

1**American pragmatism and graphic design [Texto impreso] : retrieving the historical and philosophical constitutions of a 'non-theoretical' approach / Julia Moszkowicz**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 336-338 : 33 refs.

This paper explores the contribution of American pragmatic philosophy to the discipline of graphic design, setting out to reconnect contemporary practices with their historical and intellectual origins. The paper establishes strong discursive and historical connections between the pragmatic philosophy of John Dewey and William James, and the teaching of graphic design at the New Bauhaus and The Institute of Design, in Chicago, in the 1930s. A detailed textual analysis of Dewey's *Experience and Education* (1938) is offered in relation to the writing of László Moholy-Nagy, who instituted the curriculum at the New Bauhaus, highlighting their common ground. This close textual reading reveals strong intellectual and conceptual affiliations between the pragmatic movement and the discipline of graphic design. In the process, this textual analysis augments established historical associations with a strong sense of philosophical tradition and intellectual correspondences. This paper identifies parallels in the use of language and concepts between Moholy-Nagy, Dewey and James, and proposes an active reconnection with its underlying philosophical constitutions – its epistemology, if you will – in order for the discipline of graphic design to unlock the critical potential of a pragmatic methodology once more.

The design journal. -- 2013, v.16, n.3, September, p. 315-338

1. Graphic design history 2. Pragmatic design 3. Pragmatic philosophy 4. John Dewey 5. László Moholy-Nagy

2**Applied research and knowledge transfer [Texto impreso] : retaining design knowledge assets in higher education / Bob Jerrard, Mark Smith, and Isla Johnstone**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 351-354 : 33 refs.

Recent research into the transfer and retention of design knowledge assets from knowledge transfer (KT) projects in a number of universities in the West Midlands is described. Participants in design-based knowledge transfer projects were interviewed and their projects reviewed within several universities. A typology of design knowledge assets of the projects researched indicated that universities appear not to systematically reflect and assess value in a manner commensurate with learning organizations. An interdependent relationship between the identification of design knowledge assets and the evaluation of knowledge transfer was discovered. The tacit and embedded nature of unrealized design knowledge was found to be difficult to harvest but present in most projects. The limited client-based value assessment criteria offered little to universities. New approaches to identifying, capturing and reusing knowledge assets from design-oriented knowledge transfer projects are indicated.

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1. Design-based knowledge 2. Knowledge transfer 3. Higher education 4. Retention 5. Small firms

3

Designing 'creative' advertising [Texto impreso] : embedding advertising 'success' attributes and factors within the initial stages of project development / Mastika Lamat, and David Hands

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 375-378 : 48 refs.

Is creativity an important element in designing a successful advertisement? Advertising 'creativity' is generally viewed from the perspective of the advertising professional. Interestingly, research suggests that the general public define creativity differently to that of advertising professionals. It is generally accepted that advertisements that win leading creativity awards such as Cannes, D&AD or One Show are considered highly creative. This paper will highlight key aspects of advertising creativity and common methods used to measure it. The authors offer a detailed account of the development, testing and refinement of the 'creative measurement models', generated through primary research, that form the basis for discussion towards their value in industry application. It concludes by identifying the most important attributes in advertising creativity and offers a research framework for adoption by creative professionals in the early development of advertising concepts and campaigns.

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1. Creativity 2. Advertising 3. Design 4. Research

4

The role of imagery and emotion in the translation of concepts into product form [Texto impreso] / Deniz Leblebici-Basar, Jeanette Altarriba

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References: p. 311-313 : 42 refs.

This paper represents a portion of a comprehensive design cognition study focused on the embodiment of concepts with varying emotional content (i.e. concrete, abstract and emotional) into product form. It is aimed at identifying differences in terms of cognitive processing among these three states during the initial part of the design process and during the creation of a new product by professional designers via the use of design briefs. A mixed-methods approach was used including both qualitative and quantitative approaches, and retrospective protocol analysis was used as a primary source of data analysis. Results showed that imageability and context availability ratings for abstract, concrete and emotion concepts are highly related. Findings are discussed with reference to models of cognition and design.

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1. Design cognition 2. Design process 3. Embodiment of concepts 4. Protocol analysis

5**Where theory meets practice: [Texto impreso] : a critical comparison of research into identifying letters and craft knowledge of type design/ Mary C. Dyson**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 289-293

This paper introduces scientific research findings and accounts of skilled design judgement to: (i) develop an interdisciplinary account of what affects our identification of letters when reading; (ii) analyse the relationship between the approaches of psychologists and designers to explaining how we identify letters; (iii) propose ways in which collaboration may work to make psychological research more relevant to typographic practice. The topics reviewed are addressed within each discipline and cover the contribution of letters and words to reading; letter features; essential or structural forms; uniformity within font design; and letter spacing. Analysis of the literature identifies possible means of reconciling different perspectives, points out some anomalies in interpretation of findings and proposes how designers may contribute to research planning and dissemination.

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1. Design judgements 2. Letter identification 3. Interdisciplinary