

**1****Digital design sketching using the tablet PC [Texto impreso]/ Mark Evans, Noor Aldoy**

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. 784-786

As digital sketching continues to emerge as an alternative to paper-based techniques, a qualitative, triangulated longitudinal study of nine-months duration was undertaken to explore the capabilities of the tablet Personal Computer (PC) to support portable sketching during industrial/product design activity. The methodology involved the unrestricted use of tablet PCs by 16 final year undergraduate industrial/product design students for an entire academic year, with data collection through a sketching exercise (participant and expert questionnaires), design exercise (questionnaire), focus group (coding and clustering) and final questionnaire. The conclusions indicate that the tablet PC represents a significant development in the support of sketching capability by increasing confidence which can have a positive impact on the generation of design ideas.

The design journal. -- 2016 (September), v.19, n.5, p. 763-787

1. Digital sketching 2. Drawing 3. Industrial design 4. Product design 5. Tablet personal computer (PC)

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**2****A framework for the experience of product aesthetics [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. 823-825

An important part of design expertise is the ability to design products that produce aesthetic affection. The design literature provides different explanations of aesthetic experience, yet its exact meaning remains unclear. This paper addresses this topic by developing a framework for understanding the aesthetic experience of products. The framework contributes to the design literature by: (1) connecting the main processes involved in the aesthetic experience; (2) clarifying how product experiences can be affected by factors other than the product in focus; and (3) deriving different types of experiences of aesthetic emotions. Finally, the implications of these contributions for practice and future research are discussed.

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1. Aesthetic experience 2. Aesthetic emotion 3. Product experience 4. Design aesthetics 5. Industrial design

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**3****From representation to participation [Texto impreso] : graphic identity of the BMW Guggenheim Lab / Sung Min Choi, Sulki Choi**

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. 760-761

A 'mobile laboratory about urban life', the BMW Guggenheim Lab was an ambitious joint initiative of the Solomon R. Guggenheim Foundation and the BMW Group. It operated for about two years from August 2011, travelling three cities – from New York to Berlin and finally Mumbai. This article is focused on the design of its graphic identity, especially its dynamic, interactive logo system driven by public participation. The authors – the

designers of the identity – discuss the conceptual background and the design process, as well as provide a critical reflection on the social implications of the system.

The design journal. -- 2016 (September), v.19, n.5, p. 747-761

1. Flexible identity 2. Graphic identity 3. Interactivity 4. Participation

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#### 4

**An investigation into the relationship between tutors' ideological styles and their students' learning achievements of educational objectives [Texto impreso] :an empirical study of digital media design education in Taiwan / Yung-Hsun Cheng**

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. 720-723

The purpose of this study is to explore the potential influence of the ideologies of tutors engaged in the education of digital media design in Taiwan on their students' achievements of the educational objectives. Empirical method was conducted in the study. The research data are collected from 330 students, which represents approximately 15% of students majoring in digital media design. Each student was selected by stratified sampling from seven different universities in Taiwan, in terms of geographic location, public and/or private school, university and/or polytechnic institution, using a questionnaire-based approach. The data were analysed using SEM. By using the statistical analysis tools provided in AMOS, a total of five path models are constructed. In conclusion, the results indicate that tutors must be aware of the effect of their ideologies on their students' learning achievements and should adopt different ideological styles as the situation dictates.

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1. Digital media design education 2. Educational objectives 3. Ideological styles

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#### 5

**Kyosei [Texto impreso] : a co-living approach in Japanese culture and design practice / Hung Ky Nguyen**

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. 806-808

The concept of kyosei ('co-living') has long been known for its role in sustaining society and the environment in the East and it has had a significant impact on many aspects of Japanese life. Theoretically, some key notions of Shinto, animism, and Japanese Buddhism have increased awareness, and promoted the co-living concept to the Japanese people. Using an interpretive and ethnographic approach this paper explores how some prominent 20th century Japanese Buddhist thinkers developed a 'co-living' approach in order to vitalize the position of Japanese Buddhism in a fast changing Japan. Since the 1960s, many Japanese corporations have used kyosei to promote their brand consciousness. Kyosei has also been used as an inspirational source by several Japanese design practitioners to enrich their design solutions and stimulate social awareness. In examining the concept of kyosei from the Eastern philosophical standpoints and in a design context this research describes a holistic and co-living approach, which has the potential to enhance progress toward a more sustainable world.

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1. Co-living approach 2. Kyosei 3. Philosophy of symbiosis 4. Socio-cultural and environmental sustainability

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6

**Roots In tradition [Texto impreso] : Karelian tradition as a creative resource for Finnish craft designers / Anna Kouhia**

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. 742-745

This paper explores the meaning of tradition as a resource for contemporary craft production. The data were gathered during a qualitative case study call where the call participants elaborated on the role of Karelian tradition in the contemporary Finnish design discourse. In the analysis, three design practices were identified for gaining inspiration from tradition, and using it as a material, ideational, and relational resource in design work: (1) a materially orientated practice which emphasized the use of visual and material resources; (2) a production-orientated practice which drew ideational inspiration from the structure of the artefact; and (3) an interpretative practice which was based on the designer's personal association and interpretation of tradition. These design practices suggest the socially constructed meanings of tradition, and argue for the importance of material engagement within the process of handing down the tradition itself

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1. Crafts 2. Design 3. Karelia 4. Reflection 5. Tradition

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