Designer Profile Model

A Mentor's Tool for Understanding the Design Persona of Mature Students

Päivi-Maria Jaatinen

Development Project
Article
March 2010

JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Tekijä	Julkaisun laji	Päivämäärä
JAATINEN, Päivi-Maria	Kehittämishankeraportti: artikkeli	2.3.2010
	Sivumäärä	Julkaisun kieli
	19	Englanti
	Luottamuksellisuus	Verkkojulkaisulupa
		myönnetty
	Julkinen	(X)

Työn nimi
Designer Profile Model
A Mentor's Tool for Understanding the Design Persona of Mature Students

Koulutusohjelma
Ammatillinen opettajankoulutus

Työn ohjaaja
NURMINEN, Ritva

Tiivistelmä
Tämä englanninkielinen artikkeli toimii ammatillisen opettajankoulutuksen kehittämishanke-raporttina. Artikkeli esittelee mallin: Designer Profile Model (DPM), suomeksi Muotoilijan profilointimalli. Malli on kehitetty muotoilun ja taiteen metodologian tutkimuksen ja opettajakokemuksen pohjalta.

Malli perustellaan kahden näkökulman kautta. Ensimmäinen perspektiivi on taiteen ja muotoilun korkeakouluopettajan tyypillinen identiteetti taiteilija-opettajana, joka mahdollistuakseen edellyttää tehokkaiden opetusstrategioiden kehittämistä. Toinen peruste on tarve räätälöidylle mentoroinnille aikuisopiskelijoiden muotoilun tutkintokoulutuksessa.

Ensimmäiseksi johdannossa esitellään muotoilun aikuisille suunnatun korkeakouluopetuksen erikoisalue. Kansainvälistä muotoilun tilannetta käsitellään muotoilun koulutuksen näkökulmasta. Seuraavaksi selitetään mallin takana oleva opetustilanne taiteilija-opettajien perspektiivistä lähtien. Artikkelissa todetaan, että useat tutkijat ovat aiemmin asettaneet vastakkain luovan innovaation ja opetusmaailman säännöstön. On todettu, että jossain tapauksissa muutos muotoilijasta tai taiteilijasta opettajaksi voi merkitä pitkää identiteettiprosessia. Tästä syystä uusi, paremmin molemmat roolit mahdollistava opetusstrategia on tarpeen luovilla aloilla.

Kolmanneksi, muotoilun korkeakouluopetusta edistäväksi strategiaksi määritellään luovan teollisuuden yhteistoiminnallinen ja ammattimainen mentorointi. Mentoroinnin käsite tässä yhteydessä määritellään. Lisäksi designmentorointia varten laaditaan ominaispiirteet.

Lopuksi mentorin työn tehokkuutta vahvistetaan esittelemällä kehitetty malli: Designer Profile Model. Mallin avulla mentori voi lisätä ymmärrystään muotoilun aikuisopiskelijan ajattelutavasta, taidoista ja aiemmasta ammatillisesta taustasta. Mallilla voi olla vaikuttavuutta monesta näkökulmasta katsottuna. Mallia voi käyttää hyväksi designmentoroinnin välineenä korkeakoulutuksessa. Mallin avulla mentori voi myös suunnitella ja johtaa ohjaustoimintaansa paremmin. Lisäksi Muotoilijan profilointimallia voidaan käyttää itsenäisen opiskelun välineenä. Se voi ohjata opiskelijaa näkemään vahvuuksia ja alueita, jotka tarvitsevat kehitystä. Siten se tarjoaa selkeän rakenteen jatkuvan ammatillisen kehityksen tutkimiseen.

Asiasanat
Muotoilu, muotoilujohtaminen, muotoilun tutkimus, profilointi, persoonat, mentorointi, Muotoilun YAMK-opinnot, korkeakouluopiskelu

Author JAATINEN, Päivi-Maria	Type of publication Development project report: Article	Date 2.3.2010
	Pages 19	Language English
	Confidentiality Public	Permission for web publication (X)

Title
Designer Profile Model
A Mentor's Tool for Understanding the Design Persona of Mature Students

Degree Programme
Vocational Teacher Education

Tutor
NURMINEN, Ritva

Abstract
This article serves as the development project report of vocational teacher education.
The article, introducing the Designer Profile Model (DPM), was developed from the experience gained as an art and design researcher and educator. It has a theoretical background due to previous studies in the research methodology of art and design and an empirical dimension based on the practical use of the model in university education. The model is rationalized through two perspectives: 1) The typical university role of artist teachers that requires enabling teacher strategies, 2) The need for personalized mentoring in mature design student's degree supervision.

To begin with, the specific area of the educator's role in mature student's design degree education is introduced. The global contemporary design situation is discussed in reference to the requirements it sets to the design education.
Secondly, in order to understand the reasoning of the model, the special problems of artist teachers, who work in a dual role in higher art and design education is discussed. Several researchers contrast the worls of creative innovation and rules of education. Sometimes the transformation from a designer or artist to a teacher can mean a long identity process. Thus, a novel, enabling horizon for teaching is needed.
Thirdly , the enabling teaching strategy is outlined. It is understanding oneself as a co-operative and professional mentor of other members of the creative industries. In order to specify what mentoring means, a definition of mentoring and a list of characteristics of design mentoring in higher education is introduced.

Finally, to make the mentor's work more efficient right from the beginning, the Designer Profile Model is introduced. The model can advance the mentor's understanding of the design student's mindset, skills and previous professionalism. The model is noteworthy from several perspectives. Possible practical usage of the model is the design mentoring situation in higher education. The mentor can also design and manage her mentoring more sufficiently. In addition to that, the Designer Profile Model can be used as a self-education tool. As such it can show the strengths and areas requiring development for design students and professionals and offer a clear structure for reflecting continuous professional development.

Paivi-Maria Jaatinen MA, BA

About the Author Jaatinen has been a researcher and lecturer in MA Design Business and Research Programme in Design Institute of Lahti University of Applied Sciences and lecturer in the department of Industrial Design in Mikkeli University of Applied Sciences. She has a MA in art history from the Department of Arts and Culture Studies of Jyväskylä University and a BA in Visual Communication from Design Institute of Lahti University of Applied Sciences. She has also worked as an art and design producer and an artist, exhibiting her works in Finland and abroad. Her research interests include art and design analysis, emotional visual experience and development of art and design research methods. She is making a PhD in Jyväskylä University in the analysis of visual expression. She can be reached through post@paivimariajaatinen.fi.

Designer Profile Model
A Mentor's Tool for Understanding the Design Persona of Mature Students

Contents

Introduction

This article, introducing the Designer Profile Model (DPM), was developed from my own experiences as an art and design researcher and educator. It has a theoretical background due to my previous studies in the research methodology of art and design and an empirical dimension based on the practical use of the model. In addition to the traditional teaching or supervision of degree work, university lecturers are nowadays required to develop their course information, lecture plans, course materials and assessment criteria quite independently. This is a time-consuming challenge as the courses are usually taught also through a virtual community. I was asked to develop the courses of Design Research, Scientific Writing and MA Thesis Work for the Design Institute of Lahti University of Applied Sciences. The first ever MA Degree Programme in Design Business and Research in a Finnish University of Applied Sciences started in the autumn 2008 and the first MA degrees were granted in December 2009. In addition to the course development, I worked in this programme from the beginning as a researcher, lecturer and supervisor of the MA-works.

Finnish design and education is still highly valued nationally. However, there is an increasing amount of Finnish corporations developing business opportunities in low-cost manufacturing countries rather than in Finland. The international agenda for design concentrates on two important topics: the need for services and products to be on the one hand more user friendly and on the other hand environmentally sustainable. However, there is also a growing demand for lower production and labour costs at the same time. This social and economical change in addition to the new requirements for universal and socially accountable design has put more pressure on the education of design professionals. Therefore, contemporary Design Research and MA Thesis work are challenging modules. They require a lot of independent, intellectual work from the student and high-level teaching skills from the supervisor.

From the teacher's point of view the MA degree supervision work could be understood as expert couching. Mature student is an adult learner who has already gained experience in the professional field of design. Thus, the supervisor can not be the author of a mature student's thesis. On the contrary, the student is held responsible for the thesis work. Therefore, supervisor can be seen as a mentor who guides the student during the personal educational process and shows new directions. The beginning of the MA studies is critical when it comes to the motivation of the student and the expected level of commitment to the thesis work.

The returning mature students may come back to the university because they want to develop their expertise and quarantee a better position in working life, they have a specific design project to do as a MA thesis or want to know about the latest developments in the field generally. Some may have more personal reasons. They may feel that they have missed out on job opportunities or have ended up in a job that does not meet all their interests. In order to understand the design persona of each student I have created a Designer Profile Model (DPM). The Model specifies the field of design and previous expertise of each MA candidate. It can be used in the beginning of the studies. The Model is in this article introduced for the first time.

The rationale for creating such a model rises from the variety of the students' background. A typical MA student has a BA in some area of design, for example furniture, interior, fashion or industrial design and a minimum of three years' work experience. Thus, the mature students represent the wide variety of design professions. As a whole, a designer is a professional whose work requires creativity, visual skills and co-operation. She should be able to see into the future as design always tries to look for better solutions concerning people's life. The supervisor should be able to help her in this work and this requires good knowledge of the designer student's background. The model shared here should serve to offer a practical method in enabling suitable mentoring and clarity of the designer student's professionalism.

The Role of Artist Teachers

In order to understand the student, the supervisor needs to identify first herself as a teacher. My own path towards teaching the design professionals has been typical to the process of artists becoming teachers. Before entering the field of higher education, I have worked as a researcher, artist, journalist and a producer. I have long been engaged in my own productions, exhibitions and projects. Teaching came along as a natural part of the researcher's education. As a professional art and design researcher I have been encouraged to publish my ideas and deliver lectures as much as possible. After all, what is a better place to test one's theories in visual matters than a critical design student audience? However, sometimes the transformation from a designer or artist to a teacher can mean a long identity process. In order to understand the reasoning of the model, the concept of artist teachers is worth contemplating first as it is a typical teacher identity situation in higher design education.

There has been a growing interest in the specific requirements of the artist teacher profession. The term artist teacher has been extensively used in the USA previously, but an Artist Teacher Scheme (ATS) has developed also in United Kingdom over the past years. ATS is a programme that supports artist teachers' practise of their own art and further educational possibilities. But what does it mean to be an artist teacher? Alan Thornton has specified an artist teacher as follows: *'An Artist Teacher is an individual who both makes and teaches art and is dedicated to both activities as a practioner'*[1]. Naturally this dual position raises questions about the professional identity and enabling work strategies when maintaining the both roles. Artist in this context means also a designer, allthough it must be recognised that some artistic professions that require a unique, creative outcome have little to do with the multidisciplinary work a designer makes in a large industrial business and vice versa.

Jeff Adams has examined how the transition from an artist or designer to a teacher can be profound and sometimes difficult in the case of the artist teachers. Adams studied the experiences of postgraduate art and design teacher students. These teacher students were already professionals with different artist and designer backgrounds. Adams found out that the transformative identity process from an artist to a professional classroom practitioner was sometimes challenging. In Adam's view teaching differs from the other professional systems the artist were used to previously. Artist teachers have learnt by experience to operate on one hand in the critical art practices and on the other hand in the commercially orientated visual production market. These two, seemingly different approaches, have in common the preference for innovation, new expression and creative development. According to Adams, the previous value system of artists is at odds with the hierarchy of pedagogical systems and heavily regulated teaching institutions. Adams suggests that this may often lead to the suppression of more critical art practices among artist teachers. The strategy which formerly was an essential part of many teachers' creative profession is compromised to the point of abandonment within the framework in which they find themselves in the schools.[2]

Adam's study was focused primarily on the working conditions artist teachers have to face in primary schools and secondary levels of education. However, former artist and a current professor Sheila Wright has come to the similar conclusion on a personal level concerning university education. Wright tells that the professional codes and norms of higher education

---

[1] Thornton 2005, 167

[2] Adams 2007, 264-265; 271

often differ from her previous identity and professional self as an artist.[3] Wright arguees that in general art should be inevitably political and controversial. As a matter of fact, Wright sees confrontation as the main reason of art and artists as people who often have *raw and real observations'* about the reality. In order to reason this statement she refers to the past 19th century French Impressionist movement which at the time shocked the world, but has maintained its artistic value very well.[4]

To conclude with, we can state that the artist teacher identity is sometimes a challenging position. Apart from the artist teacher identity, there is also a long history of another educator's double role situation in higher education that should be discussed. Traditionally in universities more recognition has been given to the research instead of teaching. This can be seen directly also in the funding, as publications are usually valued higher than basic teaching work. However, there is possibly a change ahead in this matter. Judith Kuit, Gill Reya and Richard Freeman have demonstrated that good teaching skills and delivery are now in the United Kingdom supported and rewarded. They see reflective practice as a fundamental part of good university teaching[5].

However, reflection itself is a term that is often confusing as there are many explanations of the issue. The problem with the definitions of reflection has been that they are often unclear, theoretical and hazy and offer no methodology as such. Kuit, Reye and Freeman suggest a definition of a reflective teacher being an educator who compares her teaching against her own experience and knowledge of educational theory in an iterative process[6]. Thus, the base on which to compare the teaching is a *theory* of education. Although they have collected some methods for reflective teaching, such as DATA or critical thinking method, the methods introduced do not suit very well to the design education, which generally puts practical experience, doing and intellectual, creative design process first.

Instead Alan Thornton has studied deeply the concept of artist teacher also as a reflectice practioner. This horizon is more appropriate to the concept of reflection in the educational field of art and design. Reflection is identified as a strategic practice that supports professional development in the dual practice. Thornton sees the artist teacher identity as a mixture of

---

[3] Wright 2006, 85

[4] Wright 2006, 87

[5] Kuit, Reya, Freeman 2001, 131

[6] Kuit, Reya, Freeman 2001, 131-136

three interrelated worlds: The world of art, the world of education and the world of art education. Thornton states that in order to achieve a synthesis, an individual artist teacher needs to find an enabling teaching strategy.[7] This means that the artist teacher should be able to identify her teacher identity, goals and methods and use them effectively.

Mentoring as an Enabling Teaching Strategy

Adams and Wright contrast the world of artistic innovation with the educational institutes. They demonstrate through qualitative research how the previous life as a creative artist or designer often conflicts with the new identity as a teacher. Thornton states that the difficulties of practicing as both an artist and a teacher are real. Despite of the profound findings he has made of the identity of artist teachers he fails to offer any practical strategic solutions to the situation. However, there is usually no turning back to the previous identity of an artist or designer solely. Once the new teacher identity is gained, it is a permanent part of the self. In addition to that, universities offering art and design degrees often expect their teachers to be or have been art and design practioners themselves[8].

Therefore, a new, less confrontational approach for working as an artist teacher is needed. From a personal point of view, I need a steady work-life balance. My own role streches beyond the three worlds of the artist teacher Thornton describes. In addition to being an artist and a teacher, I am also a researcher. Thus, the worlds in which I operate professionally are the following: the field of art, the field of design, the field of education, the field of art and design education, the field of media and the field of research. For teaching, I need an identity that is flexible and enables also my own research and artistic practice the best way.

The new horizon, that I suggest, is understanding oneself as a co-operative, professional mentor of other members of the creative industries. This view is supported by the fundamental change in the higher education field in the past two decades. One of the biggest transformations has been in the roles of students and educators. Nowadays education is seen as a reflective circle which includes also other institutions such as corporations. It must be understood that in the EU we can not compete with the cost of labour force without dramatic political and economical changes that would be against the nations' view. As such, we can

---

[7] Thornton 2005, 173

[8] Thornton 2005, 169

compete better with added value and quality of life that design can offer. Education has a critical role in advancing the design industry. Thus, the art and design educator is not in the outskirts of the "real doing". Instead she is a co-operator in creative processes that have a pedagogical background as well as social and perhaps an economical purpose.

It can also be argued that mentoring in art and design is actually an ancient form of teaching and has it's roots in the master-apprentice relationships of craftsmen. However, mentoring for me does not mean a power situation where a more knowledgeable person helps a so-called less knowledgeable person. On the contrary, the mentoring of mature students signifies the following:

Päivi-Maria Jaatinen (2010). Definition of Design Mentoring in Higher Education

Design mentoring in higher education is a co-operative, personally customized and confidential couching relationship where the method is directing and training a student and the group of students. There is also a specific goal that is shared by the mentor and the student, the mentor and the student group and the peer mentors in the student group: to achieve and develop the student's skills and knowledge for a degree work in design.

Mentoring as a strategy has it's reasoning also in the new design research which is increasingly human-centered. According to Bruce Hanington, who has influenced the movement considerably, the human-centered design takes into account design as an activity which is fundamentally tied to human needs and concerns. Human-centered design approach differs from user testing or usability which are concepts used in more traditional design, engineering or cognitive psychology. Hanington emphasizes the need to examine the people's desires, wishes and emotions as a whole. In Hanington's view the design research should concentrate more in identifying the interaction and emotional resonance between design and people. In human-centered design, the people as the users are included in the design process in the very early stages.[9] Therefore, it could be argued that the human-centered design sometimes puts the human first and the designer second. Thus, adapting the principles of human-centered design, a mentor as a designer puts the student, the user of the education first and customizes the mentoring according to the personality, skills and previous professionalism of the student.

---

[9] Hanington 2003, 9-10

Characteristics of Design Mentoring in Higher Education

Mentoring can be a successful tool not only in education, but in business. Business researchers DeLong, Gabarro and Lees see mentoring as the art of making talent. Good mentoring can be a thriving force within a company. DeLong, Gabarro and Lees argue that mentoring process has been the chief casualty in a hypercompetitive world that requires fast growth instead of having time for personal treatment and advisory work for the professionals. DeLong, Gabarro and Lees suggest that mentoring should be seen again as a precious and valuable staff strategy. In order to define good mentoring, they studied several firms. One of the most important things that rose from the interviews they conducted was the need for mentoring to be personal. Professionals want concrete, hands-on feedback from the mentor who takes a personal interest in their careers. The message may be negative or positive and a mentor may tell things that the professional may not want to hear, but the main thing is that the mentor leaves one feeling she has been heard. Secondly, a good mentor interacts so that one wants to become better and stretch her goals. Thirdly, a good mentor highlights alternatives and opportunities in the work the professional might not seen on her own.[10]

Mentoring for me takes account also several issues Thornton describes as the characteristics of an artist teacher. I have used Thornton's list of psychological identities of the artist teachers as a base on my personal views on the matter. However, the following list of characteristics is my creation.

Päivi-Maria Jaatinen (2010). Characteristics of Design Mentoring in Higher Education

1. Self-identification as a mentor

2. Recognition of the historical lineage of the apprenticeship system, which has been in the core of art education for centuries

3. Recognition of contemporary education as a reflective two-way relationship

4. Philosophical belief in the value of art and design education and research

5. Philosophical belief in the role of design in order to improve the future

6. Belief in artistic autonomy and copyright

7. Development of specific teaching strategies

8. Personally customized mentoring

9. Commitment to update knowledge and skills continuosly

10. Commitment to good teaching management

---

[10] DeLong, Gabarro, Lees 2005, 117

One of the most important things to me as a mentor is good teaching management. To Australian education researchers Arlene Harvey and Patty Kamvounias good teaching management means also the educational principles that were originally created by Paul Ramsden in 1990's.[11] Ramsden has published several studies in the meaning of teaching management in effective tuition.[12] He has especially studied policy makers and administration that can enable or deteriorate the teacher's work. Thus, in teaching management the concept of teachers-as-learners has been used. According to a well-defined table Harvey and Kamvounias have made by adapting Ramsden there are a several items that are similar to students-as-learners and teachers-as-learners in their views of good teaching and it's management. Four of the most important things are: 1) motivation: students and teachers are motivated to work at their best, 2) clear goals: the expected standard of work is known, 3) appropriate workload: the students and teachers are given enough time, 4) appropriate assessment: clear criteria and emphasis on understanding new things.[13]

What is Profiling?

One concrete step towards being a successful mentor is added efficiency and accuracy in mentorship communication. As I have substantiated before, in order to become a successful mentor, the mentoring should be personal and have clear goals. A good way to understand the student's background is to make a profile. Profiling has a long history in Western countries from the ancient Greek physician Hippocrates to the new scientific psychological models. Profiling can be understood in many different ways according to the discipline and the context of the actual use of the profiles. For example Peter Borkenau and Katrin Zaltauskas have studied extensively the accuracy of contemporary psychological profiles referring to the classical works by German psychologist and philosopher William Stern in the beginning of the 20th century. Scientific psychological profiling requires resources and a lot of comparative data which is then measured statistically.[14]

However, profiles are also made in management studies. A good example of a contemporary profile model of managers which results into naming behaviour and temperaments is Gian Luca Casali's MEP, a Managerial Ethical Profile questionnaire. MEP is a model for studying the

---

[11] Harvey, Arlene; Kamvounias, Patty 2008, 34

[12] For example see Ramsden 1991, 1998 and 2007

[13] Harvey, Arlene; Kamvounias, Patty 2008, 34

[14] Borkenau; Zaltauskas 2009, 107-108

ethical criteria the managers use in decision making. Through MEP profiles such as a *Guardian Angel* or a *Knight* can be constructed. For example, a manager who is profiled as a *Knight* can assess conflicting principles with his personal and professional experience.[15] Profiling of criminals has a long history in the United States. According to Wayne A. Petherick and Brent E. Turvey criminal profiles are collections of inferences about the qualities of a person who commits crimes.[16] Criminal profiling has also raised questions and debate about the morality of profiling. One of the fastest growing phenomenons concerning profiles in popular culture is Facebook. As Jason Del Rey states, individuals and companies use Facebook profiles in order to promote themselves. It is often forgotten that an individual as a Facebook user is actually also a convenient customer as companies can target advertisements based on the user's profile information.[17]

Background Theories of the Model

It is clear that aforementioned profile methods have only little in common with a specified profile model that concentrates on design. It could be argued that The Designer Profile Model has it's roots in hermeneutics to some extent, as it is a branch of philosophy which I have previously studied extensively. Thus, a reference to the Designer Profile Model could be seen in the ideas of the 19th century German philosopher Friedrich Schleiermacher (1768-1834). Schleiermacher was one of the first researchers to introduce a systematic model for interpretation of art works in a psychological context. Schleiermacher's work had a profound meaning as he introduced the idea of interpretation of artworks as the *act of understanding.* Schleiermacher's method of interpretation tried to gain immediate comprehension of the author (here: artist/designer) as an individual. In consequence of the psychological methods used, research based on biographical agenda was emphasized.[18]

The other reference in some proportion has been Oskar Bätschmann's art historical hermeneutics. Bätschmann has created a more contemporary model for interpretation of art works. I have used the Bätschmann's model previously in the interpretation work, but also found several issues in the model that I have in my former studies placed under critical discussion.[19] The Designer Profile Model differs from art historical hermeneutics as it

---

[15] Casali 2008, 32

[16] Turvey 2008, 43

[17] Del Rey 2010, 94

[18] Mueller-Vollmer 1985, 72

[19] See Bättschmann 2003; Jaatinen 2006

concentrates on the designer and the whole versatile design process. It does not regard design in terms of visual appearance solely and without information about how the design was produced. On the contrary, the Designer Profile Model focuses on the realities of design professionalism.

More appropriately The Design Profile Model has its foundation in the discipline of design research. Peter Lunenfeld has explained that the contemporary design research is actually a redefinition process of design. According to Lunenfeld design research aknowledges the complaint of designers that design is seen as styling, for example smoothing of the edges or simply changing the colour palette. Lunenfeld arguees that design research should be the opposite. According to Lunenfeld it should move away from the stand-alone object and the notion of a designer as a stylist into the integrated systems of design process.[20] Furthermore, the design researchers Elizabeth B.N. Sanders and Peter Kwok Chan have stated that design research has previously come from a research-led perspective rather than a design-led perspective. This means that without a historically sufficient explanation the designer has often been in the side role when researching academically the reasons, aims or meanings of design. Therefore, the research field concerning design has been full of opinions derived from psychology, engineering or marketing.[21]

These opinions from the other fields can sometimes confuse the meaning of design as a process and offer concepts and terminology that are not suitable for the research of complex visualization processes. For example, the interpretative models of hermeneutics see the art works or artist as an object of scrutiny. As a design process-specific theory, The Designer Profile Model differs from the hermeneutical analysis methods, as well as it also deviates from the traditional form analysis[22] or semiotics[23], as these models are more interested in the artefact analysis, interpretation of styles or brand continuity. However, I have previously studied especially French semiotics and use the semiotic models I have created on the basis of the work by Roland Barthes (1915-1980)[24] in product and artefact, i.e. object-specified analysis. Therefore, I see design semiotics as an essential methodology for visual appearance and desirability studies.

---

[20] Lunenfeld 2003, 11

[21] Sanders & Kwan 2007, 1

[22] Wölfflin 1915, 115

[23] See for example Karjalainen 2006

[24] See for example Barthes 1981 and 1991

However, the Designer Profile Model is near to a spesific design strategy which is creating personas. Persona is a novel design method. It has been in use since the 1990's. One of the researchers who familiarized the concept of personas was Alan Cooper. In order to understand the users, Cooper and his design teams created personas who represented hypothetical archetypes of actual users. Furthermore, Cooper argued that designers should design for just one person and adapt the product or make several different products to suit different persons.[25] Nowadays a persona is understood also as a collection of information gathered by for example formal market research. Persona is characterized by John Pruitt and Tamara Adlin as '*a detailed description of an imaginary person that embodies shared assumptions about users of a product, data regarding users of a product, or both. A persona is a design target that helps everyone on a product design and development team focus on user needs and user experience consistency*'.[26]

In a fictional persona the foundation is in the intuition, intellectual work and experience of the designer. In a persona which is more based on facts, the persona is created according to the data gathered by established research methods. In both cases, a persona is a combination of the end-users' most important needs and characteristics. Persona is a representation of the typical user and often includes a fictional name, face and a life story.

In addition to notifying the persona research, one specific area in the model, the Field of Design has been created on the basis of the theories by the famous French sociologist, Pierre Bourdieu (1930-2002). Bourdieu used the concept of field in his classical social studies. The Bourdiean field is a specifically structured social space with its own rules, schemes of domination and opinions. In a certain field, such as design, people have different roles according to their social and professional status. Fields have a lot to do with taste and social presentation. Bourdieu argued that the strategy how one chooses to present one's social space to the society is in one sense aesthetic. This means that through choosing and rejecting objects one demonstrates status and distances oneself from other groups.[27]

---

[25] Cooper 2004, 124

[26] Pruitt; Adlin 2006, 107

[27] See classical work by Bourdieu 1984

The Designer Profile Model

One of the key challenges in the design degree work is the understanding of the realities of commercial design in reference to the student's personal creative work. Applied artistic and design skills should be met with technical and practical business abilities in successful design. The actual professional role of a designer has changed during the last decades. Nowadays designers are members of multidisciplinary work communities with challenges that have a lot to do with the economical future of the businesses. There is also a clear tendency towards engaging the user into the design process. Design management offers new job opportunities to designers interested in leadership, whereas in service design socially orientated designers may head for public sector.

I have created a Designer Profile Model in order to be able to study deeper the personal background of a mature design professional. Designers usually have knowledge about their professionalism but they do not necessary have a prior personal recognition of it. The Designer Profile Model describes the different variabilities of an expert designer's mindset and professionalism. Therefore, the concept of profile is understood as a combination of professional skills and values obtained through designer's personal life, work, experiences, customers, users and education.

The Model is a mentoring tool which can be used in the first phases of the MA degree education. The Model can be used in a dialog with the mentor. In addition to that, a thorough interview based on the model with the mentor can be made. In the model the profile is understood as a characterization, analysis or a study. It is also a summary of information which can represent distinctive methods and styles of personal design work. However, there is one significant thing in common with other psychological profiling. The Designer Profile Model does not consider design simply as a style, but also as a representation of behaviours and relationships. The model is introduced and explained subsequently.

Jaatinen, Päivi–Maria (2010). Designer Profile Model

Biography	Influences from Design and Art History	Rules of Form and Representation	Professional Skills of Design
Contemporary Society and Culture	**Designer Profile**		**Contemporary Visual References**
Field of Design	Commission	User	Studio Facilities

Biography is an important tool for a mentor. It is a designer's free description of her life. Thus, biography in this model means particularly an autobiography with the emphasis on the concept of auto meaning the self. Biography in the model is more than designer's education or work, because those subjects are included in other topics. Biography has more to do with mature student's relationships, family background and places where she has lived in. Therefore it is not a list of impersonal things. On the contrary, it presents the data essential for the mentoring work: the designer student's personal story. Thus, the choices the student makes about the information she includes in or leaves out of the biography are very interesting and can tell to an experienced interpretator a lot of the values of the student.

Influences from Design and Art History includes the historical visual references the designer uses in her work. These are often learnt in design education which focuses on specific themes or chronological styles. For example, in Nordic countries there is a strong emphasis on modernist movements and in Germany on the inheritance of Bauhaus. The influences have often evolved through an appreciation of the artworks done by others in the history. This

interaction with the history can be crucial to the genesis of the designer's visualization process. Designers select and modify existing forms. There has also been a long conversation in aesthetics of the context of art proper, i.e. the definition of artistic invention. However, in design we might rationalize the prejudice of originality and difference, and acknowledge the fact that the ancestors always influence the work of the educated designer in some sense as she has followed the compulsory studies of art and design history in university.

Rules of Form and Representation are a learnt set of the visualization process. Rules of form and representation comprise of the process of creating shapes, elements and structures in order to make a specific artefact. These include several form making theories from the 1930's Gestalt psychology to contemporary ideas of form meaning. For example, rules of form consist of proximity, similarity, symmetry, asymmetry, flat and illusory space, planes, geometrical and organic shapes. A mature student usually has an intellectual approach to the form creation as shapes do not just 'happen' to professionals. On the contrary, the design of forms is usually linked on the one hand to the learnt and experienced creative process of the designer and on the other hand to the aims of the product in the context of the client customer and end-user. Systematic form representation often evolves as a style which can be a personal design style or a more design historical one.

Professional Skills of Design comprises several skills specific for visual and design professions. These core design capabilities may include free-hand sketching, drawing and painting, prototyping, 3D modeling, photography, video, animation, graphic design and CAD. The visualization skills require constant computer practice and are best learnt on job. Professional skills can also include methods of systematic product design, concept and service design as well as skills in design management, consultancy and research.

Contemporary Society and Culture comprimises the student's knowledge of up-to-date cultural, political and ethical issues as well as fashion and trends in popular culture including the internet and music. The old German concept 'Zeitgeist' refers to the spirit of the times. However, it is increasingly difficult to understand the collective consciousness and Western culture as a whole. The era of Internet has given us a new culture when people not officially trained in design have started their own web sites with specific themes. The Internet further enhances the groupthinking strategies of different subcultures which started in the cultural revolution of the 1960's.

Contemporary Visual References are the visual clues that influence the designer's work. Design can be seen as interaction, where particular visual motifs, themes and forms travel in present time continuosly. The designed object does not stand in isolation but is surrounded by expressive, visual symbols created by the other members of creative industry and everyday people. Designers often find visual references through different benchmarking methods. Benchmarking can be a formal design research method or a process an individual designer uses in order to determine the contemporary professional visual standard for the best product in a particular area. Through benchmarking a designer can understand where her design stands in relation to the international standard.

Field of Design is a social and professional area which consists of the professionals, gatekeepers and audience. The professionals are the designers working in businesses, design firms and consultancies or freelance. Gatekeepers are the design buyers in industry or powerful critics in media. Design educators serve in a dual role as gatekeepers and professionals. Audience is the large number of users and media. In the field of design competition for the important assignments is usually an expected behaviour from designers. European field of design is highly specialized and a formal degree in design is usually required for a successful entry to the field. The Field of Design has incorporated new areas in recent years as designers have developed the methods of service design especially for public health services.

Commission includes all the corporations and professional people the designer works for. It is the collaboration network. Designers usually create their solutions according to a detailed design brief from a corporation. Designers work with a group of other specialists such as engineers, marketing and corporate management and strategy experts. Thus, the work of a designer is multidisciplinary group work. Knowledge and experience of clients' needs and their specific markets, management culture, supply chains and marketing influences design. Commission and it's terms have a great impact on the result of the designer's work. This will also require a knowledge of design business management and communication.

User is the the actual person who uses, for example the designed dress, cutlery, pan or train seat. User is often called a consumer, but the end-user may not be the same person who has bought the product. It is a common mistake to think about somebody who purchases the product as the end-user. For example, a mother, the customer might buy a toy for her daughter. However, the mother rarely buys the toy according to her needs. This makes the

daughter the end-user. A designer has to take into consideration the needs, aims and wishes of the users in effective product development. This may require also empathy in order to understand people's life style choices and different life cycles.

Studio Facilities are especially important for a small firm or a freelance designer. Creative production requires inspiring environments and sufficient technological equipment. These include computers and programs for customer interaction, illustrations, graphic design, 3D modeling and rendering. The studio is the actual physical space of the design creation, while also providing adequate technology with which to capture and present the creative ideas. The technology available in the designer's studio can play a great part in the competition requiring work opportunities offered.

Conclusion

In this article the principles of the Designer Profile Model (DPM) have been established and are shared for the educational field of design. Furthermore, I have discussed the special problems of the practices of artist teachers. I have concentrated on design mentoring as an enabling teaching strategy and offered a definition of design mentoring in higher education, a list of characteristics in design mentoring and a practical model for improving the mentoring and the mentor-student relationship.

The Designer Profile Model is noteworthy from several perspectives. The model can advance the mentor's understanding of the designer student's mindset, skills and previous professionalism. The possible practical usage of the model is the design mentoring situation with the mature student in higher education. The mentor can also design and manage her mentoring more sufficiently. In addition to that, the Designer Profile Model can be used as a self-education tool. As such, it can show the strengths and areas requiring development for design students and professionals and offer a clear structure for reflecting continuous professional and personal development. I have also tried to show in a concrete way that design is a distinguished profession that has many dimensions. Developing and using the model has enriched my knowledge and teaching of design processes. It also encourages my further research of visual expression process. I welcome any further suggestions, discussion and comments on the definitions of design mentoring and Design Profile Model introduced.

References

Adams, Jeff (2007). *Artists Becoming Teachers: Expressions of Identity Transformation in a Virtual Form*. International Journal of Art & Design Education. 26 (3). 264–273.

Allen, Tammy D.; Eby, Lillian T.; Lentz Elizabeth (2006). *Mentorship Behaviors and Mentorship Quality Associated With Formal Mentoring Programs: Closing the Gap Between Research and Practice*. Journal of Applied Psychology. Vol. 91. No.3. 567–578.

Barthes, Roland (1981). *Elements of Semiology.* Translated by Annette Lavers and Colin Smith. First published as Élements de Sémiologie (1964). New York: Hill and Wang.

Barthes, Roland (1991). **The Responsibility of Forms.** Translated from the French by Richard Howard. Berkeley and Los Angeles: University of California Press.

Bourdieu, Pierre (1984). *Distinction: A Social Critique of the Judgement of Taste.* London: Routledge.

Borkenau, Peter; Zaltauskas, Katrin (2009). *Effects of Self-enhancement on Agreement on Personality Profiles. European Journal of Personality*. No. 23. 107–123.

Bätschmann, Oscar (2003). *A Guide to Interpretation: Art Historical Hermeneutics* in Farago, Claire and Zwijnenberg, Robert (eds.) Compelling Visuality. University of Minnesota Press.

Casali, Gian Luca (2008*). Creating Managerial Ethical Profiles: An Exploratory Cluster Analysis.* EJBO. Eloctronic Journal of Business Ethics and Organization Studies. Volume 13. No. 2. 27–34

Cooper, Alan (2004). *The Inmates are Running the Asylum.* Sams Publishing.

DeLong, Thomas J.; Gabarro, John J.; Lees, Robert J. (2008). *Why Mentoring Matters in a Hypercompetitive World?* Harvard Business Review. January. 115–121.

Del Ray, Jason (2010). *Fishing for Friends*. Inc. Vol 32. Issue 1. 94–96.

Floch, Jean-Marie (2001). *Semiotics, Marketing and Communication.* Translated by Robin Orr Bodkin. Basignstoke: Palgrave.

Hanington, Bruce (2003). *Methods in the Making: A Perspective on the State of Human Research in Design. Design Issues.* Vol. 19. No. 4. 9–18.

Harvey, Arlene; Kamvounias, Patty (2008). *Bridging the Implementation Gap: A Teacher-as-Learner Approach to Teaching and Learning Policy.* Higher Education Research & Development. Vol. 27. No 1. 31–41.

Jaatinen, Päivi-Maria (2006). *The Rebirth of an Image.* MA-thesis. Jyväskylä: University of Jyväskylä. Faculty of Humanities. Department of Arts and Culture Studies.

Karjalainen, Toni-Matti (2006). *Semantic Transformation in Design.* Helsinki: University of Art and Design Helsinki.

Kuit, Judith A.; Reya, Gill; Freeman, Richard (2001). *Experiences of Reflective Teaching*. Active Learning in Higher Education. No 2. 128–142.

Lunenfeld, Peter (2003). *The Design Cluster* in Lurel, Brenda (ed.) Design Research. Methods and Perspectives. Cambridge, Massachusetts: MIT Press.

Mueller-Vollmer, Kurt (ed.) (1985). ***The Hermeneutics Reader. Texts of the German Tradition from the Enlightment to the Present.*** Oxford: The Continuum Publishing Co.

Pruitt, John; Adlin, Tamara (2006). ***The Persona Lifecycle. Keeping People in Mind Throughout Product Design.*** San Francisco: Morgan Kaufmann Publishers.

Ramsden, Paul (1998). ***Learning to Lead in Higher Education.*** London: Routledge.

Ramsden, Paul (1991). ***A Performance Indicator of Teaching Quality in Higher Education: The Course Experience Questionnaire.*** Studies in Higher Education. 16: 2. 129–150.

Ramsden, Paul; Prosser, Michael, Trigwell, Keith, Martin, Elaine (2007). ***University Teachers' Experiences of Academic Leadership and Their Approaches to Teaching.*** Learning and Instruction. 17. 140–155

Sanders, Elizabeth E.B.-N; Kwok Chan, Peter (2007). ***Emerging Trends in Design Research. Changes over Time in the Landscape of Design Research.*** Conference Paper. IASDR07, 12th to 15th November, 2007. International Association of Societies of Design Research. The Hong Kong Polytechnic University, School of Design.

Thornton, Alan (2005). ***The Artist Teacher as Reflective Practioner.*** The International Journal of Art and Design Education. Volume 24. Issue 2. 166–174

Turvey, Brent. E. (2008). ***Criminal Profiling: an Introduction to Behavioral Evidence Analysis.*** Burlington, San Diego and London: Elsevier.

Wright, Sheila (2006). ***Teacher as Public Art.*** Journal of Aesthetic Education. Vol. 40. No. 2. 83–104

Wölfflin, Heinrich (1915). ***Principles of Art History*** published in Preziosi, Donald (ed.) (1998). The Art of Art History: A Critical Anthology. Oxford: Oxford University Press.