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Co-design at a distance [Texto impreso] : context, participation, and ownership in geographically distributed design processes / Cara Broadley, Paul Smith

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. 412-415

This paper aims to understand how effective co-design activities can be carried out with remote and rural communities. Taking a combined ethnographic and participatory approach in our project situated in the Scottish Highlands and Islands, we discuss two iterative phases of scoping, idea-generating, and prototyping and refining. Throughout these accounts we reflect on how creative design methods enhanced shared understandings of local contextual issues; drove us to identify people and resources to enrich the participatory design process; and strengthened their ownership over the project. Building on this we propose a series of recommendations for design researchers to stimulate engagement with communities from remote and rural geographies, support their participation in activities that aim to understand past challenges and successes, and enable them to contribute to the design and development of new outcomes through sustained collaboration.

The design journal. -- 2018 (May), v.21, n.3, p. 395-415

1. Co-design 2. Context 3. Distance 4. Ownership 5. Participation

2

Cultural product design with the Doctrine of the Mean in Confucian Philosophy [Texto impreso] / Chunlei Chai ... [et al.]

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References: p. 388-392

Cultural products that adhere to the Doctrine of the Mean in Confucian philosophy have high commercial and cultural value. However, they are challenging to design and are seldom studied owing to the intangibility of the concept of culture. In this paper, we explore the applicability of this doctrine to product design, propose a design process in this vein, and use a chair as a case study to illustrate it. The doctrine is interpreted through five factors from three perspectives and is then converted into design elements based on which designers created the prototype of a chair. The results verified the effectiveness of the proposed method and the viability of design for infusing products with this aspect of Confucian culture. This extraction of design elements from similar and fused culture provides a novel method for designers to create cultural products.

The design journal. -- 2018 (May), v.21, n.3, p. 371-393

1. Chair design 2. Confucian philosophy 3. Design element 4. Design process 5. Doctrine of the mean

3

Designing career paths in graphic design [Texto impreso] : A document analysis of job advertisements for graphic design positions in Finland / Paulo Roberto Nicoletti Dziobczenski, Oscar Person, Sonja Meriläinen

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References: p. 366-369

How to practically monitor what is sought from designers in practice forms a basic concern for educators in design. In this paper, we analyse what employers require from applicants in 230 job advertisements for graphic design positions from Finland. We structure the requests stated in the advertisements in terms of what graphic designers are expected (a) to deliver, (b) to know, and (c) to have. We compare the specific requirements listed for traditional and digital graphic design positions. The results of our analysis suggest that the skill set outlined in the advertisements for traditional graphic design positions suggests a more 'generalist' professional, whereas the skill set outlined for digital positions suggests a more 'specialist' professional. We end the paper by discussing the

implications of our findings for graphic design education and how our research process could inform educational programme developments

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1. Design education 2. Design competences 3. Graphic design 4. Job advertisements 5. Finland

4

Exploring the first momentary unboxing experience with aesthetic interaction [Texto impreso] / Chajoung Kim, James A. Self, Jieun Bae

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. 435-437

Increasingly, the unboxing experience is regarded as a critical moment in product appraisal. As such, designers and companies should pay more attention to product packaging due to this increased interest in the momentary unboxing experience. In this study, we examine aesthetic interaction's influence upon emotional and semantic appraisals of the packaged product at the moment of unboxing. Three factors of aesthetic interaction were adopted and used in the design of packaging stimuli: freedom of interaction, interaction pattern, and richness of motor actions. The findings indicated that differences in aesthetic interaction between the three packaging designs evoked particular positive emotions and delivered different semantic appraisals of the packaged products. Thus, the study provides design researchers and practitioners with an increased understanding of how aesthetic interaction can be leveraged in packaging design to enhance the unboxing experience.

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1. Aesthetic interaction 2. Momentary experience 3. Packaging 4. Unboxing

5

Re-examining 'learning by doing' [Texto impreso] : Implications from learning style migration / Xiang Yuan, Dishan Song, Renke He

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. 328-330

'Learning by doing' is taught in many design studio classes as a fundamental approach for novice designers. However, there is no consensus on how 'learning by doing' should be strategically applied in design classes. Many theoretical learning science models suggest that learning strategies change dynamically as students later enter their respective professions. The term 'learning by doing' in design education thus acquires different meanings for students at different professional levels, and this knowledge should be used to direct design instruction. Using Kolb's Learning Style Inventory, this study compares the undergraduate learning styles at different levels in Hunan University (HNU), over three consecutive years by observing learning style migration patterns and discussing the implications of a 'learning by doing' strategy. The results indicate that there are two main types of 'learning by doing' for design students, both of which meet specific learning objectives for different professional levels.

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1. Design education 2. Learning by doing 3. Learning style migration 4. Reflective learning 5. Studio class

6

The 'Real Art School' [Texto impreso] : the cultural roots of authenticity in Art Schools in the UK and China / Yanyan Liao, Tom Fisher

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. 345-347

This article investigates the identity of independent art schools, and art schools in multidisciplinary universities, in the UK and China, using the concept of collective identity from organizational management theory and drawing on semi-structured interviews with Chinese and British academics. It addresses the positive and negative aspects of art schools' 'image'. They are taken to be both the setting for creativity and innovation, and as being less effective than the other subject disciplines at contributing to economic growth. The article explores this not through an economic argument, but a cultural one. It shows that both independent art colleges and art schools in universities preserve 'bohemianism' in their organizational identity. It is not novel to note that in the West, this is based in Romanticism, however, it is possible to identify an equivalent, and more ancient, strand in Chinese culture that underlies the identity of 'real art schools' there.

The design journal. -- 2018 (May), v.21, n.3, p. 331-348

1. Art school identity 2. Bohemian ethic 3. Bourgeois bohemian 4. Neo-Taoist romantic tradition 5. The real art school 6. UK and China
