



UN-
→HAPPINESS
REPAIRER



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Master Thesis Degree | Design Academy Eindhoven

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1. Abstract

This abstract introduces the methodology I developed for my social design master thesis: “The Unhappiness Repairer”, an empirical experiment that provides insight on how the design field and the psychology world can be strategically combined in order to “design happiness” and train it into everyday life.

I began developing this methodology with my bachelor thesis, which shows how to inscribe psychotherapeutic treatments into artifacts. I called them, behavioral artifacts, whose aim, in that case, was to heal bad habits. By inscribing in those artifacts the Paradox Theory by P.Watzlawick, through the Actor Network Theory (ANT) by B.Latour, I delegated to their use the ability to make the users perform and amplify the bad habit behavior, in order to become conscious of their actions and break the vicious circle.

The new challenge, the focus of “The Unhappiness Repairer”, was to inscribe into artifacts the agency of making users perform a positive behavioral change within adverse context influences. I propose this shift as happiness. My researches focus on the relation between happiness - as knowing one’s own self nature, being in control and engaged in the discovery of one’s personal needs and desires (M.Seligman, M.Csikszentmihályi) - and the influences of surrounding contexts. Western society uses happiness as a mechanism to influence and frustrate people actual desires and needs, promising to reach a future bliss. This assure that people accept economical and societal rules, and results in a lost sense of acquaintance with one’s own personal, uninfluenced desires. “Society and economy needs our unhappiness and social ineptitude to work”. P. Watzlawick.

My methodology aims to help people to detach from the influences of context perceive as adverse, by using behavioral artifacts.

I delegated those artifacts the ability to force users in performing different actions in the context and consequently break their repetitive thinking pattern related to it. The artifacts help the users to understand the nature of the problem they were experiencing in the context. Contextually, these artifacts help users to develop personal strength and to stimulate personalized alternative solutions.

The artifacts are created by observing the usual user’s behavior and the existing objects in his/her personal context. Every artifacts is a camouflage, substitution, sabotage or modification of a preexisting object agency -of everyday use- in the context.

I consider the context as a situation in which different actors (people and artifacts with different scripts actions; [ANT]) interact and influence each other. I delegate the resolution of a troubled mental state to the effectiveness of the artifact’s ability to force behavioral performance change in context. Ethnopsychiatry did/does this with different subjects: it heals mental issues of african expatriates using their native culture and systems of beliefs.

By showing the results of my first case study, I would like to explain my methodology, its functioning and effectiveness.

To design happiness means to help people to develop the ability to detach from external influences and to focus on personal needs and desires, through the use of specific designed behavioral artifacts that modify the interaction in and the perception of a context.

■ **Key Words:** Social design, methodology, happiness, behavioral artifacts, context, influences, agency, sabotage, performance, paradox.

2. Research questions

“Can I design happiness?
What does ‘designing happiness’ mean?
What kind of happiness can I design?”

“How can I transform happiness
as a learnable mechanism?”

“Why society gives us any kind of support
but the one to empower self awareness
and independence from the contexts?”

“Why psychology and philosophy are
perceived as the main answers holders
for individual happiness questions?”

“Is design a possible tool
to rebuild the self?”

3. Inspirations



Christopher McCandless; Into the Wild



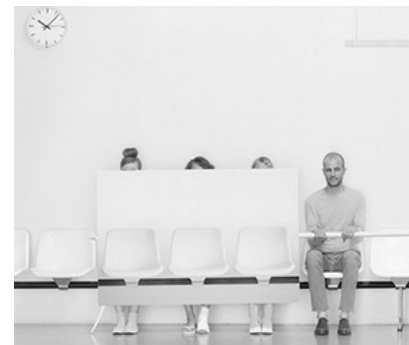
Amélie Poulain; movie directed by Jean-Pierre Jeunet.



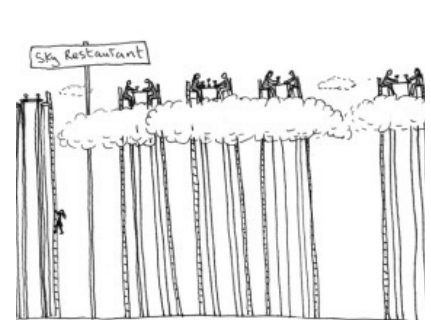
5.5 Designers; Reanim



Lina Marie Koeppen; Learn to Unlearn



Philip Luschen; Survival guide for waiting room



Dominic Willcox; Variation on Normality.

4. Methodology

“The Unhappiness Repairer” is the name given to the profession that practice the methodology here explained, that is an hypothesis developed as a theoretical research first, a combination of diverse theories from different fields, than experimented with a first case study. The first part of the article explains the basic elements and the functioning of the methodology, while the second part shows the empirical application and its results.

The first fascination I had in my work as designer was the human behavior (how to change a specific behavior and break a habit). During my bachelor thesis I tried to combine the psychology world with the design field: how to inscribe psychotherapeutic treatments into artifacts. I designed “Il Manuale del Perfetto Imperfetto” (1), a self help manual with instruction to build 24 different artifacts, each one connected to a specific bad habit. The use of each designed artifact leads to heal the bad habit. Each artifact has been designed following the Paradox Theory from Paul Watzlawick (2), through the Actor Network Theory by Bruno Latour (3). I delegated to the use of each artifact the ability to make the user perform and amplify the specific bad habits behavior, in order to make the user become aware about the vicious circle and the possibility to break it. I called them “Behavioral Artifacts”.



Manuale del perfetto imperfetto



Manuale del Perfetto Imperfetto
Perfect Imperfect's Manual;
Posticipò for procrastination.



For my master research I decided to challenge this combining methodology: I build a bigger frame in which to design Behavioral Artifacts, delegating them the capacity of making the user perform happiness. I deepen my knowledges in order to find a meaning of happiness close to the methodological aim: happiness as a training, an ensemble of actions that every person can experience and learn, in the everyday life. Once again, I moved the solution of a mental state, from the dialogic channel to the behavioral one: modifying actions and behaviors to change the perception about the issues itself. In the words of Dr. Seligman (4), I found the definition of a designable happiness. He discovered the existence of three different happiness: - Pleasure; its aim is to collect positive experience from which absorb emotions. This happiness lasts until the positive emotion finishes. Pleasure to me, was too dependent from external experience and so too broad to be designed. - Engagement; its aim it is also described in the Flow Theory by M. Csikszentmihályi, also called Complexity. Every person is in charge of creating for oneself an engaged life by learning how to be constantly in the flow, present and aware of personal capacities and strength (5).

- Meaningfulness; it is closely connected with engagement. Creating meaning means use the personal strength for a bigger purpose in life as well to help other people.

Engagement and meaningfulness together, become a series of pragmatic exercises to be learned, such as willing to be happy in every moment, no matter the external conditions with which oneself has to struggle with. Personal happiness is closely linked with the relation oneself has in a surrounding context and the influences exchange in it. With my research I found what I named the “Happiness Paradox”. Consumer culture in western society, creates fake desires and needs postponed in the future, generally linked with an image of a standard happiness. This image deviate the individual personal desires and needs in the present, by influencing them. The difficulty of reaching this impossible fake happiness standard, creates nervous frustration and fury in reaching them, generating constant energy toward the future. This energy is absorbed by the economical machine, to assure its functioning. (6) Social norms reassure control, a feeling of security on the everyday life, in which people rely, in shape as conformism to the standard. With the advent of the so called “Uncertain Society”, the assurance of the conformism become a self tasks, also called adequacy (7). Adequacy is the fuel that assures the maintenance of the happiness standard created by consumer culture.

Consumer society become a self-devouring ritualism, production and consumption of the self (8). Our desires and needs have been colonized by consumerism. This colonization address people to forget about personal desires and needs, not leaving space to explore oneself uniqueness, purposes and happiness. By not questioning the personal meaning of happiness, the standard happiness created in a top-down way won't be discussed. By accepting this position, people adequate and automatically reproduce this standard. Consumer society, use our adequacy to the standard, to maintain the present unhappiness. ‘Society and economy need our unhappiness and social ineptitude to work’ P. Watzlawick. (9)

Happiness is the intention in finding personal purposes, desires and needs. By learning being independent from external influences and wary about adequacy to situations, a possible space in which to focus and dialogue within oneself uniqueness is created. Happiness becomes a behavior that can be designed and delegated to artifacts.

The relation between external influences and happiness made me realize that the context is an important element to be considered in the methodology functioning. “How can I inscribe into artifacts the agency of making the user perform a positive behavioral change within a per-

ceived as adverse context influences?”

First of all I decided to analyze what an everyday life context is. It is a situation in which different actors (people and artifacts with different scripts of actions) interact and influence each other, with actions and behavior such as emotional links between space, people and artifacts. In this exchange of influences between divers actors, as a designer, I decided to focus my actions on artifacts inside the context. My actions is to modify the already existent objects in the context, creating new ones, substituting or sabotaging their script and their agency on the space the person living in.

The new behavioral artifacts are created by observing and analyzing the usual user's behavior in the context, the existing objects, the space and the emotions linked to it. Every new artifacts is a camouflage, substitution, sabotage or modification of a preexisting object agency -of everyday use- in the context.

I delegated those behavioral artifacts the ability to force the users perform different actions in the context, consequently break their repetitive thinking pattern related to it as well, detach from its influences. The artifacts I create, help the users to understand the nature of the problem they were experiencing in the context. Contextually, these artifacts help users to develop personal strength and to stimulate personalized alternative solutions to the issues itself and, step by step, developing a personal meaning of happiness, in shape as new not influenced needs and desires. From another point of view, it can be seen as I inscribed into my artifacts the presence of a person pushing the user to face a behavioral change through actions and suggestion in his/her routine, to detach from the problem, develop a different point of view on it and consequently alternative solutions.

I delegate the resolution of a troubled mental state to the artifact's ability to force behavioral change in context.

To do so I took inspiration from Ethnopsychiatry (10) that does this with different subjects: it heals mental issues of african immigrants using their native language (fetish artifacts and rituals). To cure this mental issues it was necessary, for the therapist, to understand the meaning of “being possessed by demons”. In this case the study of the native belonging culture of the patient was necessary. The healing function of its practice was delegated to fetish artifacts and symbolic rituals which aim is to restore a connection between the patient's tradition and beliefs and the new context in which he/she lives.

Ethno psychotherapists behave as mediators between the belonging patient's beliefs and the new context influences in which the mental disorder born. In this case I want to do a parallelism with my figure.

I am a designer and I stand as mediator between the invisible agency of interactions and influences drenched of feelings, between people and artifacts in a context, where the mental issues born. By changing this interactions, I change the behaviors and perception on the problem itself. Ethnopsychiatry influences the patient with his own traditional culture (11). With my methodology I want to detach the user from the influences he/she gets in a context, being aware of his/her personal space, in which to focus to find personal answers, solutions and needs. With this, I hypothesize that un happiness states lie in the context.

5. Ingrid Magilsen, *my first case study*

■ From Old Place to New Space:

Ingrid Magilsen was my first case study. I met her in my pop-up office in the public space, looking for clients. The office was designed to be forcedly big and weird to catch people attention in the public space and preserve as well privacy. Ingrid approached me and spoke with me for 5 minutes, about her happiness. She told me she needed to be proactive, to take actions and embrace the change in her life. She was curious to try my methodology so we signed the “Anything Can Happen” contract. We decided to communicate also through WhatsApp to trace every reactions to the methodology and to meet each other once a week.

I started the analysis of her situation by giving her an house visit. I wanted to start from the observation of her context, and her direct description of it. I was looking for the problem connected to her context. Ingrid is a writer and an editor, so she works from home most of her time. For this reason I started analyze her home environment.

During the first visit I realized that speaking about a problem in the con-





text in which it lies, it is really confronting, according to Ingrid's words. She really opened up with me, by describing her home. By starting from the living room, she realized that she wasn't using anymore much of the space there. Some places were just forgotten and not used. While she was describing me her kitchen she told me she was using just the same chair in the kitchen table, for dinner and as well for distracting herself from her real life, using her computer and the internet.

She accompany me with her description, to the first floor, in which was her small studio, her son's bedroom, the double bedroom and a bathroom. Her studio was full of stuff. Ingrid while crying told me that she was feeling part of the storage and she was collecting things in small spots, instead of being dynamic and evolving with the space. So she decided to tell me what was happening in her life: the relationship with her husband was ended and she had to change her life: start a new life in a different place. For these reasons she told me that the double room wasn't used anymore, she was sleeping in the attic by herself and at that point of the visit, that was a taboo place for me. She was feeling ashamed about her situation in her own place.

The aim of my practice is to delegate to artifacts a positive behavioral change within a context, in order to modify actions, behavior and point of view on the issues the user is facing. The biggest aim is to develop a personal not influenced new meaning of happiness, as a suggestion of action to follow.

Collecting the descriptions, maps and analysis I made about her context interactions, I started modify and sabotage artifacts agency in the context. I gave her three house visits more. During the second house visit I modified her ground floor, such as her usual kitchen chair, than the perspective she has in the kitchen/living room by modifying her favourite picture in frame. I modified her computer and Iphone, to interrupte the binge use of the technology, as she said to me, to distract herself. For more than four weeks I asked Ingrid to trace every reactions and different actions with pictures and thoughts she was sending to me through Whatsapp. During the third visit I modified her first floor, such as her bookshelf, in which she was collecting "dead-stuff".

The last and less important was a tool for her son.

***"I suggest you to watch
the Unhappiness Repairer video!
<https://vimeo.com/107858441>"***



First meeting with Ingrid Maglisen in 18th September Plein, Eindhoven.



Ingrid's home environment, first house visit.

6. Behavioral Artifacts Modifications

The following part will explain the cardboard objects as new behavioral artifacts, after the modifications of the original objects in Ingrid's analyzed environment. After the first house visit I made a map, that suggested me precisely which pre-existent objects to modify and substitute, in order to make Ingrid change her usual behavior, her interactions in the context, with her family, to provoke a different awareness on the problem itself. With this behavioral artifacts I made Ingrid experience her usual space in a different way for 4 weeks.

I used cardboard as healing material. Besides its efficiency in creating fast structural artifacts, it is associated also with home moving. The new artifacts second function, was to transform in boxes to move, to give Ingrid the feeling of the life change she was procrastinating.

■ 1. From Old spots to New spots

The routine chair in which she was usually sitting for eating time with her family, became a spot in which to constrain herself. Ingrid told me she was punishing herself, by not using anymore the living room, nor the sofa or other chairs. This chair was also used to distract herself with her laptop. To her, distractions were one of the cause on the procrastination of her life changing. She lost herself in virtual world, escaping reality and not confronting with her situation. For these reasons, the chair was completely cover to disable its function: it's impossible now to sit on it. The cardboard cover become a letters box. Ingrid has to change her habit of sitting. She has to explore and use different places, during eating time with the family, and for distracting. In this way, she has to see new perspective of her house, being more conscious about her surroundings. The letter box asks and reminds her in the notebook I placed next to the letter box hole, to draw a space she would love to newly live in. Every time she couldn't sit on her chair, breaking her usual behavior, she had to write a new suggestion on how live in a space nicely.

Side effects: After one week she started sitting in different spot in public transportation. *Second function:* the chair disabler-letter box, became one box to move (on). The eventual content of the box is suggested from Ingrid's collection of answers. All the paper she wrote and insert in the letter-box during the sabotage, are nice suggestion to follow to build a new space to live in.



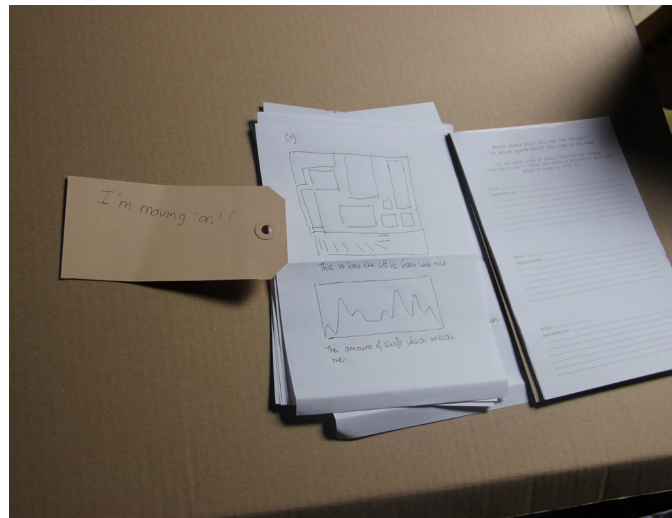
Chair disabler | Letter Box



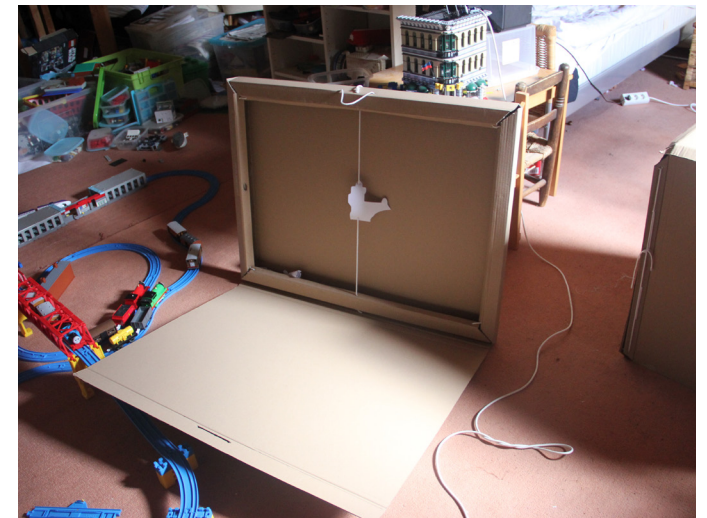
Second function: from Letter Box to box to move on



Act of sitting and perspective modification



Ingrid suggestions collected in the Letter Box



Ingrid favourite picture frame modification...

2. From Distractions to Real needs

Ingrid told me that one of her problem was her continuous distraction in the virtual world in the internet, one of the consequence and than again cause of her procrastination. I decided than to modify the spontaneous use of her laptop by modifying and sabotaging it with a cardboard laptop-disabler/cover. This forced her to break the negative habits (looking for distraction and hiding herself in virtual world) in order to let her focus more on her real actual needs.

A cardboard wall interrupted the laptop spontaneous use, she has to decide which action to do, between watching the screen while having the keyboard covered, or type in the keyboard and having the screen covered. In both cases the wall was suggesting her to answer the question "What are you looking for?".



Laptop disabler, choosing between looking at the screen or using the keyboard.

3. From Collecting to Moving

As Ingrid told me, her studio was full of "stuff or dead memories" as she was connoting them all the things stuffed in her shelves and she was feeling part of it instead of being dynamic within the space. I sabotaged her bookshelf creating a Shelf-Cover in order to challenge Ingrid in forcing her remembering and guessing all the things she was collecting. When the cover is closed, she has to guess than write a list of all the things inside she was remembering. If she can remember what is inside, she can keep them, otherwise she has to give them away or trash them. Ingrid tolde me she wasn't remembering any of the stuff covered by my modification and she understood that any of them was so important. *Side effects:* Gifts for her friends! *Second function:* The shelf cover became a box to move too. This box will remind her that she has to travel light and get rid of some dead memories.



Shelf Cover: "Guess what is inside, if you remember it you can keep it otherwise you have to give it away or trash it.

7. Conclusions

■ Ingrid's conclusion:

After four weeks of pushing Ingrid in exploring and experiencing her space in a different way, through the use of the artifacts modification I made of her routine objects that she has connoted as critical and drenched with meanings, I asked Ingrid to give for herself an explanation such as a new meaning of happiness, the happiness she was needing in that precise period. She wrote in the pop-up office "New Space". This meaning of happiness wants to be a suggestion and path to follow: happiness or unhappiness feelings follow each other as a roller coaster, but if you create a space of analysis within the context in which you are, in which you feel unhappy, you can find meanings that help you to understand and find new balance, to give you energy to change or go further with your everyday life. After two months from the methodology conclusion, Ingrid decided to move to another apartment with her son. I think that it doesn't matter if Ingrid is happier than before, but I am aware that this methodology gave her the boost in changing her situation, being more dynamic, finding the proactiveness and spontaneity she was looking for, since the first day we met, in the public space.

■ General conclusion:

I personally believe unhappiness doesn't stand just in the person who is feeling it, it lies between the invisible relation oneself is having within a context. I also think that feelings of unhappiness needs to be faced with active actions, my methodology wants to give directions and actions to suggest that you can always pragmatically do something about your unhappiness feelings.

To design happiness to me, means to help people to develop the ability to detach from external influences and to focus on personal needs and desires, training personal creativity and provoking in mind a personal meaning of the happiness needed. To do so, specific designed behavioral artifacts help you perform a behavioral shift, they modify the interaction in and the perception of a context.



Ingrid's understanding of her personal meaning of happiness to follow.



Conclusive picture: Ingrid's secret place, son and new behavioral objects or "How to finally change the thinking pattern about your problem."

8. Critiques and values

The Unhappiness Repairer project started with the intention of questioning two main issues: designing happiness as well as looking at design as a discipline to help the discovery and exploration of the self, approaching it through context and artifacts perspective and some analysis about the role of psychotherapy today.

By analyzing and studying different theories I understood how delicate the issue of the psychotherapy since nowadays is. I deepen my knowledges about points of view from Deluze and Guattari, Paul Watzlawick, Martin Seligman, Tobie Nathan, Zygmund Bauman and Franco Berardi.

*“Psychoanalysis is the instrument to defend Capitalism and repress revolutionary desire.”
- Felix Guattari*

From the Deluze and Guattari perspective, psychotherapies help to enable the average citizen to be functional and accept the double binds (as situations in which the communication between two individuals, connected by a kind of emotional relationship, presents a mismatch between the level of explicit discourse -verbal- and the meta communicative level. The situation is such that the receiver of the message does not have the ability to decide which of the two levels considered valid, since he can't contradict nor point out the inconsistency.) created in society in order to maintain them by promising the pursuit of happiness. Unhappiness is needed to maintain the social state balance. It's therefore necessary to continue sublimating individual desires, instincts and pleasures and to accumulate psychic energy, in order to maintain the engine of economical and social equilibrium. The individuals must function and be productive and operative. Psychoanalysis cures the individuals for symptoms that are mostly produced in the context, once the individual learns how to absorb the double bind of a context, the person himself helps maintaining and feeding those paradoxical situations. This point of view can also be found in Paul Watzlawick's book "The situation Is Hopeless But Not Serious; The Pursuit of Unhappiness" in his quotation "*Society and economy need people's unhappiness and social ineptitude to work*".

What is psychotherapy today?

*“It's a dark environment, full of secrets and not democratic at all.”
- Tobie Nathan*

Tobie Nathan's book "Democratic Psychotherapy", explains why democracy is needed within the field of psychotherapy. According to him, the traditional definition of psychotherapy is "therapeutic intervention through the soul. Psychotherapy therefore consists in a not armed intervention (without using medicine and objects), that acts on an organ with uncertain location, usually indicated with the term psyche." He questions the fact that in the middle of the twenty-first century the profession of psychotherapists takes place without witnesses and external control, sometimes even without being evaluated.

For these reasons it seems patients should be content with what psychotherapists say about their issues. Democracy is, first of all, need for transparency: there is no reason why psychotherapy should escape this rule. The growing context in which psychotherapy develops is the western society, where liberalism and globalization destroyed traditional values, once considered fundamental. The answers that were taken from religion or traditional knowledge, are now demanded to psychotherapy. Religion is relegated to the privacy of the individual sphere and family roles are weakened (the individuals that compose the family, are first of all citizens who share a commons space under the same roof). Long time ago, philosophy, for example, was the instrument for the cure of the self within collectivity. It was open, for free and everyone could be an expert.

In the Tobie Nathan's book "Doctors and sorcerers" he explains and shows the difference between the healing system of western culture and culture such as the african one in which people are cured with their own traditional values. The truth within the cure is strictly connected with the native culture of that social group. The therapists, in this case, are called shamans. The social and collective function of this therapies is to manage people's daily lives. In western societies, the power of psychotherapy doesn't come from the traditional values of the context of belonging. Where does therapies in western society get its effectiveness from? It is very connected to a concept of truth that is completely independent from geography or history. Psychotherapy seems to scramble truth that doesn't belong to the patient.

Even if you're connected to some values, psychotherapy will question them. For this reasons, the author of the book emphasizes the fact that psychotherapy is a process of influencing: promulgates a belonging truth to its own world, not to the patient's.

Within a treatment, beliefs are damped and believers are manufactured. The patient rescue it's never for free but it is always linked to the proof of the psychotherapeutic truth .

According to Tobie Nathan thoughts, the main values of a democratic therapy should be: constant exchange with its users, being close to them, in their reality context; evaluation of psychotherapy, involving the patient's family, friends and relatives; therapists should renounce the alliance with psychotherapists guilds and form an alliance with patients; open the dialogue with other scientific disciplines, to evolve the fundamental construction of this field in order to be more effective; renounce the secret, speaking with the patient about the nature of his symptom, because the patient himself is the expert of his own illness. For Tobie Nathan, the nowadays psychotherapy definition should rather be "any procedure defined as therapeutic intervention, that influences and radically changes, deeply and permanently a person, a family or a situation." On the other hand, Tobie Nathan underline that "psychotherapy is an intellectual adventure in which you are encouraged to think and analyze yourself by having the time and space to do it. Psychotherapists are technicians of relationships and artisans who shape their subject, day after day."

In the creation of the methodology I took was fascinated by the healing system in the african culture and as well from the discipline called ethnopsychiatry, as I mentioned before (Doctor and sorcerer; Tobie Nathan).

Ethnopsychiatry is a practice born in the 1950. It operates by studying and observing disorders and syndromes, understanding and analyzing the context where symptoms were born and studying the patient belonging context. The aim of this discipline is to connect symptoms and disorders to the cultural environment where they were created, instead of categorizing symptoms and diseases by universally known psychiatric categories. Tobie Nathan, Piero Coppo and Ernesto de Martino are some of the authors I appreciate the most. Ernesto de Martino, for instance, explained cultural psychotherapy as the discipline that treats mental disorders by connecting them to the cultural and social influence, focusing his research on the fact that often a disorder can be cured through ritual symbols and beliefs that have a healing function. I interpret this discipline as an interactive practice connected to the context of belonging. Ethnopsychiatrists play the role of mediators between the culture of belonging, the context of the patient (his tradition) and their competences. Unlike religion and psychotherapy, ethnopsychiatry tries to understand the beliefs of a culture, starting to heal by influencing the

patient with his own tradition.

This discipline aims to heal trouble mental issues of african expatriate in Europe, by influencing the patient with his own belonging culture, reconnecting him with the new context by using symbolism and fetish artifacts. In african cultures, the patient who has a symptom is never isolated from his community and context of belonging. The patient is brought to the sorcerer, who's isolated from the rest of the community (he is a solitary character, because he can transform and dialogue with the invisible world and entities). The dialogue with the invisible forces is a system, an apparatus that puts into circulation a series of actions and its goal is the relief of the symptom that's momentarily part of the person. The symptom is never fixed to the patient's personality. The symptom is always the fault of an invisible organism, human living or simply a situation that's not solved. The shaman interrogates the invisible beings, the symptom is contextualized (outside of the patient) and a prescription is given that can be, for example, the creation of an object which must be hand-made by the patient with his community or together with the person that is part of the problem. This resolute mechanism of symptoms is effective, the person is released and be part of his community again. The western psychotherapy reverses this hierarchy. The psychoanalytic tradition is one and is related to academic studies. The tradition is a corporation of psychotherapists, who are more strictly connected to the academic method of resolution of symptoms, instead of its actual effectiveness. They do not deviate from the rule. The patient is alone in front of the academic community of the rapists, and the symptom is attached to the patient's personality, until a way to live peacefully with the symptom itself (or replaced , and slowly resolved) is found. The patient isn't connected to his belonging context, the taboo of his disease is strengthened. The therapeutic process is never transparent, the patient is stripped of his power over his illness, he becomes passive, waiting for the academic resolution, while he's influenced by its truth.

Martin Seligman, the father of positive psychology, as he explains in one of his speeches, is aware of the nowadays situation of psychotherapy and its role. He also believe design and technology being important tools that can help people in reaching happiness. I don't know exactly in what term he believed this, but I took it as serious as I could. Martin Seligman recognizes as well the existence of a gap between not being unhappy and happiness and according to him psychotherapy help patient to heal symptoms but than forgot to teach how to live happily.

The points of view I found and noted during my master thesis research are of course very general. I am aware that I don't have a background in psychology, but this didn't stop me in understanding and noticing how sensitive this issue nowadays is. I decided to contribute with my perspective by using the tool of design, with the intention of giving constructive alternatives to let the happiness effectiveness for people grow. I decided to challenge my field asking to myself "what design can do for people's happiness?"

■ My point of view:

Within the methodology created, I understood that it is very important to open a bridge between and within disciplines. It is very important than to start an healing dialogue with the self to understand who we are, re connecting to our personal beliefs, creating a space in which is possible to influenced ourself with our nature, desires and needs. Unhappiness states lies in context and within my methodology I understood how much is important to analyze and understand the context first. My role as a designer is to stand as a mediator between the context influences and the troubled unhappiness issue a person is feeling in it. By observing and analyzing the usual user behavior in the adverse context, I delegate the solution of this mental state to the artifacts already present in the context, by modifying their usual script of actions in shape as new behavioral artifacts.

With the modification actions and sabotage of artifacts in context I want to suggests how much is valuable to give back to the person, the agency, responsibility and possibility of modifying his own life context by him/herself according with his/her feelings. With these actions I want to underline that the person has agency, is the expert and in charge of his/her own bad "he/she can do something about it".

The way I decided to use the practice of designing wants to suggests how objects and artifacts, standing as silent viewer of our everyday life, can affect our behavior and eventually push us to actively find happiness. Artifacts and their script of actions in contexts aren't just our audience: they are drenched of feelings, emotions, memories, experience that we gave them, with which we connotate them. I will compare them to the invisible systems in which we believe, used in ethnopsychiatry (or from the shaman), that can be manipulated through rituals. My rituals are behavior modification in context through the sabotage of the script of actions of the artifacts in context, to stimulate new meaning of happiness and different points of view on the problem. That is why I think that design that can become a a tool to rebuild the self.

■ News and future:

The Unhappiness Repairer has been presented during the Dutch Design Week 2014 and received a nomination for Gijs Bakker Award and for Keep an Eye on Talent Award.

I recently participated to the first global conference about happiness (14th, 15th, 16th of March 2015 in Lisbon), organized by <http://www.inter-disciplinary.net/>, a global network for dynamic research and publishing, founded and directed by Ph.D. Rob Fisher and Ph.D. John Hochheimer. I presented there my paper about the Unhappiness Repairer methodology to a large audience of different professions such as sociologists, anthropologists, psychotherapists, psychiatrists...

I had many positive and different feedbacks to the project and field of research I am approaching and besides people enthusiasm about what I am doing, such as the pragmatism and the capacity of helping other people in "repairing" life in a very tangible way, they encouraged me in starting my Phd to validate this theory.

Two psychologists from the positive branch told me they think this way of designing and combining psychotherapeutic theories is a breakthrough. This made me realize how important is the interest for such a research and discipline.

I am currently looking for a Phd program to bring further my research, while I am applying the Unhappiness Repairer methodology to two new case studies and a workshop experiment.

In collaboration with Lucas Maassen, we organized the workshop "Fix-Actions" in which we applied the methodology in a one day workshop: we approached mental issues of 23 young students from the Music and Pop Academy in Leeuwarden, The Netherland (Media and Art Festival 2014), from a design perspective. At the end of the day, after speaking, sharing, drawing, brainstorming, building, each one of the student has build a behavioral artifact, specific to face the problem presented at the beginning of the workshop.

Antonella Morelli is one of my new two case study. We are working to find back her creativity in her everyday life.

Beth Surmont works for a company, for which she organizes events and conferences and she is curious to understand if my methodology can be applied in order to modify events and push people in being more engaged within that context.

9. Reference and links

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■ Links:

<https://vimeo.com/107858441>
www.theunhappinessrepairer.com
www.silviapillow.com

■ Who is speaking about “The Unhappiness Repairer”

<http://www.fastcodesign.com/3037398/can-you-design-happiness>
<http://www.experimenta.es/noticias/breves/unhappiness-repairer-de-silvia-neretti>
<http://popupcity.net/the-unhappiness-repairer-a-pop-up-psychotherapy-office/ww>
<http://designbeats.net/issue/196>