

**1****Artefact matters [Texto impreso] / Bart Hengeveld, Joep Frens, Eva Deckers**

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References: p. 334-336 : 33 refs.

In this paper we consider the current lively discussion on how and whether to formalize the Research through Design (RtD) approach and argue that the role of the artefact is essential but underexposed in this discussion. Through three case studies we investigate the different roles the artefact can have within RtD and show that design relevant knowledge is in the process of designing the actual artefact, in the artefact itself as well as in its evaluation. Considering the role of the artefact more thoroughly portrays insights on how theory is built in the RtD approach, as well as in matters that do or do not make sense to formalize in the first place. We discuss this at the end of the paper through identifying similarities and differences between the three cases.

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1. Artefact 2. Design theory 3. Formalization 4. Physical hypothesis 5. Research through Design (RtD)

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**2****Brand design [Texto impreso] : identity and cultural mediation / Ludovic Chatenet**

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

References: p. 371 : 17 refs.

Generally, the brand raises a double problem of value: its own identity, generator of a myth, as a tale of its origins, supporting the deep axiology of its discourses; and its cultural background, that is, its universe of reference shaped by the genuine perception and concepts of a specific population. My thinking focuses on value management through brand design. The brand Shiseido, born in Japan just before The Meiji Era, managed to develop a new approach of the cosmetics market and reinforce its mythic existence with an original graphic identity. We can observe the transition from a cultural oriented communication, highlighting traditional Japanese beauty - to a remediation via the meeting with the Occident, 'another' woman, another beauty - allowing the brand to recreate its expression. I am looking for traces of Shiseido's identity background in its culture, that is, the Place where the establishment of invariants relies on canonical discourses and on the process of re-invention itself, a dynamic process encompassing a relation with space-time and multiple operations of translation allowing innovation and the transmission of values. I propose to analyse a corpus of images where Shiseido uses an intercultural blended discourse. The transcultural strategy of the brand builds its myth through a social discourse analysable by semiotics; this 'game' of rhetoric regulated by the expression plane allows the brand to resolve heterogeneities and create mediations between contradictory elements emerging from cultural hybridization and the use of new forms.

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1. Brand design 2. Culture 3. Innovation 4. Japan 5. Semiotics

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**3****Comprehensive capability model for managing business driven innovation through the use of design quality scorecards [Texto impreso]/ Soren Ingomar Petersen, Ji Eun Kim, Brigitte Borja de Mozota**

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

References: p. 350 : 13 refs.

Identifying business opportunities by matching an organization's internal capabilities with its external environment is to a large extent about applying the right framework to risk and return. This paper first proposes a new framework, the Market-Technology Risk Matrix (MTR matrix) and a Design Balanced Scorecard method based on Design Quality Criteria (DQC), a set of nine criteria derived from auditing design awards and design

briefs worldwide for matching an organization's capabilities and its strategic environment to innovation type. By following a four-step process the connection between an organization's cultures, strategic environment, innovation strategy and design metrics can be established and communicated through Design Balanced Scorecards. We then outline the design opportunities available, corresponding to Incremental and Breakthrough Innovation strategies, as well as relevant metrics for managing their implementation. Finally, we illustrate both types of innovation strategies with examples from two corporations - Apple Inc. and Samsung Electronics with contrasting capability. In conclusion, an organizations' risk-attitude is at the core of building competitive advantages and informs the relevant design metrics for managing innovation performance. The paper thus contributes to the domain of decision-making and in particular to decision-support literature.

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1. Balanced scorecards 2. Business management 3. Design management 4. Design metrics 5. Innovation management 6. Strategy

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#### **The cultural dimension of design driven innovation [Texto impreso] : a perspective from the fashion industry / Paola Bertola ... [et al.]**

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

References: p. 247-250 : 46 refs.

Design, as discipline and practice, is referred to as the interpretation of contemporary culture, both in its tangible and intangible expressions. The design practice acts as an agent that can detect cultural evolutions, identify their drivers and patterns of change, and then design a possible new cultural environment, which can embed the newly-found meanings and drive the innovation of products and services. Through a literature review, the paper introduces the notions of 'contemporary cultures' and 'culture intensive goods', investigating the paradigmatic shift from technology- and market-driven innovation to design- and culture-driven innovation. Within this theoretical framework, the paper will focus on fashion, one of the most advanced culture intensive industries, as a peculiar case which has built methodologies and tools to draw innovation trajectories, starting from the reading of socio-cultural and economical contexts. In particular, the paper will discuss how cultural contents are embedded into fashion artefacts, how cultural exchange is becoming part of the relationship between contemporary users and producers and how fashion has become an eminent provider of cultural diversity and authenticity in contemporary markets.

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1. Authenticity 2. Culture intensive industries 3. Fashion museum 4. Innovation 5. Retail space

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#### 5

#### **Design and craftsmanship for cultural heritage [Texto impreso]: the 'Materialmente' Project - an experience from Italy / Marco Bozzola, Claudia De Giorgi**

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

References: p. 217-218 : 24 refs.

Materialmente research investigates how design and crafts working together can contribute to enhance the value of territorial cultural heritage by redefining products languages and creating new channels of distribution. Materialmente is a research and didactic design operation, dedicated to promoting the circuit of Piedmontese Royal Residences and the territory material culture through the creation of a museum merchandising collection, designed by students tutored by design researchers, and produced by local craftsmen. The research involves cultural heritage and crafts experts, several seminars and lessons, 150 tutored design university students and 30 crafts firms identified by a territorial crafts Consortium. This paper discusses the process of establishing collaboration between university and craftsmen through students, to find new ways to innovate crafts with a 'bottom-up' approach. It explores the possible collaboration between design and crafts to provide a model for future experiences, to be shared among craftsmanship communities, cultural heritage, regions and universities.

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1. Apprenticeship 2. Design for cultural heritage 3. Design & crafts 4. Research & didactics 5. Territory cultural values

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**Design for Europe [Texto impreso] : employing scenarios to benchmark the effectiveness of European design policy / Martyn Evans, John Chisholm**

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

References: p. 267 : 11 refs.

Effective design innovation policy is increasingly recognized as a driver for competitiveness and prosperity of nations. Policymakers in Europe face a challenge when evaluating the effectiveness of design innovation policies due to a lack of reliable and comparable data. The European Commission has demonstrated its commitment to design through investment in a number of initiatives that seek to place design at the core of national policy agendas. This paper provides an overview of the policy for design agenda in Europe, discusses the challenges of evaluation, offers a proposed approach to macro design innovation policy indicators and presents a scenario based approach that helps to benchmark the relative national performance of design innovation policy. The use of a scenario based approach links available data through a narrative approach to an overall picture of the relative performance of design innovation policy at a national level. While our research has demonstrated that there are no reliable and comprehensive data sets currently available for design across Europe, we conclude with a consideration of the challenges and limitations of a scenario based approach to evaluation design innovation policy at a macro level.

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1. Benchmarking 2. Design innovation policy 3. Policy for design 4. Scenarios

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**Designing for the knowledge economy [Texto impreso] : accelerating breakthrough innovation through co-creation / Paul Gardien, Maarten Rincker, Eva Deckers**

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

References: p. 297-298 : 26 refs.

The world is becoming increasingly complex while facing problems such as aging societies, energy scarcity and greater demand for health care. These challenges demand systemic solutions based on a holistic, integrative and multidimensional approach. We are simultaneously moving towards a knowledge economy, which requires us to deliver meaningful experiences in ecosystems of interconnected products, services and solutions that evolve over time. No company (or part of it) can understand all aspects of these ecosystems, let alone create meaningful experiences for end-users. Moreover, it is evident that these experiences will be delivered by different players. We therefore need to work towards co-creation. Here we discuss how we are changing the way of working within Philips Design. We introduce broadly our main activities and in detail discuss our Rapid Co-creation (RCC) approach to a dynamic and focused way of progressing ideas into strong propositions and how to accelerate learning by prototyping and validating these propositions.

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1. Co-creation 2. Innovation 3. Prototyping 4. User-experience

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**Enhancing collective creative design [Texto impreso] : an exploratory study on the influence of static and dynamic personas in a virtual environment / Nathalie Bonnardel, Mathieu Forens, Maxime Lefevre**

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

References: p. 232-235 : 37 refs.

In this paper, we propose to extend an existing method, 'the personas', and to develop a 'dynamic persona' in a virtual environment. To determine the interest of such a dynamic persona, we compared the influence of dynamic vs static personas in groups composed of two professionals (a designer and an ergonomist) who had to deal with either a dynamic or a static persona, while being engaged in a creative task. Their creative performances were also compared with those of 11 groups of three lay-participants who performed the same task, in the same virtual environment, with the same communication modality (i.e. chat). Moreover, we analysed the quality of collaboration in groups with personas and their level of empathy toward the dynamic or static personas. Results tend to be in favour of the dynamic persona condition, concerning the fluency and originality of ideas, and with regard to quality of collaboration and empathy.

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1. Creativity 2. Design 3. Empathy 4. Personas 5. Virtual environment

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**A new 't' for textiles [Texto impreso] : training design researchers to inspire buying office staff towards sustainability at Hennes and Mauritz (H&M) / Rebecca Early ... [et al.]**

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

References: p. 317-320 : 42 refs.

The paper is based on a training programme given to researchers in the Textiles Environment Design (TED) project at the University of the Arts London (UAL). The programme took place over three years (September 2010 to October 2013) whilst the researchers were engaged as consultants and researchers for Hennes and Mauritz (H&M) and the Sustainable Fashion Academy (SFA) in Stockholm, Sweden. The project was developed as part of the Mistra Future Fashion research consortium, which aims to bring scientists and designers together to find sustainable and profitable industry solutions. The TED's TEN sustainable design strategies for textiles and fashion was the framework for the Sustainable Design Inspiration (SDI) work at H&M - a broad and holistic approach to redesigning products including materials, process, systems, services, consumer behaviour and activism.

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1. New skills 2. Sustainable textile design 3. Training

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**Supporting design dialogue through a communication framework using four layers of abstraction [Texto impreso] / Spyros Bofylatos, Thomas Spyrou**

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

References: p. 279-281 : 40 refs.

The aim of this paper is to describe and discuss a proposed framework that enables and encourages a robust communication context for the design process. Sustainability can be seen as a wicked problem, therefore creating, maintaining and managing a consensus during the design process is a necessary requirement. Consequently, dialogue is central to this. The framework proposes the use of four different layers of abstraction of information in order to facilitate the creation of shared meaning through dialogue. The four levels selected for this model are: the meaning level, the semantic level, the syntactic level and the artefact level. Communication modalities and the types of concepts are different at each level. The necessity for this framework stems from the wide range of emerging approaches to design and their myriad connections to the notion of sustainability. The proposed framework fosters the creation of a platform that allows exchange, evolution and synthesis.

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1. Communication 2. Design dialogue 3. Emergence 4. Meaning 5. Reflection

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**Towards precedence that justifies the knowledge claims of design methods [Texto impreso] / Peter E. Vermaas**

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

References: p. 203-204 : 15 refs.

This paper analyses the relation between the precedence of a design method and the justification of the method. A design method is assumed to advance two knowledge claims concerning its domain of application: that it is an effective means for designing and that it is an efficient means for doing so. It is argued that precedence of a method can justify these knowledge claims under two conditions. The first is that precedence, in addition to descriptions of successful design projects realized with the method, also comprises: (1) negative precedence of unsuccessful design projects; and (2) comparative precedence of design projects carried out with other methods rival to the method concerned. The second condition is that the two knowledge claims of a method can be justified by precedence about only exemplar design tasks that represent the full application domain of the method.

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1. Design methods 2. Justification 3. Precedence

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