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Comparing university design students' and tutors' perceptions of creativity [Texto impreso] / Paul A. Rodgers, Paul Jones

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. 454-456 : 47 refs.

This paper explores the perceptions and views of creativity amongst UK-based architecture and product design tutors and design students. This study is an extension of the authors' earlier work that examined a group of design tutors' views on creativity in design in a UK university design education context. The authors adopted a semi-structured interview approach and collected a series of rich insights into how design tutors and design students conceptualize creativity and how both perceive their role in developing creativity. The findings of the research indicate clear differences in the way that design tutors and design students assess their creative potential. Yet, at the same time, they both find it very difficult to define and conceptualize. The results also show that the design students generally acknowledge the role that design tutors play in promoting cultures of creativity in the university design studio, but also stressed the importance of the wider socio-cultural system. Lastly, the research reveals that many aspects of creativity in the university design studio remain shrouded in mystery and this lack of knowledge of creativity and how it facilitates design may well be compromising the education of design students. There is, however, clear interest from both the design tutors and students regarding creativity, and the value of domain-specific versus general notions of the concept of creativity in developing this cognitive skill.

The design journal. -- 2017 (July), v.20, n.4, p. 435-457

1. Creativity 2. Design students 3. Design tutors 4. Perception 5. University design education

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The cost of 'Free' in freelance industrial design work [Texto impreso] : the case of Turkey / Pinar Kaygan, and Özümcan Demir

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. 507-510 : 48 refs.

Recent studies have paid considerable attention to the precarious conditions of creative work following the expansion of creative and cultural industries. These studies have investigated the notions of freedom, autonomy and self-management in relation to contractual form of employment, and demonstrated how aspirations to and expectations of such notions within these industries lead to disappointment and dissatisfaction, for young professionals in particular. Although these notions are also shared within the industrial design profession due to its relationship with creativity, we do not know much about how industrial designers' experiences are shaped by a work ideal based on freedom, autonomy and self-management. This is an important question especially in the context of recently-graduated industrial designers who prefer to work as freelancers over getting in-house positions in manufacturing companies, which provide better job security, higher income and promotion opportunities. This paper explores this question drawing on the narratives of 24 industrial designers with work experience in Turkey, where industrial design has gained prominence in the last 15 years. It concludes that the freelance design work in the pursuit of autonomy by young designers seems to normalize low-paid, uncertain and insecure jobs through creating the illusion of being 'free' to accept these conditions.

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1. Design management 2. Freelance design work 3. Industrial design 4. Precarious work

3

Does a persona improve creativity? [Texto impreso] / Chaehan So, Jaewoo Joo

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. 472-475 : 48 refs.

The purpose of this study was to test whether the priming of a brainstorming task by a persona increases ideational fluency and originality, i.e. the quantitative and qualitative dimensions of creative performance. We conducted a preliminary (n = 18) and final (n = 32) experiment with international students of business. These experiments revealed that priming of brainstorming by a persona increases originality of ideas by a large effect size (Cohen's $d = .91$, $p = .02$), and not significantly ideational fluency by a medium effect size (Cohen's $d = .33$, $p = .39$). As an alternative explanation to empathy, the found creativity effect may be attributed to priming that retrieves related memory items and thereby facilitates idea generation. As practical implications, design thinking practitioners can expect more original ideas and overcome design fixation if they brainstorm on a persona which is modelled in a concise and consistent way that caters to understanding the user need.

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1. Brainwriting 2. Creativity 3. Design methodology 4. Design thinking 5. Design research 6. Empathy 7. Ideational fluency 8. Originality 9. Persona

4

A gathering of flowers [Texto impreso] : on design anthologies / Grace Lees-Maffei, Daniel Huppertz

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References: p. 488-490 : 57 refs.

Over the past decade, anthologies – also called ‘readers’ – of design history and theory have proliferated across publishers’ catalogues. These books perform important pedagogical functions: they define fields and establish canons of authoritative texts, authors and concepts. While detractors argue that the easy availability of textual sources online means that we no longer need anthologies, the opposite argument can be made: the overwhelming volume of electronic information sharpens the need for concise, edited selections. This paper examines the practices of selecting, editing and publishing anthologies and the reasons for their increasing popularity, particularly in design education, at the present time

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1. Anthologies 2. Design culture 3. Design history 4. Design studies 5. Pedagogy

5

Social connectedness [Texto impreso] : all sewn up? / Sara Nevay

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. 518-519 : 19 refs.

This paper reports on an ongoing PhD study at Duncan of Jordanstone College of Art & Design at the University of Dundee. Loneliness is recognized as one of the most impactful and endemic social problems of our time. And whilst we are susceptible to loneliness regardless of age, older adults are understood to be at particular risk as a result of various age related changes and life transitions. This is highlighted by recent inquiries by the Scottish Government's Equal Opportunities Committee (2015) and the growing prominence in the media of movements such as the Campaign to End Loneliness: Connections in Older Age (2011). A subjective, negative experience, loneliness is defined as the perception of fewer quality social or interpersonal relationships than desired. As such loneliness might be described as social disconnection. With current figures suggesting that at least 10% of UK adults aged 65 years and over feel lonely all of the time, this necessitates attention to our understanding of what it means and feels like to be truly and socially connected in our later years. Aiming to both understand connectedness as an experience and to design possible future support tools, this study takes inspiration from older adults' social successes including engagement with family and peers, skills development and community groups. Focusing predominantly on textile crafts and skills, this ongoing PhD study considers phatic – or social – technology in discovering alternative modes for connecting. The intersecting field of e-textiles – where electronic tactile textile objects are used to augment and support digital social interaction back into the physical world – proffers opportunity in bridging issues that perpetuate loneliness or social disconnection, such as poor health, distance and bereavement.

The design journal. -- 2017 (July), v.20, n.4, p. 511-519

1. Craft 2. Co-design 3. E-textiles 4. Social connectedness