

1

**The aesthetic experience of product design [Texto impreso] : a case study of the consumption of earphones in Hong Kong / Magnum Lam, Wing-Sun Liu, Elita Yee-Nee Lam**

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. 446-448 : 44 refs.

Aesthetics is omnipresent in all aspects of our life, and an aesthetic perspective of design concerns the living emotions, feelings, and shared passions among consumers and designers. We empirically investigate how the meanings that consumers infer from earphone designs reveal their personal notion of the 'aesthetic' in everyday life and how this notion affects the aesthetic judgement of consumers and their preferences for product designs. This study provides product designers with the implications of comprehensive knowledge behind the design in the form of a story to engage consumers into learning, understanding, and associating their consumption experience with both private and social meanings that constitute the aestheticization of everyday life.

The design journal. -- 2016 (May), v.19, n.3, p. 429-449

1. Aesthetic experience 2. Human-centred design 3. Product design 4. Qualitative research

---

2

**Architects' approaches to healing environment in designing a Maggie's Cancer Caring Centre [Texto impreso] / Valerie Van der Linden ... [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. 532-533 : 22 refs.

The built environment is increasingly recognized to influence people and their well-being. The related concept of Healing Environment is adopted by the Maggie's Centres, which provide psychosocial cancer support in the UK. Outstanding architecture, stated to have the power to uplift people, is an inherent part of the programme. This paper investigates the meaning of Healing Environment in design practice. In-depth interviews with five designers of different Maggie's Centres provide insight into their perspective. The study reveals particularities of the design process, such as a close collaboration with the client-expert. Furthermore, it identifies common design themes designers associated with Healing Environment, such as nature, spatial experience, domesticity, and privacy. Finally, a focus group interview with users of the Dundee Maggie's Centre augments the discussion on how architecture can contribute to well-being.

The design journal. -- 2016 (May), v.19, n.3, p. 511-533

1. Architecture 2. Design process 3. Healing Environment

---

3

**Critical design practice [Texto impreso] : theoretical perspectives and methods of engagement / Matt Malpass**

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. 487-489 : 30 refs.

As interest in critical and speculative design grows in academic and cultural contexts, this paper outlines theoretical perspectives and methods used in critical design practice. The paper introduces these perspectives through a discussion on Para-functionality, Post-optimal design and the Aesthetics of Use as concepts developed to explain how the practice operates. It discusses how critical design is perceived as a form of design research. It argues that critical design practice is not objective or explanatory, but focuses on inter-subjectivity and proposition. In this context, design aims to generate debate, where the purposive function of the design is discursive. The paper discusses how the methods used in critical design practice contribute to research by exploring how the open-ended and relational characteristic of work produced by critical designers is embraced by

disciplines external to product design. The paper concludes by outlining the contribution that critical design practice makes to the design discipline and beyond.

The design journal. -- 2016 (May), v.19, n.3, p. 473-489

1. Critical design practice 2. Design for debate 3. Engagement

---

4

**Design thinking and innovation [Texto impreso] : synthesising concepts of knowledge co-creation in spaces of professional development/ John Davis, Catherine Ann Docherty, Kate Dowling**

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. 134-138

This paper explores how design thinking connects to concepts of knowledge creation and innovation. A case study of a knowledge sharing network in the social services sector is used to illustrate how design thinking supports Ba, the spaces for knowledge creation. Further exploration of the four enabling conditions for Ba resulted in delineation of two distinct types: relational and structural. Relational enablers support three groups of enabling conditions: interaction, shared values and communication. It is proposed that design thinking aligns well with relational enabling conditions for Ba to create the ideal spaces for knowledge creation. The group of structural enablers can assist or obstruct change and relate to the culture and management approaches of an organization, which may or may not be assisted by design thinking. However, to ensure that design thinking is not undermined, and innovation is achieved, the presence of an appropriate structural enabler is critical for success.

The design journal. -- 2016 (January), v.19, n.1, p. 117-139

1. Ba 2. Design thinking 3. Innovation 4. Knowledge co-creation

---

5

**Proposing a conceptual framework to develop the hospital soundscape through visual communication [Texto impreso] / Jamie Mackrill, Rebecca Cain, Paul Jennings**

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. 506-508 : 37 refs.

Sound level measurement is used to assess sound within any environment, never more so than in hospitals. This is due to the negative effects that high sound level can have on patients and staff. However, other ways of exploring sound and the soundscape within the hospital context have been used: sound art has conveyed the experiences of heart transplant patients. Art may act as juxtaposition to objective sound level measurement but the two fundamentally attempt to depict attributes of the soundscape. Using theory from design and concepts from art a framework is presented for designing a positive soundscape experience. This is not through the addition of sound per se but through creatively communicating the information contained within a soundscape to enable the everyday listener to interpret a cacophony of hospital sounds more positively. In representing visual communication of sound as a design object, a new way to explore sound may exist.

The design journal. -- 2016 (May), v.19, n.3, p. 491-509

1. Design 2. Hospital 3. Soundscape 4. Visual communication

---

**6****The role of product meeting form in product experience [Texto impreso] / Anders Haug**

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. 400-403 : 52 refs.

The manner in which a consumer product is encountered has significant influence on how that product is experienced. Thus, the types of situations in which a consumer can meet a product need to be considered during the design process. This paper argues that the existing literature on product experience fails to adequately address the 'product meeting form' - i.e., distinguishing between activity types (observing or interacting) and product media (the actual product, a photo of the product, etc.). To address these issues, this paper derives six types of product meeting forms and connects these to the situational factors identified in the existing literature. The relevance, completeness and comprehensibility of these six meeting forms are demonstrated through interviews with 12 industrial and fashion designers that also provide insights into how often these meeting forms are considered and the reasons for, and consequences of, not giving some of these more attention.

The design journal. -- 2016 (May), v.19, n.3, p. 383-403

1. Contextual factors 2. Product experience 3. Product meeting form 4. Situational factors

**7****Sensory perception of material texture in consumer products [Texto impreso] / Hengfeng Zuo ... [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. 425-426 : 29 refs.

A more informed understanding of information about human sensory perception of materials is playing an increasingly important role in the selection and combination of materials within manufactured products. An initial perception of a product may be based on sensory properties such as colour, texture, sound, smell, and taste. Designers use textures within most of their design practices and understand that texture and texture combination can have a strong visual and tactile impact. The visual aesthetics of a particular material and the surface texture information are signalled through visual and tactile feedback. This contributes to how the user perceives the 'material representation' (which is defined as: the perceived images, properties, meanings, and values of a material in the human-product interface under a specific set of environmental conditions). Prior scholarship is limited with regard to information about the sensory and aesthetic characteristics of materials. Hence previous work reported by the authors of this paper has focused mainly on material texture through visual and tactile feedback. By carrying out controlled experimental research on texture, using specially prepared material samples, a dimension-lexicon system was used to subjectively describe a material texture by touch. Slight differences in the descriptive lexicons used were analysed in terms of gender, material surface finish, sensory conditions, and control groups. Further research revealed correlations between various subjective responses within the texture perception dimensions. In parallel, through experimental testing, the quantitative relationships between subjective response to texture and the objective physical parameters of materials were also reported. An understanding of these correlations assisted in the selection of better-matching material texture combinations. In this work the application of previous research results in design practice has been achieved as a result of collaboration with a leading UK manufacturer of hairdryers. Contextual research on material sensory perception and its influence on the whole product has been undertaken. This paper introduces the research methodology, the research results, and discussion from this research. Five typical hairdryers of the same brand varied in materials and textures were selected as product samples to be operated and evaluated by 25 participants, under controlled visual-touch conditions, simulating a typical operating process for the product. The contents of evaluation covered the sensory, functional, emotional, and associative responses to the whole product but with focus on the handle for each hairdryer. The relationship between these responses is discussed, the influencing factors for a good handle (e.g. comfort) are analysed, and suitable materials/textures are suggested. The results not only provide recommendations for further improvement and development of the products for our collaborative company, but also give insights on materials/texture selection for a wider range of consumer products where handle grip and perceived comfort and control are important factors for creating a positive user experience.

The design journal. -- 2016 (May), v.19, n.3, p. 405-427

1. Controlled light 2. Sensory perception 3. Temperature

8

**Tactics of cultural adaptation [Texto impreso] : design and production characteristics of toys in Istanbul / Avsar Gurpinar, Artemis Yagou, Sebnem Timur Ogut**

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. 469-471 : 40 refs.

Toys, more than being objects of play, reflect society's relation to globalization on different layers, manifesting themselves in typologies of toys, their production methods and the industrial organization of the sector, as well as in the exploitation of cultural references in new product development (NPD). Contemporary theories of globalization state that globalization does not only work in a homogenizing and standardizing way but the global dynamics are transformed and adapted by local actors. In the encounter of the Global and the Local, different modes of articulation emerge in addition to the dichotomic responses of acceptance and rejection. In that manner, toys embody an important issue of research, acting as the physical manifestations of local and global dynamics. This paper aims to understand how design and production characteristics of toys have been adapted to the changing socio-economic characteristics of Turkey and Istanbul in particular. Starting from the first instances of systematic toy production, the transformation of production practices and different typologies have been analysed in relation to the changing urban structure; economic, social and cultural conjuncture of their times. The evaluation of different systems of design and production has established a background for understanding the contemporary structure. The geographical and industrial organization of the sector as well as the actors and networks are analysed to generate a comprehensive analysis. Then, different types of contemporary toys and tactics of cultural adaptation are studied to reach a comprehensive understanding of the issue. Toys are sampled, categorized and analysed both in means of design characteristics and design and production processes. As a result, different instances of cultural adaptation were methodized, namely translation, transliteration, hybridization and reproduction, where toy companies facilitate elements of traditional, popular and global culture as well as different modes of production for their NPD tactics.

The design journal. -- 2016 (May), v.19, n.3, p. 451-472

1. Culture 2. Design 3. Globalization 4. Hybridization 5. Toys

---

9

**Towards design recipes to curb the clothing carbohydrate binge [Texto impreso] / Cosette M. Armstrong, Kirsi Niinimäki, Chunmin Lang**

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. 178-181

The clothing industry is currently characterized by a fast metabolism, utilizing many resource inputs yet creating few productive environmental or social outputs. The concept of fashion is utilized by the clothing industry like an excess dose of carbohydrates, yielding a short-term high followed by an energy deficit that can only be satisfied by consuming again. The use of emotional attachment as design strategy may enhance the sustainable consumption of clothing, but contextual understanding is needed. This qualitative study explored the contextual nature of clothing attachment, specifically examining the potential of this strategy to meet sustainability aims. The researchers use this investigation to propose two sustainable design recipes: designing for continual engagement, and designing for end-of-life value.

The design journal. -- 2016 (January), v.19, n.1, p. 159-181

1. Clothing 2. Emocional attachment 3. Sustainable design

---