td>
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<td>---</td>
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</tr>
<tr>
<td>30</td>
<td>Conversion crib</td>
<td>Retain lifestyle, changeable, thought before buying, long-lasting</td>
</tr>
<tr>
<td>32</td>
<td>Somnox</td>
<td>Caring for planet&amp;people, special lifestyle, easy use, thought about before buying</td>
</tr>
<tr>
<td>33</td>
<td>Furniture that gives back</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td>34</td>
<td>Kids chair</td>
<td>Thought before use, upgradable, retain lifestyle</td>
</tr>
<tr>
<td>38</td>
<td>Collapsible</td>
<td>Retain lifestyle, special edition helmet, connect to others</td>
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<td>40</td>
<td>Watering vessel</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
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<tr>
<td>41</td>
<td>Self-cleaning bottle</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
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<tr>
<td>42</td>
<td>Watering Can</td>
<td>Retain lifestyle, thought before buying</td>
</tr>
<tr>
<td>45</td>
<td>Backpack</td>
<td>Retain lifestyle, special edition of backpack, connect to others</td>
</tr>
<tr>
<td>46</td>
<td>Emotion track watch</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td></td>
<td>Product</td>
<td>Description</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>48</td>
<td>Hybrid toothbrush</td>
<td>Caring for planet &amp; people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td>49</td>
<td>Cat furniture</td>
<td>Caring for planet &amp; people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td>52</td>
<td>Grow bikes</td>
<td>Retain lifestyle, changeable, thought before buying, longlasting</td>
</tr>
<tr>
<td>55</td>
<td>Special hammer</td>
<td>Retain lifestyle, special edition of hammer, connect to other</td>
</tr>
<tr>
<td>56</td>
<td>Metal tweezers</td>
<td>Upgrade of tweezers, caring for planet &amp; people, lifestyle retaining</td>
</tr>
<tr>
<td>59</td>
<td>Teapot with strainer</td>
<td>Retain lifestyle, upgrade of teapot, connect to others</td>
</tr>
<tr>
<td>60</td>
<td>Desk lamp</td>
<td>Retain lifestyle, upgrade of desk lamp, thought before buying</td>
</tr>
<tr>
<td>62</td>
<td>Bambu plates</td>
<td>Caring for planet &amp; people, special lifestyle, easy use, thought about before buying</td>
</tr>
<tr>
<td>63</td>
<td>Infuse water bottle</td>
<td>Caring for planet &amp; people, retain lifestyle, connect to others</td>
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<tr>
<td>64</td>
<td>Pill box</td>
<td>Retain lifestyle, upgrade of pill box, using everywhere, caring for planet&amp;people</td>
</tr>
<tr>
<td>69</td>
<td>Wireless headphone</td>
<td>Retain lifestyle, using everywhere, upgrade of headphones</td>
</tr>
<tr>
<td>70</td>
<td>Filtering Water bottle</td>
<td>Caring for planet&amp;people, special lifestyle, easy use, thought about before buying</td>
</tr>
<tr>
<td>72</td>
<td>Waka Waka</td>
<td>Caring for planet&amp;people, special lifestyle, easy use, thought about before buying</td>
</tr>
<tr>
<td>73</td>
<td>Lamborghini electric</td>
<td>Retain lifestyle, think about planet&amp;people, connect to people</td>
</tr>
<tr>
<td>75</td>
<td>Recycled pouf</td>
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<td>76</td>
<td>Suga yoga matt</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
</tr>
<tr>
<td>79</td>
<td>Self-watering pot</td>
<td>Easy use, retain lifestyle</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Reference</td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>82</td>
<td>The 365 knitting clock</td>
<td>Showing physical representation of time</td>
</tr>
<tr>
<td>86</td>
<td>Samsung Galaxy Note 8</td>
<td>Retain lifestyle, using everywhere, upgrade of phone</td>
</tr>
<tr>
<td>91</td>
<td>Volvo subscription service</td>
<td>Service for usage of car, retaining lifestyle, relating to others</td>
</tr>
<tr>
<td>Page</td>
<td>Product</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>94</td>
<td>Rubbermaid</td>
<td>Maintain food quality wherever, retain lifestyle</td>
</tr>
<tr>
<td>98</td>
<td>Military name tags</td>
<td>Special moment for user, relating to others</td>
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<td>99</td>
<td>Baby stroller</td>
<td>Upgradeable, connect to others, longer lasting to avoid depth</td>
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<tr>
<td>100</td>
<td>Hair straightener</td>
<td>Does what it needs to, user can relate to others</td>
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<tr>
<td>101</td>
<td>Wine cork saved in 3D frame</td>
<td>Special moment of intimacy, relating to others</td>
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<tr>
<td>102</td>
<td>Sowing machine</td>
<td>Gaining skills while using, relating to others</td>
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<tr>
<td>104</td>
<td>Levitating turntable</td>
<td>Lifestyle maintenance, special edition, thought before buying</td>
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<td>107</td>
<td>Smart show-erhead</td>
<td>Caring for planet&amp;people, special lifestyle, easy use, thought about before buying</td>
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<tr>
<td>108</td>
<td>Pot bbq</td>
<td>Connect to others, retain lifestyle, combining products</td>
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<td></td>
<td>Custom made, special lifestyle, relate to others</td>
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<tr>
<td>110</td>
<td>Better version of vacuum cleaner</td>
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<td>111</td>
<td>Best choice compared to others</td>
<td></td>
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<tr>
<td>112</td>
<td>Upgrade of normal thermostat, easy living, caring for planet</td>
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<td>115</td>
<td>Special socks for certain lifestyle, extra strong socks</td>
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<td>117</td>
<td>Caring for planet&amp;people, upgradable, retain lifestyle</td>
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<td>119</td>
<td>Usages is different than normal wall decoration, new skills</td>
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<td>120</td>
<td>Counting saved plastic bottles, helping planet&amp;people, lifestyle maintenance</td>
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<td>121</td>
<td>Makes life easier, creating connection with others</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>Connect to others, retain lifestyle</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Makes life easier, creating connection with others, caring for budget</td>
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<td>124</td>
<td>Caring for planet&amp;people, retain lifestyle, connect to others</td>
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<tr>
<td>125</td>
<td>Makes life easier, creating connection with others</td>
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<tr>
<td>Page</td>
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<tr>
<td>126</td>
<td>Sofa bed</td>
<td>More functions than 1, adding to lifestyle</td>
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<td>127</td>
<td>Croquet set</td>
<td>Social connection with others</td>
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<td>128</td>
<td>The city scooter</td>
<td>Sharing, caring for people/planet</td>
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<td>129</td>
<td>Blank wall clock</td>
<td>Designing own clock, different use every time, gaining knowledge</td>
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<td>130</td>
<td>GoPro</td>
<td>Filming while sporting/creative, gaining knowledge, lifestyle maintenance</td>
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<td>131</td>
<td>Black &amp; White</td>
<td>Custom-made surfboard, special lifestyle</td>
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<td>132</td>
<td>iFixit</td>
<td>Gaining skills &amp; knowledge while using, retain lifestyle, Do it yourself</td>
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<td>133</td>
<td>Surly frame</td>
<td>Designed for every circumstance, special lifestyle</td>
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<td>134</td>
<td>Birkenstock</td>
<td>Choice of style, relation to others</td>
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<td>136</td>
<td>Yi chair</td>
<td>Special lifestyle, long-lasting, resilient material</td>
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<td>137</td>
<td>Leather weekend bag</td>
<td>Special lifestyle, long-lasting, resilient material</td>
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# Consumer Wisdom

<table>
<thead>
<tr>
<th>Lifestyle responsibility</th>
<th>Purpose</th>
<th>Flexibility</th>
<th>Perspective</th>
<th>Prudent reasoning</th>
<th>Transcendence</th>
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<tr>
<td>User-centred design</td>
<td>Design for emotion</td>
<td>Alternative consumption design</td>
<td>Design for behavioural change</td>
<td>Value design</td>
<td>Sustainability design</td>
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<td>Responsibility design</td>
<td>Happiness design</td>
<td>Sharing economy</td>
<td>Simplicity</td>
<td>Product value design</td>
<td>Circular economy design</td>
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<td>Mindful interaction design</td>
<td>Well-being design</td>
<td>Consumer engagement design</td>
<td>Classic design</td>
<td>Symbolic meaning design</td>
<td>Environment responsible design</td>
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<td>Experience design</td>
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<td>Prototypically</td>
<td>Novelty</td>
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<td>Social design</td>
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<td>Form follows function</td>
<td>Transparency</td>
<td>End-of-life design</td>
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<td>Empathic design</td>
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<td>Spirituality design</td>
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<td>Emotional design</td>
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<td>Emotional durable design</td>
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<td></td>
<td>Product experience design</td>
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</tbody>
</table>

## Categorisation outcomes

<table>
<thead>
<tr>
<th>Upgradable (time/situations)</th>
<th>Improve performance</th>
<th>Home made (food/repair products)</th>
<th>Make time tangible</th>
<th>Improved (novel) products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recourse management</td>
<td>Trigger positive emotions (use/social interactions/look)</td>
<td>Improve behaviour</td>
<td>New technology in 'old' form</td>
<td></td>
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<tr>
<td>Durability (tools/long-lasting products)</td>
<td>Learning new skills</td>
<td>Influence negative consequences of consumption</td>
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<tr>
<td>Budgeting</td>
<td>Express creativity</td>
<td>Sharing consumption</td>
<td>Most basic usage</td>
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<tr>
<td>Healthy lifestyle</td>
<td>Maintain good memories</td>
<td>Leasing</td>
<td>New product</td>
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<tr>
<td>Avoiding negative emotions</td>
<td>Develop specific behaviour</td>
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<tr>
<td>Customized products</td>
<td>Creating nice experiences</td>
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</tr>
<tr>
<td>Personalisation</td>
<td>Sharing experiences</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Make decisions</td>
<td>Remembering friends</td>
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</tr>
<tr>
<td>Reconciling time</td>
<td>Small-batched goods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reminding to take action/decision</td>
<td>Improve performance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reconciling conflicting values</td>
<td>Improve performance</td>
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</tr>
</tbody>
</table>

## Additional Categorisation Results

- Animal welfare
- Local economy
- Stimulate sustainable behaviour
- Use of natural materials
- Recycled materials
- Environment friendly consumption
- Appearance shows harmfulness of consumption
- Demonstrating goal of user
- Promote social interactions
<table>
<thead>
<tr>
<th>Facet</th>
<th>Design direction</th>
<th>Category</th>
<th>Explanation</th>
<th>Categorisation examples</th>
<th>Best product examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lifestyle</strong></td>
<td>Design direction</td>
<td>CATEGORY</td>
<td>EXPLANATION</td>
<td>CATEGORISATION EXAMPLES</td>
<td>BEST PRODUCT EXAMPLES</td>
</tr>
<tr>
<td><strong>Responsibility</strong></td>
<td>Design direction</td>
<td>Upgradable</td>
<td>1. Products that can be changed according to the user’s preferences. The products keep their value over time and consumer does not have to buy new products. 2. Products that can be changed according to the situation the consumer needs them in, so they do not have to buy new products for different situations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Design direction</td>
<td>Durability</td>
<td>1. Helping consumer to lengthening lifetimes of owned products 2. These products are durable because of the good quality and they will last a long time until they need replacing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Design direction</td>
<td>Avoiding negative emotions</td>
<td>Products that help achieve difficult or time consuming tasks and avoid negative emotions when using them.</td>
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<tr>
<td></td>
<td>Design direction</td>
<td>Customized products</td>
<td>To show the personal or special lifestyle of the consumer. Consumer is willing to pay a bit more to customize the products according to their preferences and performance indication.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Design direction</td>
<td>Personalisation</td>
<td>Common products that can be personalised by the consumer according to their preferences. The product is mass production, but has the option to personalised when bought.</td>
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</tr>
<tr>
<td><strong>Responsibility</strong></td>
<td>Design direction</td>
<td>Resource management</td>
<td>Products that reduce consumption in order to live a virtuous lifestyle and helps the consumer save money.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Design direction</td>
<td>Budgeting</td>
<td>Products that help consumers with wisely spending their money and help their keeping track of their budget.</td>
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</tr>
<tr>
<td></td>
<td>Design direction</td>
<td>Healthy lifestyle</td>
<td>Products that stimulate the behaviour for living a healthy life and make it easier to live a healthy lifestyle.</td>
<td></td>
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</tr>
<tr>
<td>Purpose</td>
<td>Positive design</td>
<td>Happiness design</td>
<td>Design for emotion</td>
<td></td>
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<tr>
<td>-------------------------</td>
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</tr>
<tr>
<td></td>
<td>Trigger positive emotions through the use of products</td>
<td>Maintain good memories</td>
<td>Small-batched goods</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Through the use of the products the consumer will experience happiness. The products help or promote a positive behaviour</td>
<td>By usage of products the consumer will keep their memories and can revisit them whenever</td>
<td>Products that are produced in a small batch in order to make them special and make consumers care more for them</td>
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</tr>
<tr>
<td></td>
<td>Development of specific behaviour</td>
<td>Learning new skills</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Through usage the consumer behaviour can be influenced and help pursuing positive emotions</td>
<td>Through usage of products the consumer will learn new skills</td>
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</tr>
<tr>
<td></td>
<td>Reconciling conflicting values</td>
<td>Express creativity</td>
<td></td>
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<tr>
<td></td>
<td>Products that reconcile existing issues for the consumer by helping them</td>
<td>With the use of these products the consumer can show their creativity</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Make decisions</td>
<td>Reconciling time</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Products forcing the consumer into desired behaviour</td>
<td>Products that show time is limited and that life should be spend wisely</td>
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<tr>
<td></td>
<td>Mindful interaction design</td>
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<tr>
<td></td>
<td>Reminding to take action/decision</td>
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</tr>
<tr>
<td></td>
<td>Products that help the consumer to take action or make a decision through the use of the product</td>
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</tbody>
</table>

- **Positive design**: Trigger positive emotions through the use of products. Products that help the consumer to take action or make a decision through the use of the product.
- **Happiness design**: Maintain good memories. Products that reconcile existing issues for the consumer by helping them.
- **Design for emotion**: Reconciling conflicting values. Products that reconcile conflicting values for the consumer by helping them.
- **Make decisions**: Products forcing the consumer into desired behaviour.
- **Mindful interaction design**: Reminding to take action/decision. Products that help the consumer to take action or make a decision through the use of the product.
- **Reconciling time**: Products that show time is limited and that life should be spend wisely.
<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product experience</strong></td>
<td>Improve performance</td>
<td>Products that help improve the consumer's performance through usage</td>
</tr>
<tr>
<td><strong>Experience design</strong></td>
<td>Creating nice experiences</td>
<td>Accessories that help to create nice(r) experiences (positive emotions)</td>
</tr>
<tr>
<td><strong>Social design</strong></td>
<td>Sharing experiences</td>
<td>Through the products share personal events or experiences with others</td>
</tr>
<tr>
<td><strong>Alternative consumption</strong></td>
<td>Home made Food</td>
<td>Through usage produce own food Products that extended the value of owned goods and prevents to buy different products</td>
</tr>
<tr>
<td><strong>Leasing</strong></td>
<td></td>
<td>Products that stimulate non-ownership</td>
</tr>
<tr>
<td><strong>End-of-life design</strong></td>
<td>Promote reusability</td>
<td>Extending value of owned goods by not having to throw products away after usage</td>
</tr>
<tr>
<td></td>
<td>Repair products</td>
<td>Through usage helping or promoting repairing owned products or make things themselves</td>
</tr>
<tr>
<td><strong>Sharing economy</strong></td>
<td>Sharing consumption</td>
<td>Products that promote sharing instead of owning products</td>
</tr>
<tr>
<td><strong>Design for aging gracefully</strong></td>
<td>Graceful aging material</td>
<td>Products that can be used for a long time and keep their charm, due to the fact that the material ages gracefully</td>
</tr>
<tr>
<td>Perspective</td>
<td>Value design</td>
<td>Prudent Reasoning</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Prospension</td>
<td>Improve behaviour</td>
<td>Products that provide feedback or monitor behaviour to help improve it</td>
</tr>
<tr>
<td>Retrospection</td>
<td>Influence negative consequences of consumption</td>
<td>Products that help solve well-known bad experiences and help learn from other’s past consumption behaviour</td>
</tr>
<tr>
<td>Simplicity</td>
<td>Most basic usage</td>
<td>The appearance of the product is the most basic or simple shape so the consumer can easily recognize the usage</td>
</tr>
<tr>
<td>Prostheticity</td>
<td>New technology in ‘old’ form</td>
<td>Products with a prototypical shape of old technology so the consumer recognize the usage of the new technology</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prudent Reasoning</th>
<th>Value design</th>
<th>Prudent Reasoning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best feature focus</td>
<td>The product is designed so the best feature catches the eye immediately</td>
<td></td>
</tr>
<tr>
<td>Brand recognition</td>
<td>The brand can be recognized by the product’s aesthetics</td>
<td></td>
</tr>
<tr>
<td>Novelty</td>
<td>Improved (novel) products</td>
<td>Products that have a superior technical value over existing alternatives</td>
</tr>
<tr>
<td>Transparency</td>
<td>See-through products</td>
<td>The use can be understand by the use of seeing through the product</td>
</tr>
<tr>
<td>Symbolic incongruences</td>
<td>Different look</td>
<td>The look of the product differ from the regular products within the category. Purpose is clear, but it is in a new/different design than the consumer is used to</td>
</tr>
<tr>
<td>Transcendence</td>
<td>Design for sustainability</td>
<td>Design for socially responsible behaviour</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Local economy</td>
<td>Through consumption promote the local economy, any local economy possible</td>
<td>Promote social interactions</td>
</tr>
<tr>
<td>Stimulate sustainable behaviour</td>
<td>Products that could stimulate a change in the consumer behaviour towards a more sustainable way</td>
<td>Animal welfare</td>
</tr>
<tr>
<td>Demonstrating goal of user</td>
<td>These products help the consumer reach a certain sustainable goal and show this to the outside</td>
<td></td>
</tr>
<tr>
<td>Appearance shows harmfulness of consumption</td>
<td>Focus on ugliness to show disruptive effect of consumption behaviour</td>
<td></td>
</tr>
<tr>
<td>Natural materials</td>
<td>Products or part of products made of biodegradable material</td>
<td></td>
</tr>
<tr>
<td>Environment friendly energy</td>
<td>Products helping consumers use more environment friendly energy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 4: BRAINSTORM RESULTS
## Design for Consumer Wisdom

<table>
<thead>
<tr>
<th>Method Name</th>
<th>Design Aim</th>
<th>Target Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>User-centred design</td>
<td>Design for aging gracefully</td>
<td>Students (18-30)</td>
</tr>
<tr>
<td>Responsibility design</td>
<td>Retrospection</td>
<td>Single mom or dad</td>
</tr>
<tr>
<td>Mindful interaction design</td>
<td>Symbolic incongruences</td>
<td>Working class (35-65)</td>
</tr>
<tr>
<td>Positivity design</td>
<td>Product value design</td>
<td>Retirees (65+)</td>
</tr>
<tr>
<td>Happiness design</td>
<td>Design for sustainability</td>
<td>Elderly (75+)</td>
</tr>
<tr>
<td>Design for emotion</td>
<td>Design for socially responsible behaviour</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 6: CONCEPT 2 THE CARD TOOL

LIFESTYLE RESPONSIBILITY

Lifestyle responsibility emphasizes personal resource management and avoiding negative emotions. This facet is about empowering the consumer to make the right decisions based on their lifestyle and budget. How they can make consumption choices for self-identity and self-expression according to their needs.

PURPOSE

Purpose focuses on how people make positive emotional decisions and purchase products through their own personal values and beliefs. It also discusses how the consumer gains knowledge and skills, which can be used to purchase the right products for them.

FLEXIBILITY

Flexibility is about alternative consumption (e.g., sharing, swapping, buying) and how consumers could join this movement. With alternative consumption, we talk about repurposing, reusing, remodeling, and sharing. This facet focuses on the people who are willing to change the ways they consume, to stop the consumerism, and the negative impact mass consumption could have.

CONSUMER WISDOM

Consumer wisdom is defined as the pursuit of well-being for oneself and for others through mindful management of consumption-related choices and behaviors. Consumer wisdom offers a positive alternative whose objective is to simultaneously promote the well-being of the individual, society, and the natural environment.

PERSPECTIVE

Perspective focuses on what the consumer already knows about products through their own and others’ purchases and how they can make well-considered choices. Furthermore, it is about future products and usage that could be new for the consumer.

PRUDENT REASONING

Prudent Reasoning is about gaining consumption knowledge before purchase, spending time and effort considering options and their consequences. This facet centers on the value products have for the consumer, as well as what they communicate towards the consumer.

TRANSIGENCE

The Transcendence facet is about compaction (e.g., living for general welfare, local businesses) and pointing towards an alternative (e.g., deep connections with others, nature). Transcendence is about the empathy a consumer has for people and the planet, including being social with others and gaining no benefit for oneself.

LIFESTYLE RESPONSIBILITY

Proposed design directions:

- User-centered design
- Design research that provides insights into the lives and behaviors of users.
- Time and effort spent on understanding people's needs and desires.
- Mindful interaction design that encodes the theme of mindfulness into the design.
- Mindfulness in design that expresses the theme of mindfulness into the design.

PURPOSE

Proposed design directions:

- Product experience: It acknowledges that the function and form of products are related to the user's knowledge about the product-to-service approach or product-to-service interaction.
- Experience design: It acknowledges the role of design in shaping the user's experience.
- Positive design: It acknowledges the role of design in shaping the user's experience.
- Design for emotion: It acknowledges the role of design in shaping the user's experience.

FLEXIBILITY

Proposed design directions:

- Alternative consumption: It acknowledges the role of design in shaping the user’s experience.
- Product interaction: It acknowledges the role of design in shaping the user’s experience.
- Transcendence: It acknowledges the role of design in shaping the user’s experience.
- Conscience: It acknowledges the role of design in shaping the user’s experience.

CONSUMER WISDOM

Proposed design directions:

- Design for sustainability: It acknowledges the role of design in shaping the user’s experience.
- Design for social responsibility: It acknowledges the role of design in shaping the user’s experience.
- Design for social responsibility: It acknowledges the role of design in shaping the user’s experience.
- Design for social responsibility: It acknowledges the role of design in shaping the user’s experience.

PERSPECTIVE

Proposed design directions:

- Prospective: Products that have a purpose.
- Reflective: Reflective products that reflect the user.
- Pragmatic: Products that are practical and functional.
- Transcendence: Products that transcend the user.

PRUDENT REASONING

Proposed design directions:

- Value design: With value design, the focus lies on understanding of recognition, perception, and interpretation of social design features and connecting them to a brand or to recognize it.
- Product value design: To create successful products, they must fulfill social and emotional needs.
- Novelty: Novelty is what makes a product interesting.
- Transparency: Transparency is about how much light goes through the product or how much light is reflected by the product.

TRANSIENCE

Proposed design directions:

- Design for sustainability: It acknowledges the role of design in shaping the user’s experience.
- Design for social responsibility: It acknowledges the role of design in shaping the user’s experience.
- Design for social responsibility: It acknowledges the role of design in shaping the user’s experience.
- Emotional durable design: It acknowledges the role of design in shaping the user’s experience.
<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>USER-CENTRED DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>POSITIVE DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time upgradeable</td>
<td>Personalisation</td>
<td>Reminding to take action or make a decision</td>
<td>Flexscoping conflicting values</td>
<td>Trigger positive emotions through usage</td>
</tr>
<tr>
<td></td>
<td>(products that can be changed according to user's preferences)</td>
<td>Consumer products that can be personalized by the consumer according to their preferences. The product is more production, but the option is personalized when bought.</td>
<td>Products that reconcile existing values for the consumer by helping them</td>
<td>Through the use of products, the consumer will experience happiness. The products help or promote a positive behaviour</td>
</tr>
<tr>
<td>Situation upgradeable</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Products can be changed according to the situation, so buying less products</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>RESOURCE DESIGN</th>
<th>MINDFUL INTERACTION DESIGN</th>
<th>POSITIVE DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Durability</td>
<td>Resource management</td>
<td>Preventing the consumer from making decisions</td>
<td>Maintain good memories</td>
</tr>
<tr>
<td>(products that help achieve robustness or last for a long time)</td>
<td>(products that reduce consumption in order to live a healthier lifestyle and help the consumer save money)</td>
<td>Products for the consumer to become more mindful by helping them</td>
<td>By usage of products, the consumer will keep their memories and can recall them whenever</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>MINDFUL INTERACTION DESIGN</th>
<th>HAPPINESS DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoiding negative emotions</td>
<td>Budgeting</td>
<td>Products for the consumer to change their behaviour</td>
<td>Learning new skills</td>
</tr>
<tr>
<td>(products that help achieve robustness or last for a long time)</td>
<td>(products that help consumers avoid negative emotions when using them)</td>
<td>(products that reconcile existing values for the consumer by helping them)</td>
<td>Through usage of products, the consumer will learn new skills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>MINDFUL INTERACTION DESIGN</th>
<th>POSITIVE DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Customized products</td>
<td>Healthy lifestyle</td>
<td>Preventing the consumer from making decisions</td>
<td>Through usage of products, the consumer will experience happiness</td>
</tr>
<tr>
<td>(products that help achieve robustness or last for a long time)</td>
<td>(products that help consumers live a healthy lifestyle and make it easier to live a healthy lifestyle)</td>
<td>(products that reconcile existing values for the consumer by helping them)</td>
<td>Through the use of products, the consumer will experience happiness</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>MINDFUL INTERACTION DESIGN</th>
<th>POSITIVE DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Flexscoping conflicting values</td>
<td>Preventing the consumer from making decisions</td>
<td>Maintain good memories</td>
</tr>
<tr>
<td></td>
<td>(products that reconcile existing values for the consumer by helping them)</td>
<td>(products that help consumers avoid negative emotions when using them)</td>
<td>By usage of products, the consumer will keep their memories and can recall them whenever</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>USER-CENTRED DESIGN</th>
<th>RESPONSIBILITY DESIGN</th>
<th>MINDFUL INTERACTION DESIGN</th>
<th>HAPPINESS DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Healthy lifestyle</td>
<td>Preventing the consumer from making decisions</td>
<td>Learning new skills</td>
</tr>
<tr>
<td></td>
<td>(products that help consumers live a healthy lifestyle and make it easier to live a healthy lifestyle)</td>
<td>(products that reconcile existing values for the consumer by helping them)</td>
<td>Through usage of products, the consumer will learn new skills</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROTOTYPICALITY</td>
<td>TRANSPARENCY</td>
<td>DESIGN FOR SUSTAINABILITY</td>
<td>DESIGN FOR SUSTAINABILITY</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------</td>
<td>---------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>New technology in old form</td>
<td>Sea-through products</td>
<td>Stimulate sustainable behaviour</td>
<td>Environment friendly energy</td>
</tr>
<tr>
<td>Products with a prototypic sheen of old technology so the consumer recognizes the usage of the new technology</td>
<td>The user can be understood by the use of seeing through the product</td>
<td>Products that could result in a change in the consumer behaviour towards a more sustainable way</td>
<td>Products helping consumers save more environment friendly energy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VALUE DESIGN</th>
<th>SYMBOLIC INCONGRUENCES</th>
<th>DESIGN FOR SUSTAINABILITY</th>
<th>DESIGN FOR SOCIALLY RESPONSIBLE BEHAVIOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Real future focus</td>
<td>Different look</td>
<td>Demonstrating goal of user</td>
<td>Promote social interactions</td>
</tr>
<tr>
<td>The product is designed in a way that the best feature catches the eye immediately</td>
<td>The look of the product other than the regular products within the category</td>
<td>Extending value of waste goods by not having to throw products away after usage</td>
<td>Products that promote relationships with the community and make consumers care for social interactions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NOVELTY</th>
<th>DESIGN FOR SUSTAINABILITY</th>
<th>DESIGN FOR SUSTAINABILITY</th>
<th>DESIGN FOR CIRCULAR ECONOMY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improved novelty products</td>
<td>Local economy</td>
<td>Natural materials</td>
<td>Recycled materials</td>
</tr>
<tr>
<td>Products that have a superior technical value over existing alternatives</td>
<td>Through consumption promotes the local economy, any local economy possible</td>
<td>Products or parts of products made of biodegradable material</td>
<td>Products making use of recycled or repurposed materials to create new products</td>
</tr>
</tbody>
</table>

Think about...
- how this consumer could still recognize the future product or service by using existing product categories
- how to use transparency in the product to help change the consumers’ behaviour and perception towards a product
- how to make it easy and appealing for consumer to adopt the desired sustainable behaviour
- how a product could use environment friendly energy to help a consumer become more sustainable

Think about...
- how to create value for the consumer by recognizing the product and the real features through the aesthetics of the product
- how to create value for the consumer by recognizing the product and the brand through the aesthetics of the product
- how to create value for the consumer by recognizing the product and the brand through the aesthetics of the product
- how to create value within the product or service appearance to generate a competitive advantage, but keep recognitions for the consumer

Think about...
- how to use incongruences in the appearance to surprise and further interest the consumer
- how the appearance of a product or service could communicate what the consumer thinks is important
- the relationship between collective and social concerns, focus on the user’s motivations and satisfying needs
- what the interaction between product and user is, and reflects message the product conveys towards the user or others

Think about...
- how aesthetics could help alter the consumer, which way the environment is going through mass consumption
- how aesthetics could help alter the consumer, which way the environment is going through mass consumption
- how aesthetics could help alter the consumer, which way the environment is going through mass consumption
- how to put the user at the core of the design circle and help them participate in the circular economy

Think about...
- how new products or services could fulfill existing and rational needs through stimulate the right emotions through the aesthetic side
- how new products or services could fulfill existing and rational needs through stimulate the right emotions through the aesthetic side
- how new products or services could fulfill existing and rational needs through stimulate the right emotions through the aesthetic side
- how new products could help the consumer purchase local produced products

Think about...
- how to use transparency in the product to help change the consumers’ behaviour and perception towards a product
- how to use transparency in the product to help change the consumers’ behaviour and perception towards a product
- how to use transparency in the product to help change the consumers’ behaviour and perception towards a product
- how to use transparency in the product to help change the consumers’ behaviour and perception towards a product

123
RULES GUIDE

These are the rules when using the Consumer Wisdom design tool within your design process.

The tool consists of 1 information card, 6 dimension cards, 27 design direction cards and 5 design aim cards.

The tool can be used in a group or individually.

The cards:

The information card is just to provide information about the Consumer Wisdom design theory.

The 6 dimension cards will provide information about the different design dimension there are within the theory on the front side. On the backside you can read more about the different design direction within every dimension.

The 27 design direction cards provide information about proposed the design categories within the design direction. On the backside you can find tips on how to design for a certain direction.

5 Design aim cards provide information about what kind of aims you can use within the theory.

How to use the cards:

When using the tool for the first time, it is essential to read the information card and the dimension cards first.

Then choose one card out of the 27 design direction cards and one of the design aim cards. Read the cards.

Try to combine the design direction and the aim together to create a product or service in a brainstorm session to design for consumer wisdom and well-being for all. If the cards really do not combine, choose a new design direction or aim. Do not do this when ideas do not come directly to mind. First try and only change when they really do not combine.

When brainstorming nothing is wrong, even far fetched ideas are good ones. Do not overthink it and just design.

When you want to design for a certain dimension or if you already know which dimension to design for choose one of the colour related design directions. The dimension cards could also help understand the design direction better.

Try to design together with your partner and ask him/her a question when you are stuck in the process.

Enjoy the process and create something for the well-being of all!
APPENDIX 7: CONCEPT 3 THE TINDER APP

I will be designing for an individual level of wellbeing

I will be designing for a collective level of wellbeing

Designing for lifestyle is my design aim

I want to design for millennials (20-40 years old)

The design direction best fitting your needs is...

Design for Sustainability

The collective level of wellbeing focuses on the wellbeing of planet and people without gaining benefit for oneself. This focus includes being social with others, having empathy and being socially responsible.

Design for Sustainability

This design direction considers social, economic and cultural aspects with long term solutions trying to change the over-consumption behaviour.

Design categories could be:
- Local economy
- Stimulating sustainable behaviour
- Demonstrating goal of user
- Appearance shows tastefulness of consumption
- Natural materials
- Environment friendly energy

125
APPENDIX 8: INTERATION ON CARD TOOL
### APPENDIX 9: QUESTIONNAIRE TOOL EVALUATION

*Please rate the product by ticking the box you find most fitting. 1 = terrible, 2 = bad, 3 = okay, 4 = good, 5 = perfect.*

#### The product ..

<table>
<thead>
<tr>
<th>Focuses on a certain lifestyle.</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Focuses on the user’s needs, wants and experiences.</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Helps the user to make responsible consumer choices.</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Steers the user towards choices focused on their lifestyle and needs.</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Creates a bond between product and user or between users.</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Helps the user to think about their life(style).</th>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
<td></td>
</tr>
</tbody>
</table>

- Is based on the user’s knowledge (consciously and subconsciously).  
<table>
<thead>
<tr>
<th>Terrible</th>
<th>Bad</th>
<th>Okay</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ 1</td>
<td>☐ 2</td>
<td>☐ 3</td>
<td>☐ 4</td>
<td>☐ 5</td>
</tr>
</tbody>
</table>

- Is based on the experience users have with or through the use.  
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Focuses on social needs and preferences.

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- Promotes repurposing, remanufacturing, refurbishing, reusing or repairing.

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Promotes sharing with others.

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Ages gracefully to promote reusability.

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- Is a totally new product or has new technology.

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Is a new way of an existing product or problem.

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Is a clear representation of a product category.

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Is easy to use and understand.

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- Is recognizable through its look, aesthetics or brand features.

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Is superior relative to existing alternatives.

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Uses transparency in its design (e.g., see-through features).

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Has a new or interesting look, but with a recognizable function.

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- Is sustainable.

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Is made for circular economy.

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Thinks about social interactions.

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Reduces waste through a relation with the user.

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APPENDIX 10: EVALUATION RESULTS
Transcendence
Emotional durable design
adapt to eating habit
children (-10y)
grow-up to move out

memory
form and color
design
heritage
custom made
usage special occasion
identity
unique

melting
grazing plants

Product Designing
Synthetic men
The Consumer Wisdom Tool

The set up

- When using the tool you need designers or yourself
- The card set
- Something to document your brainstorm session on

The cards

The tool consists of 1 information card, 6 dimension cards, 48 design category cards and 3 design purpose cards.

The usage

The tool can be used in a group or individually. Take the time, there is no time limit or goal. Use the tool as long as necessary due to your preferences. You can stand or sit while using the tool. Make it yourself comfortable and in a designing surrounding.

The cards:

The information card is just to provide information about the Consumer Wisdom design theory.

The 6 dimension cards will provide information about the different design dimension there are within the theory on the front side. On the back you can read more about the different design direction within every dimension.

The 48 design direction cards provide information about proposed the design categories within the design direction. On the you can find tips on how to design for a certain direction.

3 Design purpose cards provide information about what kind of aims you can use with the theory.

Purpose

Happiness design

Express creativity

With the use of these products the consumer can show their creativity.
How to use the cards:

0
When using the tool for the first time, it is essential to read the information card and the dimension cards first. Read the cards carefully and try to put the information at the back of your head. If you are very curious you could take a look through the design category cards as well.

1
Lay out all the 48 design category and the design purpose cards in front of you. Choose one design category cards and one of the design purpose cards. Read the cards.

2
Try to combine the design category and the purpose together to create a product or service in a brainstorm session to design for Consumer Wisdom and well-being for all. If the cards really do not combine, choose a new design category or purpose. Do not do this when ideas do not come directly to mind. First try and only change when they really do not combine.

3
When brainstorming nothing is wrong, even far fetched ideas are good ones. Do not overthink it and just design. Try to design according to the category, the tips and tricks could help you and the examples will show you what direction to think of.

4
When you have a preference to design for a certain dimension or if you already know which dimension to design for choose one of the colour related design strategies. The dimension cards could also help understand the design direction better. The same applies for the design purpose cards. If you know what you want, choose it.

5
When designing together with your colleague(s) try to inspire, help each other and ask each other questions when you are stuck in the process.

This is just an example of how you can use the card set. The use is not set in stone, so change it up if you like. The cards are here to inspire and help you out. Enjoy the process and create something for the well-being of all!
Lifestyle Responsibility emphasises on lifestyle environment, personal resource management and avoiding negative emotions. Lifestyle Responsibility is about empowering consumers to make the right decisions based on their life and budget. How they can make consumption choices for self-identity and self-expression according their way of living.

Purpose emphasizes on pursuing positive emotions and a growth mindset (e.g., gaining knowledge or skills). Through life and experiences, a consumer gains knowledge and skills, which can be used to purchase the right products for oneself. The more interactions with products and services, the more knowledge the consumer gains and the wiser they become.

Flexibility is about alternative consumption (e.g., share, swap, borrow) and how consumers could join this movement. With alternative consumption we talk about repurposing, remanufacturing, refurbishing products and sharing. Flexibility targets the people who are willing to change the way consumptions are acquired nowadays, to stop the consumerism and the negative impact mass consumption has.

PERSPECTIVE

Perspective focuses on what the consumer already knows about products through their own and others’ purchases and how they can make well-considered choices. Furthermore, it is about new or future products and usage that could be new for the consumer.

Prudent Reasoning is about gaining knowledge before the purchase; spending time and effort considering options and their consequences. Prudent Reasoning concerns around the value products have for the consumer as well as what they communicate towards the consumer.

Transcendence

The Transcendence facet is about compassion (e.g., caring for general welfare, local businesses) and interbeing (e.g., relations with others; nature). Transcendence is about the empathy a consumer has for people and planet, including being social with others and gaining no benefit for oneself.

CONSUMER WISDOM

Consumer wisdom is defined as the pursuit of well-being for oneself and for others through mindful management of consumption-related choices and behaviour. Consumer wisdom offers a positive alternative whose objective is to simultaneously promote the well-being of the individual, society, and the natural environment. The Consumer Wisdom Theory is composed of 6 facets: Lifestyle Responsibility, Purpose, Flexibility, Perspective, Prudent Reasoning, and Transcendence (Luchs & Mick, 2018).

CONSUMER WISDOM

Purpose

Proposed design directions:

- Purpose
- Flexibility
- Lifestyle Responsibility

Purpose of design

The goal is to design to increase people’s subjective well-being and appreciation of life.

- Purpose

Purpose as social responsibility

Helping the user in their pursuit of a pleasurable, satisfying life and finding it in life.

- Purpose

Purpose of societal responsibility

Design to enable

This direction is based in the facilitation of the user to live with the product or service, when designing in circularity. Design to evoke or prevent certain emotions with the consumer.

- Purpose

Purpose of social responsibility

Experience design

Experience at the level of designing and the source of new possibilities, ensuring that design and knowledge could help enriching consumer’s experiences.

- Purpose

Purpose of user experience

Product experience

It is concentrated around the friction of products and how products fit the user’s activities. A product experience is what a consumer has for people and planet, including being social with others and gaining no benefit for oneself.

- Purpose

Purpose of social responsibility

Social design

Design for social needs and preferences.

- Purpose

Purpose of user experience

Lifestyle Responsibility

Proposed design directions:

- Lifestyle responsibility
- Purpose
- Flexibility

Lifestyle responsibility

User-centered design

Design towards the user (their needs, wants and experiences) and if they understand the use of the design.

- Lifestyle responsibility

Lifestyle responsibility

Responsibility design

To help users make responsible choices and steer them towards choices focused on their lifestyle needs.

- Lifestyle responsibility

Lifestyle responsibility

Mindful interaction design

Mindful interaction design evokes the frame of the mind and its content, as the triangle relation between person – object – person.

- Lifestyle responsibility

Lifestyle responsibility

Perspective

Proposed design directions:

- Perspective
- Purpose
- Lifestyle Responsibility

Perspective

Prospective

These products have no preconceptions. The products may be new in forms of changing the needs and context of the consumer.

- Perspective

Perspective

Presentistic

The degree a product is the representation of a category by the look, aesthetics and brand recognized by the consumer.

- Perspective

Perspective

Simplicity

Products or services those are easy to understand and use by consumers. Extras are not necessary because by the look the consumer knows what it is and how to use it.

- Perspective

Perspective

Proposed design directions:

- Purpose
- Flexibility
- Lifestyle Responsibility

Proposed design directions:

- Proposed design directions
- Purpose
- Flexibility

Proposed design directions:

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Flexibility

Proposed design directions:

- Flexibility
- Purpose
- Lifestyle Responsibility

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Proposed design directions:

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Proposed design directions:

- Flexibility
- Purpose
- Lifestyle Responsibility
Customized products
To show the personal or special lifestyle of the consumer. The consumer is willing to pay a bit more to customize the products according to their preferences and performance indication.

Avoiding negative emotions
Products that help achieve difficult or time consuming tasks and avoid negative emotions when using them.

Durable tools
Helping consumer to lengthening lifetimes of owned products.

Long lasting products
These products are durable because of the good quality and they will last a long time until they need replacing.

Lifestyle responsibility

User-centred design

Responsibility design

Healthy lifestyle
Products that stimulate the behaviour for living a healthy life and make it easier to live a healthy lifestyle.

Budgeting
Products that help consumers with wisely spending their money and help their keeping track of their budget.

Resource management
Products that reduce consumption in order to live a virtuous lifestyle and helps the consumer save money.

Personalisation
Common products that can be personalised by the consumer according to their preferences. The product is mass production, but has the option to be personalised when bought.

Tips and tricks
How could the product or service help to maintain a certain lifestyle?

How could the product or service be upgraded over time?

How does the product or service help spending less on new objects?

How could you help the consumer lengthen the life of your product or service?

How could the product or service be durable over time?

How could the product or service help consumers avoid negative emotions?

How does the product or service enrich a consumer’s life?

How could the product or service be personalised?

How could the product or service be common, but still personalisable?

How could the product or service help consumers make responsible choices?

How does the product or service help the consumer make responsible choices for their needs?

How could the product or service help create a healthy lifestyle?

How could the product or service help maintain a healthy lifestyle?
**Lifestyle Responsibility**

Mindful Interaction Design

Reconciling Time

- Products that show time is limited and that life should be spent wisely

Make Decisions

- Products forcing the consumer into desired behaviour

Reconciling Conflicting Values

- Products that reconcile existing issues for the consumer by helping them

Reminding to Take Action or Make a Decision

- Products that help the consumer to take action or make a decision through the use of the product

**Purpose**

Happiness Design

- Learning new skills
  - Through usage of products the consumer will learn new skills

Positive Design

- Development of specific behaviour
  - Through usage the consumer behaviour can be influenced and help pursuing positive emotions

- Maintain good memories
  - By usage of products the consumer will keep their memories and can revisit them whenever

- Trigger positive emotions through usage
  - Through the use of the products the consumer will experience happiness. The products help or promote a positive behaviour

**Tips and Tricks**

- How could the product or service remind the consumer to take action?
- How could the product or service help the consumer make a decision?
- How could this be done in a convenient or non-irritating manner?

- How could the product or service help making responsible choices?
- How could this help the consumer’s lifestyle or needs?

- How could the product or service help change behaviour?
- How could the use help the consumer with this change?

- How could a product or service create awareness of how precious life or time is?
- How could the product or service make consumers spend their life wisely?

- How could the product or service help increase happiness?
- How could the usage help increase consumers their happiness?

- How could the product or service help appreciate life?
- How could the the product or service help change the consumer’s behaviour?

- How could the product or service help pursuit a pleasurable life?
- How could the usage of the product or service help pursuing a satisfying life?
Purpose
PRODUCT EXPERIENCE

Improve performance
Products that help improve the consumer’s performance through usage

Purpose
DESIGN FOR EMOTION

Trigger positive emotions through a funny/deviating look
Products triggering positivity through their appearance

Purpose
DESIGN FOR EMOTION

Small-batched goods
Products that are produced in a small batch in order to make them special and make consumers care more for them

Purpose
HAPPINESS DESIGN

Express creativity
With the use of these products the consumer can show their creativity

Purpose
ALTERNATIVE CONSUMPTION

Homemade food
Through usage produce own food

Purpose
SOCIAL DESIGN

Trigger positive emotions through social interactions
Products stimulating positivity through social interactions

Purpose
SOCIAL DESIGN

Sharing experiences
Through the products share personal events or experiences with others

Purpose
EXPERIENCE DESIGN

Creating nice experiences
Accessories that help to create nice(r) experiences through usage of the product or service

Tips and tricks

How could the product or service help the consumer flourish in life?
How could the product or service show to the outside that the consumer does well?

Tips and tricks

How could the product or service trigger positivity?
Which emotions should be felt by the consumer in order to see, buy and use the product or service?

Tips and tricks

How could the product or service provoke the right interaction?
How could you use your own experience to create products or services?

Tips and tricks

How could a product or service elicit positive emotions from the consumer?
How could technology help consumers create positive emotions?

Tips and tricks

How could you design for social interactions?
Which social needs or preferences could be linked with the product or service?

Tips and tricks

How could you design for happiness through social interactions?
Which social needs or preferences could be linked with the product or service?

Tips and tricks

How could you design for production of own food?
How could you make it easy for consumers to produce food at home?
Sharing consumption
Products that promote sharing instead of owning products

Repair products
Through usage helping or promoting repairing owned products or make things themselves

Promote reusability
Extending value of owned goods by not having to throw products away after usage

Leasing
Products that stimulate non-ownership

Most basic usage
The appearance of the product is the most basic or simple shape so the consumer can easily recognize the usage

Influence negative consequences of consumption
Products that help solve well-known bad experiences and help learn from other’s past consumption behaviour

Improve behaviour
Products that provide feedback or monitor behaviour to help improve it

Graceful aging material
Products that can be used for a long time and keep their charm, due to the fact that the material ages gracefully

Tips and tricks
How could you design to change the consumer’s behaviour?
How could you stimulate non-ownership through a product or service?

How could the product or service help consumers change their throwing away behaviour?
How could you stimulate extending the life of a product through reusing?

How could a product or service help extending the lifespan of other products?
How could consumers maintaining products on their own?

How could a product or service help lower waste or the mass consumption rate?

How does the material change over time?
How could the material change create willingness with the consumer to buy second-hand, share products or reuse them?

How could products or services change the consumer’s needs or context?
How could a consumer recognize the future product or service?

How could you implement existing knowledge about purchases in new products or service?
How could this knowledge improve previous problems or behaviour?

How could you downscale the appearance of the product to most basic?
How could a product or service be easily understood?
How could the use of the product or service be easily understood?
**Tips and tricks**

**What could a future product or service look like?**

- How could you create value for the consumer through the aesthetics of the product?
- How could you create value for the consumer through the aesthetics of the product and the best feature through these aesthetics?
- How could you create value for the consumer through the aesthetics of the product and the best feature through these aesthetics?
- How could you create value for the consumer through the aesthetics of the product and the best feature through these aesthetics?
- How could you create value for the consumer through the aesthetics of the product and the best feature through these aesthetics?

**How could you use incongruences in the appearance of the product?**

- How could you use incongruences in the appearance of the product?
- How could this help to surprise and further interest the consumer?
- How could you increase the relationship between consumer and product?
- How could this help to reduce the consumption and waste of resources?
- How could products help the consumer purchase local produced products?

**How could you use transparency in the product?**

- How could you use transparency in the product?
- How could this help change the consumer’s behaviour and perception towards a product?
- How could you increase the relationship between consumer and product?
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- How could a product promote local produced products?

**Local economy**

Through consumption promote the local economy, any local economy possible

**Creating a bond between product and consumer**

The consumer creates a bond with the product, which makes it hard to throw it away and causes long time usage

**Different look**

The look of the product differ from the regular products within the category. Purpose is clear, but it is in a new different design than the consumer is used to

**See-through products**

The use can be understand by the use of seeing through the product

**Prudent reasoning**

- Improved (novel) products
  Products that have a superior technical value over existing alternatives
- Brand recognition
  The brand can be recognized by the product’s aesthetics
- Best feature focus
  The product is designed in a way the best feature catches the eye immediately
- New technology in ‘old’ form
  Products with a prototypical shape of old technology so the consumer recognize the usage of the new technology

**Prudent reasoning**

- Product value design
  - Novelty
    - Improved (novel) products
    - Products that have a superior technical value over existing alternatives
  - Product value design
    - Brand recognition
      - The brand can be recognized by the product’s aesthetics
    - Best feature focus
      - The product is designed in a way the best feature catches the eye immediately
    - New technology in ‘old’ form
      - Products with a prototypical shape of old technology so the consumer recognize the usage of the new technology

**Perspective**

- Prototypicality
  - New technology in ‘old’ form
    - Products with a prototypical shape of old technology so the consumer recognize the usage of the new technology
- Best feature focus
  - The product is designed in a way the best feature catches the eye immediately
- Symbolic incongruences
  - Different look
    - The look of the product differ from the regular products within the category. Purpose is clear, but it is in a new different design than the consumer is used to
- Design for sustainability
  - Local economy
    - Through consumption promote the local economy, any local economy possible
  - Creating a bond between product and consumer
    - The consumer creates a bond with the product, which makes it hard to throw it away and causes long time usage

**Emotional durable design**

- Creating a bond between product and consumer
  - The consumer creates a bond with the product, which makes it hard to throw it away and causes long time usage
- Symbolic incongruences
  - Different look
    - The look of the product differ from the regular products within the category. Purpose is clear, but it is in a new different design than the consumer is used to
- Transcendence
  - Design for sustainability
    - Local economy
      - Through consumption promote the local economy, any local economy possible
  - Emotional durable design
    - Creating a bond between product and consumer
      - The consumer creates a bond with the product, which makes it hard to throw it away and causes long time usage
- Symbolic incongruences
  - Different look
    - The look of the product differ from the regular products within the category. Purpose is clear, but it is in a new different design than the consumer is used to
  - Transcendence
    - Design for sustainability
      - Local economy
        - Through consumption promote the local economy, any local economy possible

**Tips and tricks**

**What could a future product or service look like?**

- How could you use existing product categories to create recognizable future products or services?
- How could you create value for the consumer through the aesthetics of the product?
- How could the consumer recognize the product and the best feature through these aesthetics?
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**Tips and tricks**

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<table>
<thead>
<tr>
<th><strong>Tips and tricks</strong></th>
<th><strong>How could a product or service help create a more sustainable consumer behaviour?</strong></th>
<th><strong>How could you make it easy and appealing for consumers to adopt the desired sustainable behaviour?</strong></th>
</tr>
</thead>
<tbody>
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<td><strong>How could this help the consumer to change their consumer behaviour?</strong></td>
</tr>
<tr>
<td><strong>How could aesthetics show which way the environment is going through mass consumption?</strong></td>
<td><strong>How could the product or service convey a message towards the user or others?</strong></td>
<td><strong>How could a product or service help them participate in the circular economy?</strong></td>
</tr>
<tr>
<td><strong>What kind of natural materials can be used for the product?</strong></td>
<td><strong>How could the product or service help the consumer reach a certain sustainable goal and show this to the outside?</strong></td>
<td><strong>How could a product or service focus on the user’s motivation or motivating users?</strong></td>
</tr>
<tr>
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<td><strong>How could you create an interaction between the product and user?</strong></td>
</tr>
<tr>
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<td><strong>How could the product or service help people become more sustainable?</strong></td>
<td><strong>How could the product or service help the consumer become more sustainable?</strong></td>
</tr>
</tbody>
</table>

**Natural materials**
- Products or part of products made of biodegradable material

**Appearance shows harmfulness of consumption**
- Focus on ugliness to show disruptive effect of consumption behaviour

**Demonstrating goal of user**
- These products help the consumer reach a certain sustainable goal and show this to the outside

**Stimulate sustainable behaviour**
- Products that could stimulate a change in the consumer behaviour towards a more sustainable way

**Recycled materials**
- Products making use of recycled or repurposed materials to create new products

**Animal welfare**
- Promote animal welfare or wellbeing through the help of these products

**Promote social interactions**
- Products that promotes relationships with the community and make consumers care for social interactions

**Environment friendly energy**
- Products helping consumers use more environment friendly energy
Think about:
How can you use the chosen design direction to design a new product or service?
How can the new design provide consumer wisdom and create well-being for the user or its surrounding?

Think about:
How can you use the chosen design direction to redesign a product or service?
How can the redesign provide consumer wisdom and create well-being for the user or its surrounding?

Think about:
How can you use the chosen design direction to help develop your concept further?
How can you implement consumer wisdom and creating well-being for the user or its surrounding with your concept?
Does it need adjustments in order to do so?