



# ROUNDTABLE REVEAL & CLOSING






# Morobe Province Agricultural Society

A Member of the Royal Agricultural Society of the Commonwealth

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## Home of the annual Morobe Show

The Morobe Provincial Agricultural Society conducts the annual Morobe show, held in Lae, Papua New Guinea. The show is a major tourist attraction and showcases the Agricultural, Industrial, Commercial and Cultural aspects of the Morobe Province of Papua New Guinea. It plays a major role in the dissemination of information on cultivation, crops, diseases and breeding, as well as being the largest entertainment event in the province.



[2005 SHOW](#)  
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McKinsey  
Design

**Will AI make  
designers  
irrelevant?**

McKinsey & Company



# UX is Dead



Emma Sadler · Follow

3 min read · Mar 7, 2024



## Is UX having an existential crisis?

Continual rounds of layoffs, the emergence of advanced technology, and the proliferation of designers everywhere are forcing UX to question its reason for existence



Mike Kuechenmeister · Follow

Published in UX Collective · 7 min read · Mar 14, 2024

16/11/2023

# The Slow Death of Design



TRENDS & INSIGHTS

## Why it seems like the sky is falling for digital design, and how to come out of the storm stronger

If you are a designer and look around the internet now, it's tough. It seems like it is all falling apart as our inboxes and feeds are filled with alarming headlines



FASTCOMPANY

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## Why corporate America broke up with design

Every company wanted to be Apple. Then reality set in.

### After a decade of prosperity, the design gold rush ends

For the past decade or so, digital design has enjoyed its golden moment. It was an era propelled by economic prosperity, a burgeoning startup scene, and an explosion in digitization, all underpinned by zero interest rates.

During this time, designers have been in high demand and often played a key role in setting

## Design thinking was supposed to fix the world. Where did it go wrong?

An approach that promised to democratize design may have done the opposite.



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By Rebe

02-15-2024 | DESIGN

## The big design freak-out: A generation of design leaders grapple with their future

Did business really break up with design, or did it just break up with a generation of design leadership?





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TECH · A.I.

# AI could kill creative jobs that ‘shouldn’t have been there in the first place,’ OpenAI’s CTO says

BY SYDNEY LAKE

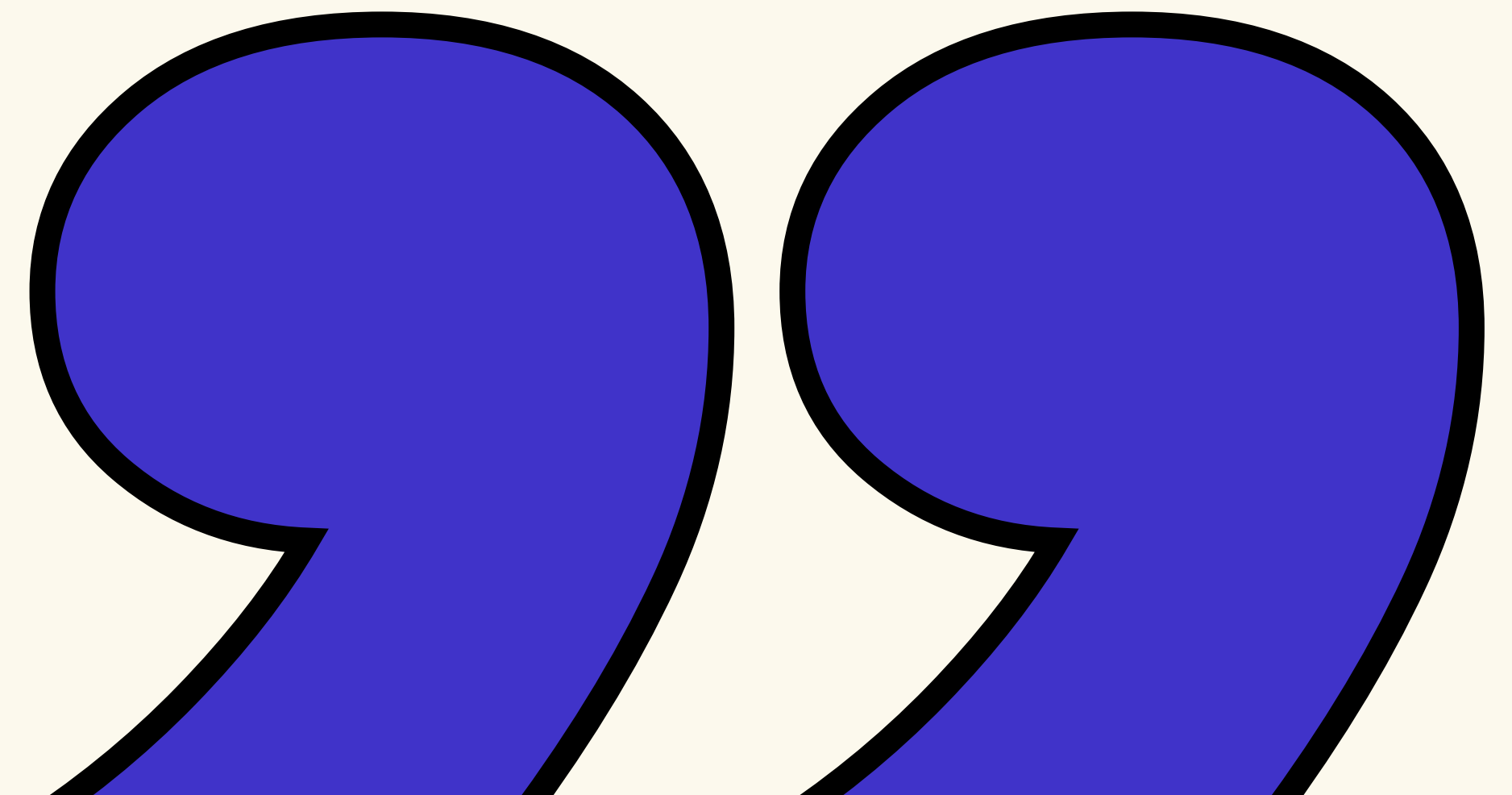
June 24, 2024 at 8:18 PM GMT+1







**IF YOU DON'T TELL YOUR STORY,  
SOMEONE ELSE WILL**



## DO COMPUTERS UNDERMINE THE CREATIVE PROCESS?

Creativity is an interesting topic spanning from many disciplines. It has become a catch phrase that means different things to different people. As a matter of fact, it is not applied to just people, it is also applied to processes and products. The process of creating is complex with many factors influencing its success or failure. Designers could be driven by fad and techniques, clients may be pressured by economic concerns and politics and computers can be driven by technology. Because of its broad applications, creativity can be found at all levels of ability in any settings. Creativity, for the context of this paper is defined within the context of using effective methods, informed by an understanding of social, cultural, historical, and technical aspects of communication to

# Computers create graphic palette

Remember as a child insisting on the crayon box with 64 colors as parents purchased back-to-school supplies each fall? Imagine being faced with a box filled with 16 million colors.

Artists and designers at Frankel & Co., a Chicago sales-promotion agency, encountered just that last fall when they leased a computer graphics system that has 400 color palates, 200 brushes and pen tips, two typefaces and an unlimited number of other drawing tools.

Drawing with an electronic pen on a digitizing tablet—which looks

rendering an idea before, but it would take five days, so they'd just reject it," he continued.

Bill Linehan, a graphic designer of Bill Linehan Designs, Chicago, has worked on a number of computer graphics systems. The majority permit the artist to take a design, "change its color, break it up, piece it together, paste it on to another drawing and even put type on and take it off," he said. "Not only do you have type, you can determine weight, shadows, and color."

From simple to complex systems

"I felt comfortable [with the system] right away," said

Frankel creative supervisor, who began working on the system when it was installed in October. Even with months of experience, he's only beginning to realize the computer's capabilities. "I think I

10% of the

can do,

he said.

three times

"Anytime they change a program or make a program better, they just send you a floppy disc," Mr. Charvat said.

"We envision that eventually we'll be able to design all our p.o.p. materials, present them via modem [to clients] and go directly to separator—completely eliminating the paper process."

Computer graphics have been visible in the advertising world mostly in the form of tv spots, such as the futuristic, animated character created by Robert Abel Associates, Los Angeles, for the Canned Food Information Council.

The stumbling block has been in



Tom Charvat, creative supervisor at Frankel & Co., uses a stylus to draw on the digitizing tablet of the Images II computer graphics system.

duce images with the qualities of a fine oil painting, not the "jagged edges of which computer graphics have been accused," said Mr. Jasinski.

The final print difficulty has been output. Although the magnetic tape on which a design is stored has a high resolution, a paper copy often is needed. Fran-

graph of a building may be scanned into the system, and the artist can add the p.o.p. to see how it will look. "For us to do this conventionally, the cost would be astronomical," said Mr. Charvat.

At this stage, Frankel's computer-generated graphics are used primarily for design, as the agency field-tests the system with clients.

"We envision that eventually we'll be able to design all our p.o.p. materials, present them via modem and go directly to separator—completely eliminating the paper process."

—Tom Charvat

like a blank board—in front of a color monitor, Frankel art directors can produce high-quality images that can replace traditional artwork and photographs. And the speed with which alterations can be made is mind-boggling. The de-

such as Macintosh's MacPaint software, priced at about \$125, paired with a personal computer to high-end turn-key systems, such as Frankel's \$175,000 leased system, computer graphics are revolutionizing the artist's realm.

**1986**

THESE DAYS — By John Chamberlain

## Writers, Too, Menaced By Technology

The stocks of companies that make photocopying equipment have earned a lot of money for investors and speculators. But the authors and book publishers of America are beginning to suspect that what is meat for the photocopying industry will turn out to be poison for writers.

There is a possibility, of course, that he is just as fictional as the needed for scientific progress." So, the continued photocopying technology a potentially of a key book U.S. abreast of

casualties would be the very books

1963

## Copy Machines Poison To Writers

THE STOCKS OF companies that make photocopying equipment have earned a lot of money for investors and speculators. But the authors and book publishers of America are beginning to suspect that what is meat for the photocopying industry will turn out to be poison for writers.

The reason is that no royalties and no wholesale or retail purchase prices are paid on book pages that are photographed or reproduced by heat transfer.

quantities if it is to be issued at a profit to anybody, stand to lose in the very near future if a few more pennies can be shaved from the cost of photocopying.

SPEAKING RECENTLY at the American University in Washington, D. C., Curtis Benjamin of the McGraw-Hill Publishing Co., said: "The publisher of advanced treatises and monographs must depend upon . . . specialized libraries for basic support. I would estimate that if this basic

## Copy Cats Threat To U.S. Authors

By John Chamberlain

The stocks of companies that make photocopying equipment have earned a lot of money for investors and speculators. But

overnight serve to free lan it is

# The Machine Age and Its Effect On the Literary Arts

Mr. O'Brien Undertakes to Gauge Its Impact On the Form  
and Quality of Our Writing

DANCE OF THE MACHINES. By Edward J. O'Brien. 274 pp. New York: The Macaulay Company. \$2.50.

By JOHN CHAMBERLAIN

IT is a man-sized job that Edward J. O'Brien has attempted in his "Dance of the Machines," and if he has failed to carry it through with complete lucidity, with inevitable logic and with thorough satisfaction to all concerned, why, who is there among us to cast the first stone? What he has tried to do is to ascertain the effects of a machine civilization upon man as an artist, and the path he has chosen to walk is strewn with the pitfalls of the imponderable. He is himself involved with all the

It can be seen that at least one of the things that exists in the future, and from this it can be deduced that certain general laws. How is the question of a machine civilization bound up with all this? It has a very real connection, if we are to believe Mr. O'Brien's argument. He makes the point that people living in constant contact with machines are apt to worship with precision, to regard human effort with contempt because of the factor of error, and to admire the machine because it is infallible. The machine, he says, lays a "strong emphasis on the value of time" and will not "tolerate sloppiness in man." One has only to go to Henry Ford's pronouncement upon

1929



A Photograph From  
"Das Deutsche  
Lichtbild,  
1928-1929."

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ear, it is from the the lat- century- lter sub- man to eginning nted the ower of se an- d such en the wing to nt that In na- f you omatic y, he liber- t the at of ng it ap- limit. nfect now the co- and ger- red the of ad an s-  
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# Mechanical World of Today Has Little Need for Cantankerous Neddy, Man's Philosophical Companion and the Burden-Bearer of Other Ages



monger's best friend." And Sir Martin asks if the beast is to vanish utterly. An American might para-

ters of Stevenson's heroine with a switch.

animal's back. The Chester Plays carried him with Balaam, and the "make the

tamed, he has carried forward the burden in the hot lands of the earth save only Mombasa, where a strange smites him.

from the mines of blue-painted wild men, gold from Peru, gems for the Queen of Shebaartz from Tonopah—with such has he picked the safe foot-on the trails. A few thousand years more, and will the fli-able to boast such a record?

WEDNESDAY, MARCH 28, 1928

## UNEMPLOYMENT IS BLAMED ON NEW MACHINES

### Devices Displace Workers, Smoot Says as Democrats Hit Prosperity Claims.

By RAYMOND CLAPFER, United Press Staff Writer.

Washington, March 28—Democratic criticism of unemployment conditions was met by the explanation from the Republican side in the senate yesterday that labor-saving machinery has been so widely introduced recently that thousands have been thrown out of work.

This explanation was made by Senator Smoot, Utah Republican, who insisted the country still is prosperous and that unemployment is not the result of a business depression.

IN

# 1920



It's not spaghetti from a plank.

## AGE OF THE ROBOT IN SIGHT MEN AS THE SLAVES OF MACHINES

Members of the... of the... before the... to-day... mechanical me... robotised women will have come.

Skill will have vanished from industry, and men will be the slaves of machines, working ceaselessly in the cause of mass production.

"As practically no individual skill will be needed in industry a few years hence, we have got to work for the development of 'leisure skill'—of an interest in drama, music, photography, wireless, tennis, swimming, or something like that," said a Welfare officer.

"We are trying to bring something of the romance of life into the soot-permeated industrial streets.

"For the workers of the future, conditions, environment, hours, and wages will get better and better, and already there are movements for a later school-leaving age and an earlier pensioning age."

## FOSDICK SPEAKS TO WELLESLEY GRADS

WELLESLEY, Mass., June 20—Will man continue the master of the intricate machinery of civilization or will it prove a Frankenstein monster that will slay its own maker? This query was proposed in the commencement day address of Raymond B. Fosdick of New York to the young women of Wellesley college today.

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Design

**Will AI make  
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McKinsey & Company



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Design

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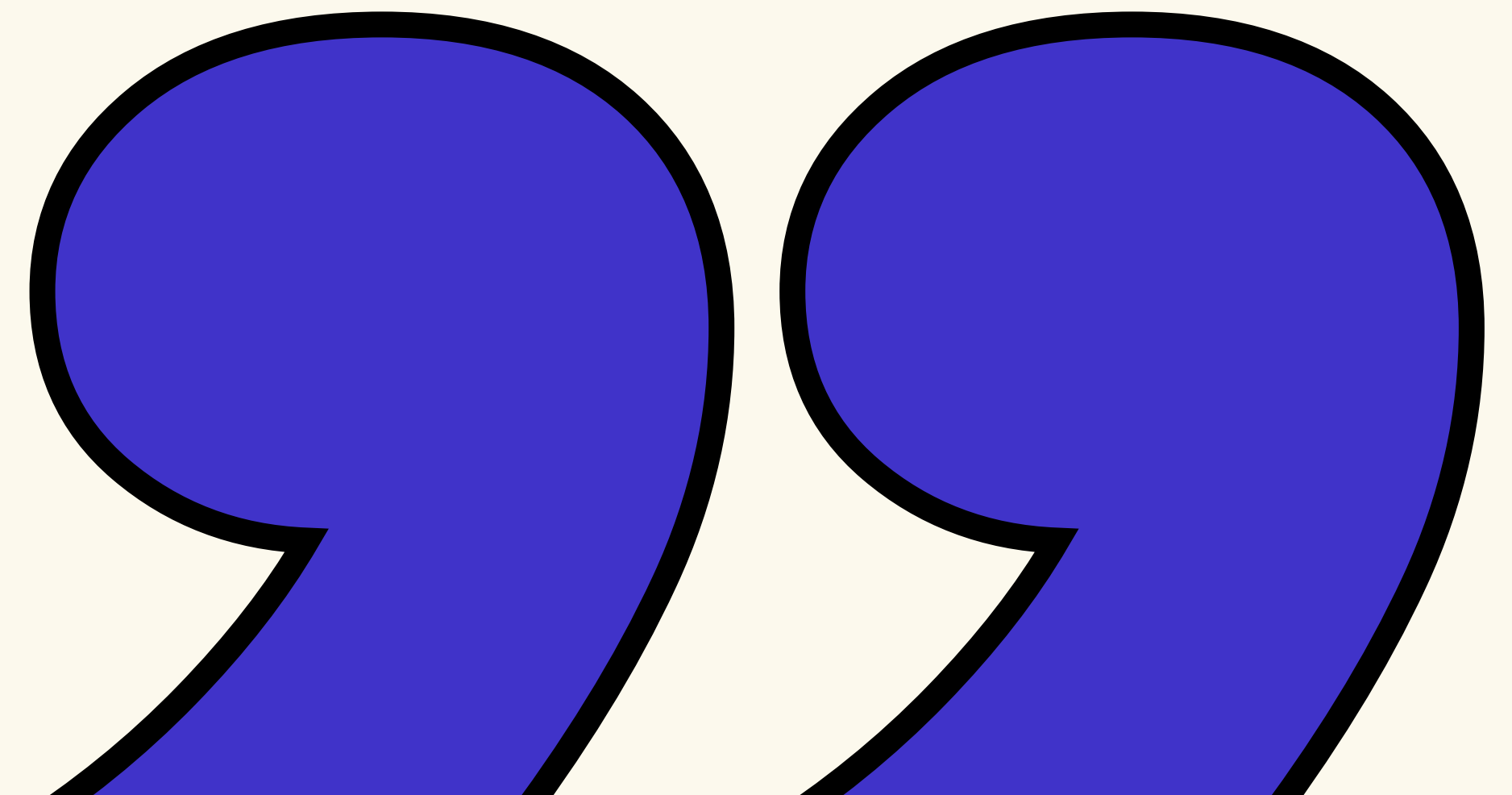
2019

DE  
MAT  
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'19





**IF YOU DON'T TELL YOUR STORY,  
SOMEONE ELSE WILL**





**OF THE WORLD'S  
TOP DESIGN LEADERS**





**PETER  
GREGERSEN**



**BASAK  
HAZNEDAROGLU**



**RAHUL  
SEN**



**VICKI  
TAN**



**BIANCA  
BERNING**



**MICHAEL  
KÖNIG**



**BATSI  
MADZONGA**



**TIZIANA  
ALOCCI**



**MICHELLE  
CHIN**





**COMPANIES, INCLUDING...**

Google



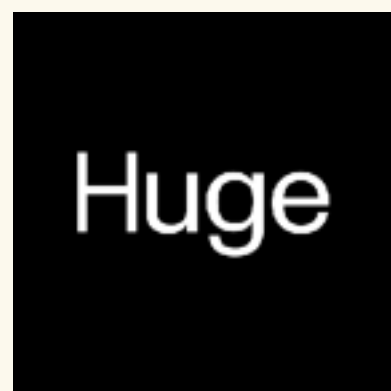
V O L V O



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dalton  
maag  
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+  
WUNDERMAN  
THOMPSON



Designit

The  
Guardian



citrix™



191

YEARS OF COMBINED  
~~WORK EXPERIENCE~~  
WISDOM

MAN  
OPEN ROUNDTABLE  
What Will Happen in the Future of Design?  
What Will Design Look Like in the Future? What Trends Are Going To Take Over and What Trends Are Going To Die? What Skills Do Designers Need To Have?  
ic speakers of Design  
#designmatters24

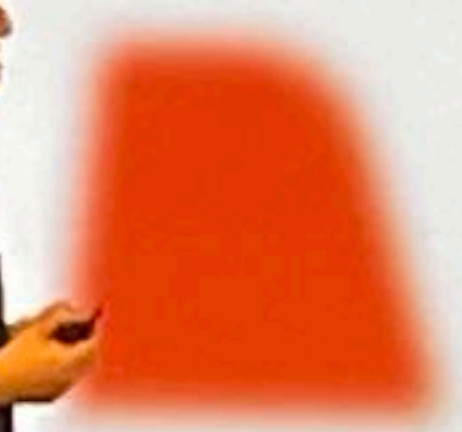


# **Evolution of the Designer: Pixel Pusher to Decision Maker**



LEARNINGS

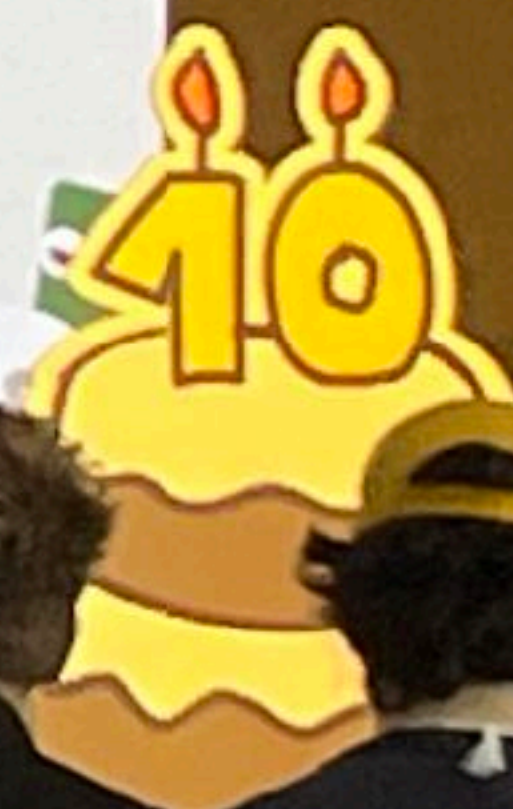
# EMBRACE ABDUCTIONS



abstract



concrete



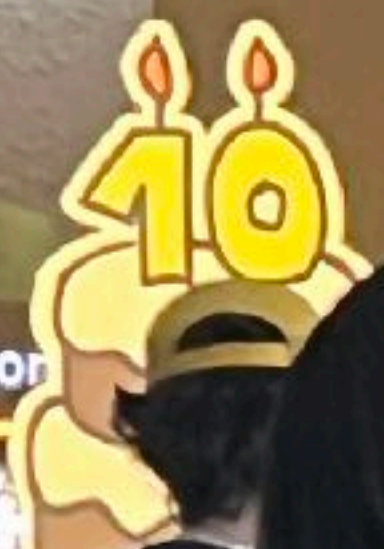
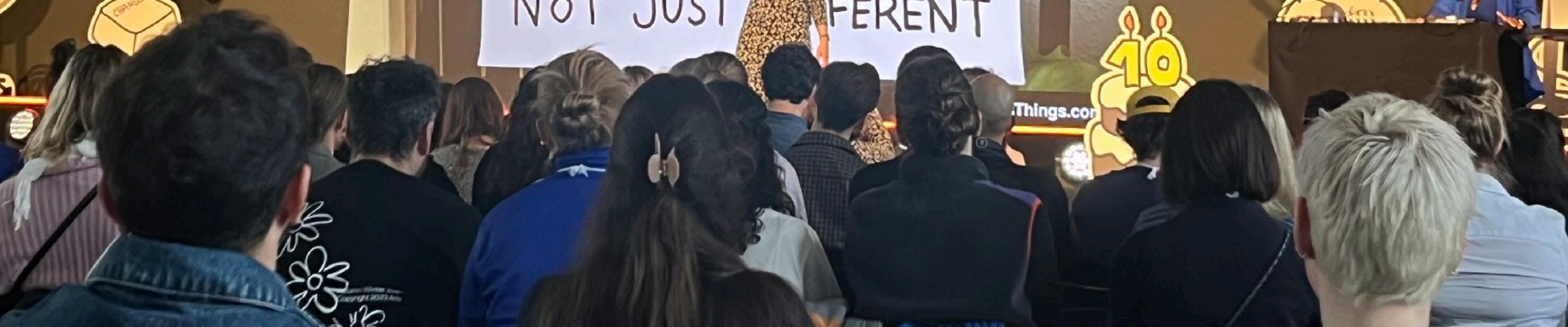
**Evolution of the Designer:  
Pixel Pusher to Decision Maker**

**Inclusivity vs. \$\$\$\$\$\$\$**

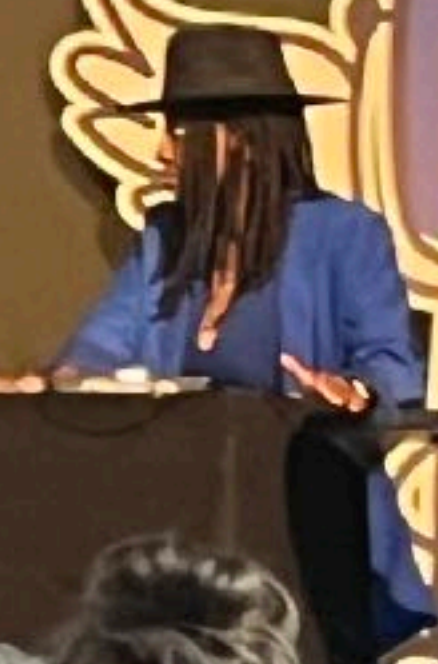
EMATSIGNTERS'24

DEMATSIGNTERS

Make things  
**Better!**  
NOT JUST DIFFERENT



Things.com



# **Evolution of the Designer: Pixel Pusher to Decision Maker**

**Inclusivity vs. \$\$\$\$\$\$\$\$\$**

**The AI Generation**

**2015**

**JUST MAKE THE  
BUTTON BLUE**

**2025**

**JUST MAKE SURE  
THE AI RESPECTS  
CULTURAL  
NUANCES  
ACROSS 190  
COUNTRIES...  
AND STAYS  
WITHIN THE  
DESIGN SYSTEM**

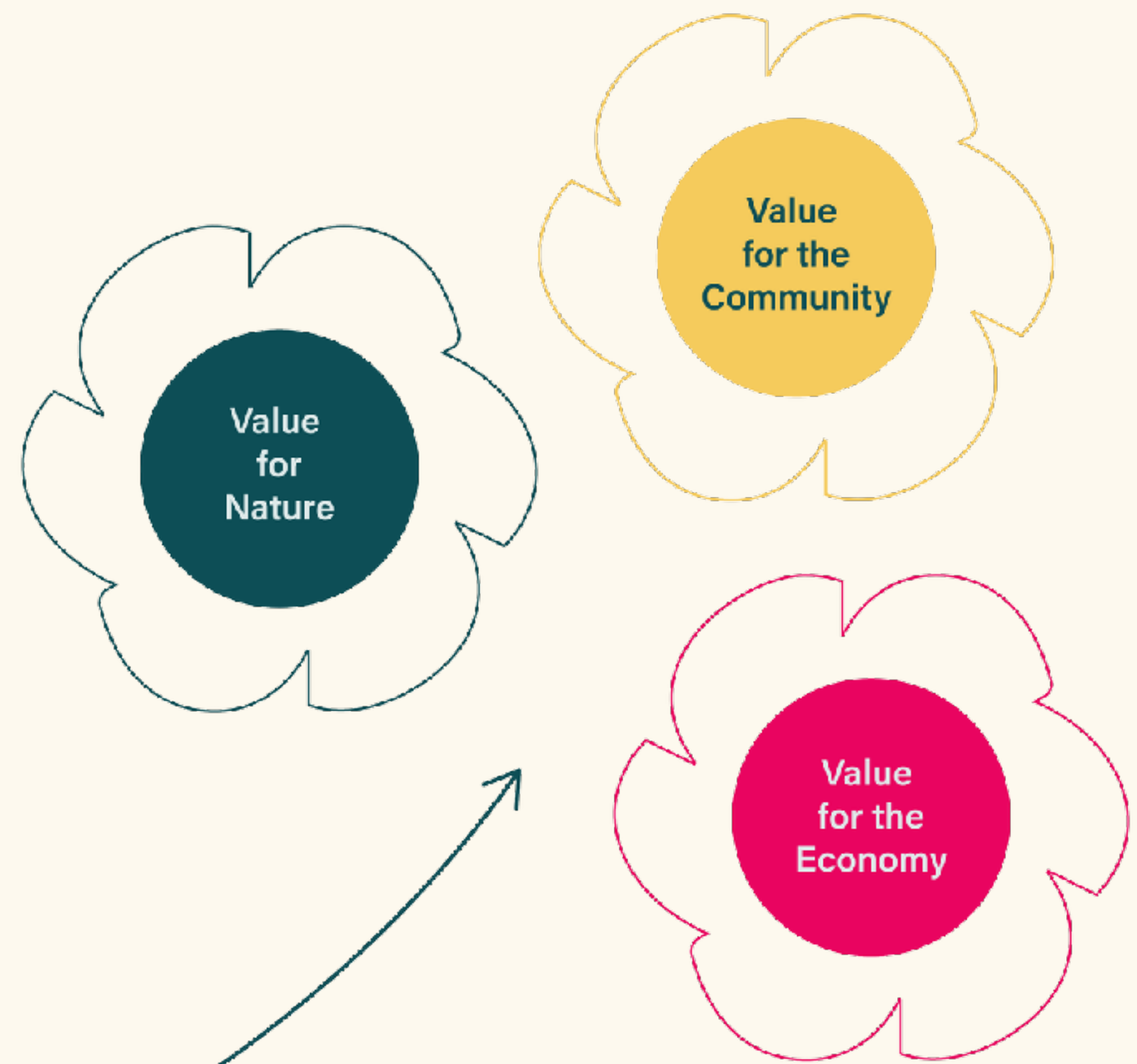
# **Evolution of the Designer: Pixel Pusher to Decision Maker**

**Inclusivity vs. \$\$\$\$\$\$\$**

**The AI Generation**

**Human or/and Life-Centred Design**

  
Value for a  
Single End-User



# **Evolution of the Designer: Pixel Pusher to Decision Maker**

**Inclusivity vs. \$\$\$\$\$\$\$**

**The AI Generation**

**Human or/and Life-Centred Design**





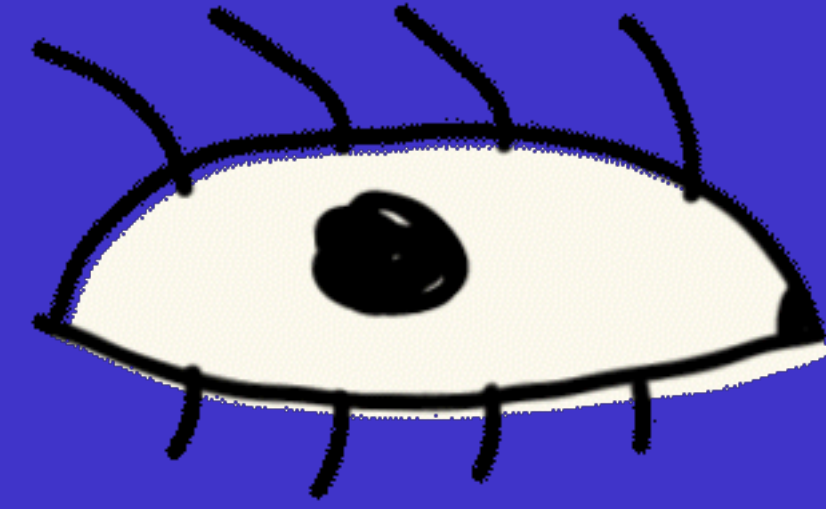




Photo © LARS SCHMIDT / schmidtaps.com



**WHY  
ARE  
YOU  
HERE?**



**ABOUT AI?**

**WHAT'S THE ONE THING YOU HOPE TO LEAVE WITH AFTER DESIGN MATTERS?**

Think & Stick  
(On the paper only, please)

CAUTIOUSLY OPTIMISTIC

NEW SKILLS TO  
WOW MY TEAM

FRESH IDEAS  
THAT WORK

WAITING FOR AI OVERLORDS  
TO TAKE OVER MY JOB

NEW LINKEDIN  
CONNECTIONS

A FREE TOTE BAG!



**Tey Bannerman** ✓

Partner at McKinsey & Company | Design, Digital Product, Enterprise AI, Growth

🗨️ Top Product Design Voice

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**ADD ME ON**

**LINKEDIN**

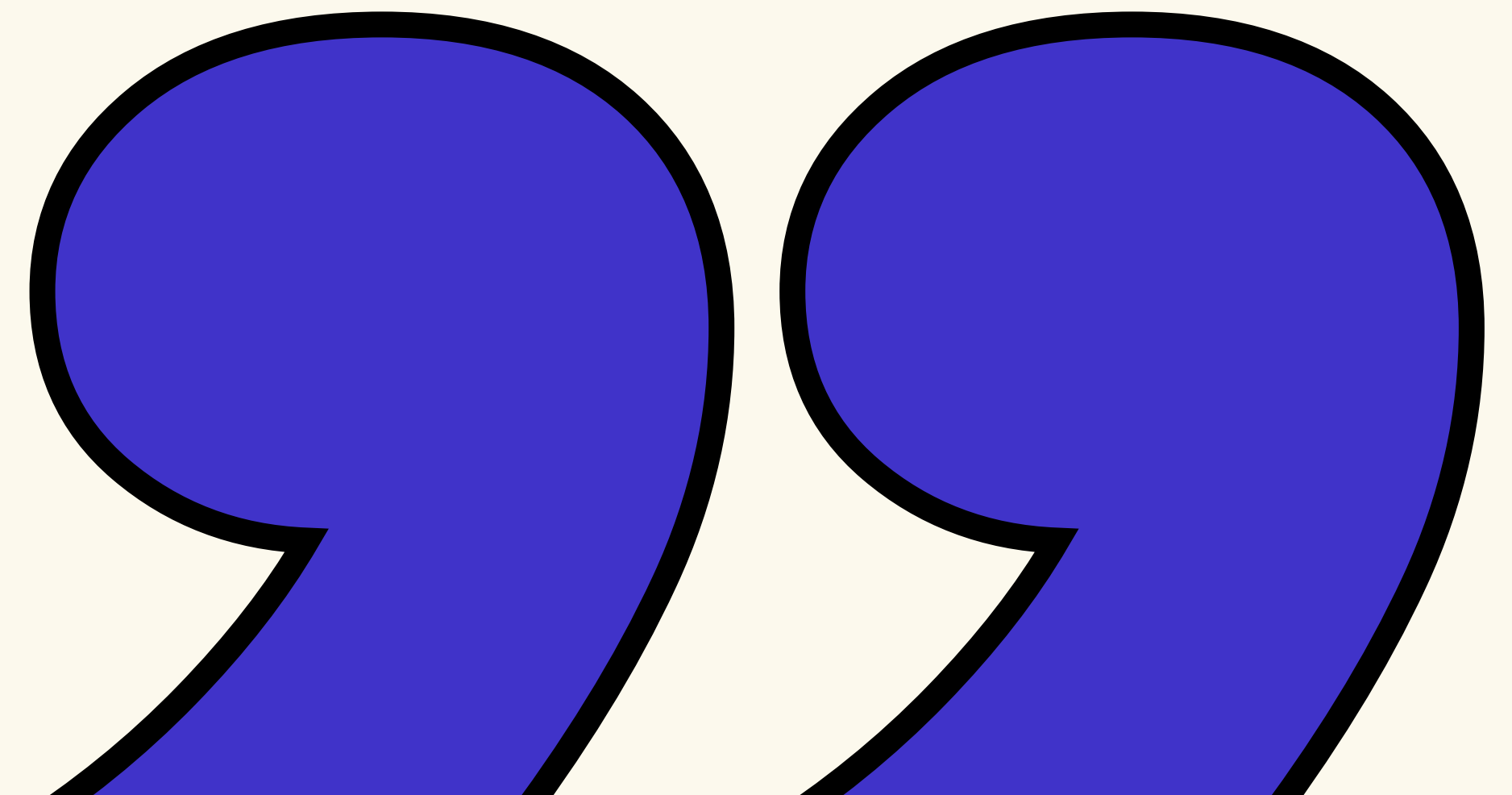
**THE STORY  
ISN'T FINISHED**



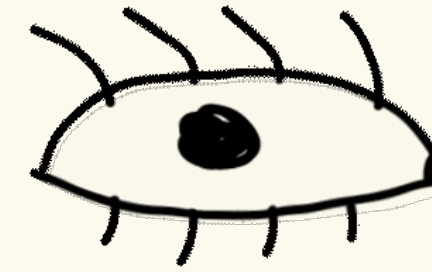




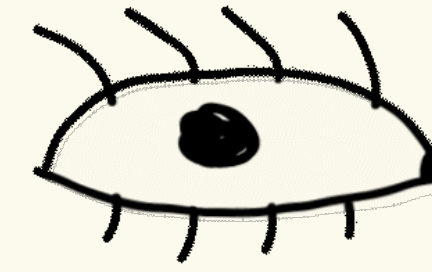
**IF YOU DON'T TELL YOUR STORY,  
SOMEONE ELSE WILL**



## **2025 IDENTITY & CALL FOR SPEAKERS**



THANK



YOU

